

## Sociological Analysis Of "Dari Paris" A Short Story by Harris Effendi Thahar

Yoga Mestika Putra<sup>1</sup>, Aprilia Kartika Putri<sup>2</sup>, Siti Fitriah<sup>3</sup>, Ulil Amri<sup>4</sup>

<sup>12345</sup>Universitas Jambi

yogamestika@unja.ac.id, apriliakp@unja.ac.id, sitifitriah@unja.ac.id,

ulil.ludostrait@unja.ac.id, anggitiandana@unja.ac.id

\* Yoga Mestika Putra

### INFORMASI ARTIKEL

#### Riwayat

Diterima: 25

Februari 2023

Direvisi: 19 Mei  
2023

Disetujui: 26 Mei  
2023

#### Keywords

analysis; Social  
reality; short  
story; literary  
works

### ABSTRAK

*This article aims to describe the social reality that occurs in society. This reality is reflected in the short story Dari Paris by Harris Effendi Thahar. The theory used in this study is the theory of literary sociology with a mimetic approach. The short story Dari Paris by Harris Effendi Thahar is interesting to study because it tells about the village's social life phenomenon. The data analysis technique starts from the literary text and reveals its social factors, then examines the community's social factors, which are the story's topic. The results of the analysis show that the short story Dari Paris is a short story that successfully reveals the social reality of society which is illustrated by family and community relations. As a reflection of socio-cultural reality, this short story is in Hoggart's opinion that literary works help to retell what writers think about a society's values. Every literary work is born from a process of the author's sensitivity to the values adopted by the surrounding community.*

#### Abstrak

Artikel ini bertujuan untuk mendeskripsikan realitas sosial yang terjadi di masyarakat. Realitas ini tercermin dalam cerpen Dari Paris karya Harris Effendi Thahar. Teori yang digunakan dalam penelitian ini adalah teori sosiologi sastra dengan pendekatan mimetik. Cerpen Dari Paris karya Harris Effendi Thahar menarik untuk dikaji karena menceritakan tentang fenomena kehidupan masyarakat desa. Teknik analisis data dimulai dari teks sastra dan mengungkap faktor sosialnya, kemudian mengkaji faktor sosial masyarakat yang menjadi topik cerita. Hasil analisis menunjukkan bahwa cerpen Dari Paris merupakan cerpen yang berhasil mengungkapkan realitas sosial masyarakat yang digambarkan dengan hubungan keluarga dan masyarakat. Sebagai cerminan realitas sosial budaya, cerpen ini menurut Hoggart berpendapat bahwa karya sastra membantu menceritakan kembali apa yang dipikirkan pengarang tentang nilai-nilai masyarakat. Setiap karya sastra lahir dari proses kepekaan pengarang terhadap nilai-nilai yang dianut masyarakat sekitar.



Copyright (c) 2023 Yoga Mestika Putra, Aprilia Kartika Putri, Siti Fitriah, Ulil Amri

### 1. Introduction

The short story is a type of literary work that describes social reality. The story raised in the short story comes from social interactions

that occur between humans. "Social interactions are dynamic social relations involving relationships between individuals, between groups of humans, as well as between

individuals and groups of humans" (Gillin and Gillin in Soekanto, 2006). Thus, it can be said that a short story is a reflection of human social life. Through a short story, an author can show a portrait of the life of the people around him.

As a literary work, the existence of a short story cannot be separated from its author. According to Damono (2016), "Literature does not just fall from the sky there; it was produced by writers and intended for others to read. Of course, literature also has origins; he comes from a society that includes the writer as a member of it". Therefore, as the person behind a short story, the author cannot be separated from the community group in which he is located. Events experienced, seen, and felt by the author become a source in writing a short story. Even so, short stories as a work of fiction must still be distinguished from non-fiction works.

To analyze literary works, several approaches can be used. According to Abraham in Parmin (2019) there are four approaches to literary works, namely, mimetic, objective, expressive, and pragmatic. The mimetic approach assumes that there is a relationship between literary works and their society. The objective approach views literary works as something autonomous, independent, and detached from the world of the author and the socio-cultural background of the era. The expressive approach regards literary works as a statement of the author's inner world. The pragmatic approach views the meaning of literary works as determined by the readers as recipients of literary works.

Harris Effendi Thahar is a short story writer whose works are often published in various national mass media. One of his published short story collections is titled *Si Padang*, which was published in 2003 by Kompas Book Publishers. The short story collection book consists of sixteen short stories which were published in Kompas, Media Indonesia, and Horizon magazine from 1983 to 2000. As a writer, Harris used short story media to highlight social phenomena around him. For Harris Effendi Thahar (2003: xvii), short stories can be used as a mirror, no matter how blurry they are, humans can see their lumpy selves. Among all literary genres, short stories also are regarded as the most effective ones to facilitate learning and teaching (Pardede, 2021). Moreover, teaching Indonesian literature has an important role and position in learning at school (Putra et al., 2023)

One of the short stