

## Hyperbolic Speech as a Form of Social Criticism in the Discourse of Suro Agul-Agul Short Story Anthology (Norman Fairclough Critical Discourse Analysis Perspective)



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**ABSTRACT:** Critical Discourse Analysis (CDA) is one of the linguistic studies that seeks to reveal the meaning of a discourse in depth. One of them is about hyperbole speech in short story literary works that have a connection with everyday life. The purpose of this research is to explain: (1) The form of hyperbole speech in the discourse of short story anthology Suro Agul-Agul by Narko Sodrun Budiman, (2) Social criticism of hyperbole speech in the discourse of short story anthology Suro Agul-Agul by Narko Sodrun Budiman with Norman Fairclough's AWK.

This study is a descriptive research with critical discourse analysis method used to explain hyperbole speech as a form of social criticism in the discourse of Suro Agul-Agul short story anthology. Norman Fairclough's AWK steps are (1) textual dimension analysis, (2) discursive analysis, and (3) social practice dimension analysis and social criticism is sought. The research data sources are 23 stories in the anthology of short stories Suro Agul-Agul by Narko Sodrun Budiman that contain hyperbole speech. The data collection method uses listening and note-taking techniques. The data that has been collected is then recorded and classified on data cards. The data analysis of this research is divided into data reduction, data classification, data presentation, interpretation and conclusion based on Norman Fairclough's AWK approach. How to validate research data using semantic validity and intrarater reliability.

The results of this study are (1) the form of hyperbole speech in the discourse of the short story anthology Suro Agul-Agul by Narko Sodrun Budiman, namely (a) as a political reality, (b) as an economic reality, and (c) as a socio-cultural reality, (2) Social criticism of hyperbole speech in the discourse of the short story anthology Suro Agul-Agul by Narko Sodrun Budiman using Norman Fairclough's AWK, regarding political reality, namely that there are still many political practices of "reciprocity" in the government, Then about the economic reality related to money, namely money can control a person's life and cause envy in life, besides that low-income people tend to look for shortcuts to get rich. Then the last social criticism regarding the social reality of culture is about the people of East Java who are accustomed to swearing in various situations and Javanese people who often make parables to describe the situation.

**KEYWORDS:** Suro Agul-Agul Short Story Anthology, Norman Fairclough's, Hyperbole, Social Criticism, Discourse.

### I. INTRODUCTION

The language used by humans in their lives cannot be separated from discourse. According to Mulyana (2021: 2) The actual discourse is a discourse in oral form, which means that speech is explained directly verbally. In an era that is as advanced and creative as today, the form of verbal discourse is very diverse and its purpose. Discourse that is commonly found in society such as in novels, short stories, serial stories and writings in public facilities. However, due to the shift in time and technology, society, especially writers of literary works, has shifted to having certain goals from the existence of the discourse. As explained in the journal written by Erawati et al. (2022: 10657) which explains that the discourse contains many goals, then the results of the discourse analysis are not only limited to the description/reflection of language alone, but furthermore, namely being able to understand the context and core of the purpose or intent of the discourse.

#### 1. Discourse

According to Mulyana (2005: 1) explains that discourse is a complex and complete language element. It can be said as such because discourse contains phonemes, morphemes, words, phrases, clauses up to complete compositions. Related to the

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discourse, it is in accordance with the opinion of Syamsudin (2011: 7) who explains that discourse can be understood as a series of speech acts that can explain a problem (subject) that is explained systematically, coherently and formed from segmental and non-segmental elements of language. Then related to discourse as a complete language, Darma (2009: 3) explains that discourse is a complete hierarchical language unit that is manifested into complete compositions such as novels, encyclopedias and so on. In line with Darma's opinion, Sumarlan (2009: 15) explains the same thing that discourse is a language unit that can be said to be the most complete, can be explained verbally such as speeches, lectures, sermons, and interviews or can also be in written form such as short stories, books, novels, news, and written documents which can be seen from the structure of their form as having a cohesive nature, related to one another and the structure of their meaning has a coherent or unified nature.

From several experts it can be understood that discourse is the most complete, coherent and important element of language in language because it can reveal a problem. In general, according to Zaimar (in Wekke, 2019: 6) explains that discourse can be classified into fictional and non-fictional discourse.

### **Fictional discourse**

Fictional discourse is a discourse whose reference is not found in real life, its reference is only in the form of language in the discourse, for example, fictional discourse in the form of short stories, novels, and films. The nature of fictional discourse is fictional or unreal

### **Non-Fictional Discourse**

Non-fictional discourse is a discourse whose reference is in reality, not only limited to language alone, but is indeed based on what is in reality, for example, newspapers, scientific research, and books related to art and culture, and so on.

According to Darma (2009: 7) explains that discourse is a complete language unit that prioritizes principles including:

#### **1. Purpose**

In simple terms, the principle of discourse is the purpose of what is actually formed from the discourse. Discourse that has a clear purpose, because the purpose is closely related to the technique of explaining the discourse later, whether it is narrative, descriptive, argumentative exposition, or persuasion. From the clear purpose, it can be determined whether the discourse is included in a speech, lecture, official or unofficial letter.

#### **2. Cohesion**

Cohesion can be understood as the harmony between linguistic elements and elements outside linguistics in discourse. We can see cohesion from the relationship between words, phrases, or sentences in a discourse. Cohesion can realize continuity between some texts and other texts so that they become one unit.

#### **3. Coherence**

Coherence can be understood as the continuity of ideas in the discourse so that it becomes one text that contains meaning. Coherence makes items in discourse development, because without meaning the text is not considered a discourse.

#### **4. Target**

Related to the target, in discourse it is very necessary to have the presence of a reader or listener. determining the target can affect the level of understanding of the discourse to be created.

#### **5. Core**

Every discourse needs to have content. The content of the discourse as the main problem that will be explained by the creator of the discourse to the target of the discourse.

#### **6. Circumstances**

The discourse must be in accordance with the circumstances. The suitability of the relevant discourse and the situation of the utterance is very necessary because the relationship cannot be separated from the phrases and the order of the sentences that match.

#### **7. Intertext**

Intertext can be understood, namely discourse depends on other discourses, based on intertext the discourse can be easily understood by the reader or listener.

## **2. Critical Discourse Analysis**

Critical discourse analysis is one way to find out everything related to discourse with sharp precision and as it is. According to Mulyana (2005: 46) explains that critical discourse analysis is a way to find out in depth and representatively like a knife used to analyze discourse. then according to Harbermas (in Darma 2009: 53) explains that critical discourse analysis aims to explain or analyze and understand critical social problems, provide analytical translations, and everything related to the ideology contained in the words of the text or speech. The next opinion regarding AWK is from Eriyanto (2006: 6) who explains that discourse analysis

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is used to dissect the power in the language which is called Critical Discourse Analysis. Meanwhile, Fairclough (1989: 5) (in Kristina 2020: 1) can provide a practical illustration that critical discourse analysis focuses on explaining how the hidden relationship between language aspects and social aspects. From this opinion, it can be understood that critical discourse analysis is a way to find out critically, deeply, and to know the purpose of the discourse.

### **3. Norman Fairclough's Critical Discourse Analysis Model**

AWK Norman Fairclough makes a critical discourse analysis model that has a contribution in social and cultural analysis so that the discussion can be a combination of text and conditions that occur outside the text. According to Jogensen and Philips (in Munfarida 2014: 8) explains that the AWK Fairclough approach is called discourse analysis that is oriented based on text, which wants to make three traditions, namely (1) textual analysis in linguistics (2) macro-sociological analysis of social practices, and (3) micro-sociological interpretive traditions in sociology.

More concisely, AWK Fairclough can be divided into three, namely:

Textual Dimension, according to Darma (2014: 159) explains that the text dimension prioritizes the purpose of critical analysis of the linguistic side. Then Saraswati (2017: 184) explains that text is a form of representation that contains a certain ideology so that the text must be dismantled linguistically. It can be understood that the textual dimension discusses discourse from a linguistic perspective, dismantling what is contained in it or what is depicted in the text.

Discursive Dimension, according to Saraswati (2017: 187) explains that the discursive dimension focuses on discussing the process of producing the text. This opinion can be understood that discursive discusses how the text is produced and consumed. It can be understood that discursive analysis as an interpretation of the process of text occurrence but still pays attention to the context

Social Practice Dimension, according to Saraswati (2017: 187) explains that the social practice dimension discusses social practices that influence or underlie the existence of the text. Fairclough also explains his opinion in the international journal *Lexical Structure as a Marker of Ideology in Ayi Kwei Armah's Fragments and Two Thousand Seasons* by Mangwanda. Fairclough (in Mangwanda, 2019: 70) explains that the discussion of social practice, in essence, discusses social structure, social practice, and social events. It can be understood that the dimension of social practice discusses everything that is outside the text (social, economic, political and so on)

### **4. Hyperbole**

According to Keraf (2010: 135), hyperbole is a form of language style that contains elements of exaggeration of circumstances or speech. Furthermore, Utami and Diana (2023: 568) explain that the presence of hyperbole creates a different feeling in the words and sentences used. In accordance with this opinion, Falah (2023: 568) explains that hyperbole is words that are exaggerated in nature whose purpose is to bring events or circumstances to life, although their exaggerated nature sometimes cannot be understood by reason (does not make sense). The point can be drawn, namely that hyperbole is a form of language that exaggerates circumstances or events so that when using these words it creates a different feeling when read/heard/encountered the language.

### **5. Social Criticism**

According to Pratama (2024: 46) explains that social criticism is a science to understand criticism as literary communication with society. In accordance with this opinion, Abar (in Alsyrad 2020: 17) explains that social criticism is a form of communication in society whose purpose is to understand the social system or life of society and become social control. More concisely, Susetiawan (1999: 4) explains that social criticism is a response accompanied by good and bad arguments towards the literary work.

Between critical discourse analysis (CDA) and social criticism are closely related and cannot be separated from their existence. The proof is in the international journal *Critical discourse analysis and critical policy studies*, Fairclough explains the relationship. Fairclough (2013: 3) explains that CDA contains social criticism and normative criticism, which means that CDA not only describes reality but also explains it as clearly as possible.

The aspects explained in the discussion of social criticism of literary works are closely related to everyday life such as politics, economics, and socio-culture. According to Sodikin (2006: 37), the details of socio-political, economic, and socio-cultural criticism are as follows:

Politics

Political criticism is related to the world of the state, state power, decision-making on state policy, and state independence.

Economy

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Economic criticism is related to the world of livelihood and income.

Socio-Cultural

Socio-cultural criticism is related to the creativity, feelings, and intentions of humans who have a social soul and character in society and culture.

In terms of conveying social criticism, it can be divided based on how to explain it. According to Pertiwi (2018: 291), social criticism can be divided into two, namely direct and indirect. Direct social criticism is social criticism that is explained clearly in the form of an explanation and is communicative in nature, while indirect social criticism is explained implicitly.

The existence of social criticism cannot be separated from the sociology of literature, to find out the social conditions in literary works. According to Wibowo (2018: 64), the discussion of the sociology of literature is related to society. Furthermore, Damono (in Wibowo 2018: 64) explains that the sociology of literature is an objective and scientific study of society in life, a study of institutions, and social processes. It can be understood that the sociology of literature discusses the science of everyday life realities such as politics, economics, and socio-culture.

### **6. Context of Social Criticism**

According to Fatimah and Nafilah (2014: 45) explain that context has a function that is referred to by the text obtained as an initial picture or reality that exists in life, especially in the initial imagination of the text. Furthermore, Darma (2014: 65) explains that context is everything related to the text and the environment or situation of language use.

Context is very closely related to language use, so that if someone uses language, they are certainly bound by context. Briefly, Disa and Karim (in Daulay et al., 2021: 263) explain that context is something different outside the text, which underlies the process of forming the text so that the meaning of the text and its purpose are clear.

According to Allan (in Lukmana, 2006: 89) there are three elements that form the context:

1. Setting
2. Textual environment
3. The world being discussed

Paying attention to context is very necessary because:

1. The use of context is used as a reference search
2. The use of context to determine the intent of the utterance, namely the purpose of the utterance is determined by the context of the discourse
3. The use of context to find unspoken forms, the unspoken forms can only be determined from the context (ellipsis form).

### **7. Short Story Discourse**

According to Nurgiyantoro (in Widayati, 2017: 75) explains that prose discourse can be divided into two, namely fictional and non-fictional prose discourse. Fictional discourse is related to fantasy, imaginative, and uses a lot of figurative language or figures of speech. Related to fictional prose that is close to life, discourse in literary works can describe social reality. According to Widayati (2017: 74) explains that discourse in short stories is effective for understanding social reality in society. In line with Widayati, Tarsinih (2018: 72) explains that short story discourse is a literary work that explains stories about human life and everything related to short and concise writing. In line with the two figures, Heri (in Rahayu, 2021: 25) explains that short story discourse is a writing that describes human life in a place with a certain period.

## **II. METHODOLOGY**

This research is a descriptive research with a critical discourse analysis method used to explain hyperbolic speech as a form of social criticism in the discourse of the Suro Agul-Agul short story anthology. The steps taken by Norman Fairclough's AWK are (1) textual dimension analysis, (2) discursive analysis, and (3) analysis of the dimensions of social practice and its social criticism is sought. The source of research data is from 23 stories in the Suro Agul-Agul short story anthology by Narko Sodrun Budiman which contain hyperbolic speech. The method of data collection uses the listening and recording technique. The data that has been collected is then recorded and classified on a data card. The analysis of this research data is divided into data reduction, data classification, data presentation, interpretation and making conclusions based on Norman Fairclough's AWK approach. The method of validating research data uses semantic validity and intrarater reliability. In this study, the researcher used 23 short story titles contained in the Suro Agul-Agul short story anthology by Narko Sodrun Budiman, including the following:

1. MARGONO, RADHIO, LAN TIVINE
2. ABOTE SEDULUR
3. TAMU

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4. SEPET SALAK ENTAH
5. GOMBALE SAKIYO
6. SAJADAH
7. DHUWIT ARAB
8. SKENARIO
9. WAK ITIK ICIKEN
10. SURO AGUL-AGUL
11. SIDHANG ENTUT
12. NDANG BALIA, SRI
13. SING MATI NAGIH LENGA SRIMPI
14. PITIK CEMANI
15. SINETRON KUMPLUNG KALANJANA
16. ALAP-ALAP SRI PANGGUNG
17. WURUNG KENTRUNG
18. NAMBOR
19. CARANG AKING
20. BRENGOS WIT BLIMBING
21. NALIKA LAMPU BANGJO MATI
22. TILPUN BAKDA MAGRIB
23. KENYA KEMBAR NYALAWADI

**III. RESEARCH RESULT AND DISCUSSION**

The results of this study discuss how hyperbolic speech manifests itself in the discourse of the short story anthology Suro Agul-Agul by Narko Sodrun Budiman and the social criticism of hyperbolic speech in the discourse of the short story anthology Suro Agul-Agul by Narko Sodrun Budiman after being studied using Norman Fairclough's AWK approach.

The results of this study can be seen in the following table:

| No | Forms of Hyperbole          | Social Criticism   |
|----|-----------------------------|--|
| 1. | As a political reality      | 1. Social criticism is related to the fact that there are still political practices of "returning favors" in the world of government.  |
| 2. | As an economic reality      | 1. Social criticism related to the issue of money can have an effect on influencing life and can give rise to feelings of envy and jealousy in life.<br>2. Social criticism relates to people with low incomes who tend to seek wealth in instant ways.  |
| 3. | As a socio-cultural reality | 1. Social criticism is related to the deep-rooted social culture of East Javanese society, namely the habit of swearing in various places/atmospheres.<br>2. Social criticism related to the social and cultural differences of Javanese society which often make parables to describe situations. |

**DISCUSSION**

From the table that has been presented, it can be seen that:

1. Hyperbolic Speech as a Form of Social Criticism Regarding Politics in the Discourse of the Suro Agul-Agul Short Story Anthology According to Pertiwi (2018: 288) explains that politics is related to the power of the government, leaders and a person's authority when occupying a position. As a person who leads a certain country or region, he or she should be an example in front of society. A person who occupies a position certainly has the power to eradicate all forms of evil and far from the truth. According to Waedoloh (2022: 146) explains that power can be understood as the ability to invite other people to do what we want from our side. However, nowadays there are many evil practices that make these officials "puppets for revenge" from certain groups. Such practices make the authorities powerless to prevent evil practices or give the impression that they "don't know and don't want to know" about deviant actions. As in the excerpt from the short story anthology Suro Agul-Agul

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Short Story Excerpt Data:

*Ana maneh perangkat desa sing sajak miceg lan mbudheg karo anane kalangan adu pitik ing desane. Kamangka kalangane ana sandhing omahe lurahe. Lurahe dhewe ya mung miceg ngelingi biyen nalika macung lurah sing nyeponsori lan dadi komandhane tim sukses ya sing duwe kalangan kuwi. Wih, Klakon piceg kaya pitik kejal matane. (Suro Agul-Agul: 77)*

Based on Norman Fairclough's critical discourse analysis, the quotation data contains elements of hyperbole and can be analyzed as follows:

Textual Dimensions

From the linguistic aspect, the author tells that there are village officials who do not seem to care about deviant practices in their village. The practice in question is cockfighting/cockfighting carried out by residents of the village. In the story, it is said that cockfighting was carried out or held very close to the village head's house. The village head or village head also doesn't care and keeps quiet about this because he remembers when he was still in the campaign process. The individuals who carried out cockfighting or cockfighting were the "Success Team" who supported the election so that he succeeded in occupying the position of village/lurah head. The word "Piceg" means blind (Java Literature: 554). This word shows the silence of the ruler seeing the evil before him. The word "kalangane" in the excerpt from the story refers to the Lurah's Success Team when he was campaigning in the past and is now nothing more than a perpetrator of cockfighting and committing crimes. This hyperbolic speech also shows the use of the descriptive word "rich" which means like a parable or as if describing a situation such as a government or ruler who tolerates evil practices.

Discursive Dimensions

The hyperbolic statement above was written based on social reality regarding the government's silence on evil practices, but was put into the realm of fiction. The interpretation of the hyperbolic speech depicted is the existence of a Lurah or village head along with village officials who keep quiet about the practice of wickedness in their area. The powerlessness of the Lurah and village officials is because they are bound by the politics of gratitude that is carried out because the perpetrators of the cockfighting are the Lurah's Success Team during the campaign period. . The village head could not do much because he was afraid that the history of who supported him during the campaign would be brought up. Such acts of the story can be likened to the hyperbole "kadya pitik kejal matane" (like a blind chicken hit by its spurs)

Dimensions of Social Practice & Social Criticism

Starting from the political aspect, society in general still practices politics of gratitude. Recidivists or people who have criminal ambitions or plans try making other people occupy high positions so that later they are free to commit crimes and the "puppets" who are made the owners of the high positions do not hinder what they do because they are bound by the politics of gratitude. Social criticism of the hyperbolic speech about politics shows the side of political reality between still the occurrence of political practices of favors among those who have the power of money. The elite circles who act so that the practice of their policies is not obstructed by the government authorities, namely by making other people into puppets who have high positions in government.

### 2. Hyperbolic Speech as a Form of Social Criticism Regarding Economics in the Discourse of the Suro Agul-Agul Short Story Anthology

According to Pertiwi (2018: 286) Explains that the economy can be understood as an effort to meet needs related to the production, distribution and consumption of goods and services. The economy is closely related to human life because its existence encourages human life to meet all its needs. Everyone tries to get a stable economy by working or looking for the best job. However, in reality, not everyone can get a good economic level in Indonesia. So that the way that can be an option or choice is to work abroad to try their luck as a laborer or what is called TKI / TKW. The economic issues that arise in hyperbolic speech in the discourse of the Suro Agul Agul anthology short story by Narko Sodrun Budiman can be seen in the short story below:

Short Story Excerpt Data:

*Lik Yem tambah mumet sirahe, sing biyen ora tau bingung kaya ngene, saiki kaya-kaya dikeluh dhuwit. (Dhuwit Arab: 52)*

Based on Norman Fairclough's critical discourse analysis, the excerpt data contains elements of hyperbole and can be analyzed as follows:

Textual Dimension

From the linguistic aspect, the author tells that in the past the character was not as confused as he is now, currently the character's condition is like he has no power and seems to be controlled by money like a cow whose nose is poked or in Javanese it is called "keluh". Keluh in Javanese can be interpreted as a rope to tie the nose and head of a cow to make it easier to control it (Bausastra Jawa: 344). Hyperbolic utterances that use this language show a person's helplessness when faced with money and are like a cow whose nose is poked so that they can only obey.

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### Discursive Dimension

The hyperbolic utterance above is written based on social reality regarding the economic situation when in the past the character lived every day with simplicity and felt it was easy to live his life. The character now feels very difficult as if he is controlled by money. An example is in the story "Dhuwit Arab" which tells that the character Lik Yem received money sent from his child who works as a female migrant worker abroad. since the recipient of the money, Lik Yem's heart felt restless and as if his life was controlled by money

### Dimensions of Social Practice & Social Criticism

Starting from the social aspect in society in general, in the past it was easier to live life, but now money has become a very important tool and everything is controlled by money or it can be said that everything must have money so that all lines of life are mostly based on money.

Social criticism of the hyperbolic speech about the economy shows the side of economic reality. The hyperbolic speech in the discourse illustrates that in everyday life, money can control something and can influence the behavior, feelings and inner feelings of humans.

So it can be said that money can have positive and negative impacts on those who have it, such as the story of "Dhuwit Arab".

### 3. Hyperbolic Speech as a Form of Social Criticism Regarding Economics in the Discourse of the Suro Agul-Agul Short Story Anthology

According to Soekanto (in Sasmika, 2022: 4) explains that socio-culture that can be criticized can grow from social interactions in society that occur from individuals, individual-groups and groups that are not in accordance with social and cultural factors so that they cause problems and tend to be dangerous. based on this explanation, it can be understood that socio-cultural matters that occur in the realm/order of society, the world of relationships, customs, and the environment.

#### Short Story Excerpt Data:

*Margono ajeg olehe misuh-misuh cara Nggalekan sing cak cuk cak cuk, tanpa bonggol apa pucuk. Gembreneng kaya gembreneng. Idune kecah-kecah kaya mentas ngremus lombok abang sarantang! (Margono, Radhio, Lan Tivi: 2)*

Based on Norman Fairclough's critical discourse analysis, the excerpt data contains elements of hyperbole and can be analyzed as follows:

#### Textual Dimension

From the linguistic aspect, the author tells that Margono often swears, and his saliva is continuously expelled as if he had just eaten a whole container of red chilies. In Javanese, "Ngremus" means eating crunchy food (Bausastra: 393)

#### Discursive Dimension

From the hyperbolic speech above, it is written based on the social reality regarding the reaction of someone who is being emotional and in the story it raises the social reality of East Javanese society with speech that tends to be rude. based on Margono's story above, the character often swears unclearly when he is angry. When the character is angry, he is also accompanied by continuous salivation so that it is as if the character has just eaten a lot of red chilies or is too spicy.

#### Dimension of Social Practice & Social Criticism

Starting from the social aspect of East Javanese society, when they are uncontrollably angry, they often swear. These swear words have become ingrained and become part of the culture in the daily lives of East Javanese society and have become something commonplace in society.

Social criticism of hyperbolic speech about life based on the story shows the side of socio-cultural reality. Hyperbolic speech in the discourse describes the side of the cultural reality of East Javanese society which often releases uncontrolled emotions causing the spontaneous release of swear words.

Related to hyperbole as social criticism, hyperbole can describe the distinctive social culture of Javanese society. The uniqueness of Javanese society can be described through the habit of making metaphors when encountering a situation or atmosphere. The use of metaphors in hyperbole can cause the effect of the reader also feeling the situation experienced by the character.

#### Short Story Excerpt Data:

*Nalika semana Kang Jaiman lagi kulakan dagangan neng pasar Wage. Embuh kepriye larah-larahe, ujug-ujug sirahe krasa klemun-klemun, mumet, pandelenge ambyar, rasane kaya-kaya pating krelip limang ewu konang ing mripate. (Pitik Cemani: 104)*

Based on Norman Fairclough's critical discourse analysis, the excerpt data contains elements of hyperbole and can be analyzed as follows:

#### Textual Dimension

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From the linguistic aspect, the author tells that at that time Kang Jiman was shopping for goods at Pasar Wage. Somehow, his head suddenly felt heavy, dizzy, his vision was unclear, and the character felt like he saw five thousand fireflies in his view. The word "Konang" means the mention of an animal the size of a fly that produces light from its stomach (Bausastra: 381)

### Discursive Dimension

From the hyperbole above, it is written based on social reality regarding the situation when Kang Jaiman was shopping at Pasar Wage, suddenly his vision was blurred as if he saw a lot of fireflies in his vision

### Dimension of Social Practice & Social Criticism

From the social aspect, in general, fireflies are classified as small insects that are liked because they can produce attractive light. These fireflies have a twinkling light and are like when someone has a headache. Social criticism of hyperbolic speech often creates metaphors to describe a situation that is encountered, such as in the short story, where blurred vision due to dizziness is likened to seeing five thousand fireflies in one's vision.

## V. CONCLUSIONS

Based on the results of the research that has been conducted, the researcher can conclude that the results of this study are (1) the form of hyperbolic speech in the discourse of the short story anthology Suro Agul-Agul by Narko Sodrun Budiman, namely (a) as a political reality, (b) as an economic reality, and (c) as a socio-cultural reality, (2) Social criticism of the hyperbolic speech of the discourse of the short story anthology Suro Agul-Agul by Narko Sodrun Budiman using AWK Norman Fairclough, regarding political reality, namely that there are still many political practices of "returning favors" in government, then regarding economic reality related to money, namely that money can control a person's life and cause envy in life, besides that low-income people tend to look for shortcuts to get rich. Then the last social criticism regarding socio-cultural reality is about East Javanese people who are used to swearing in various situations and Javanese people who often make metaphors to describe the situation.

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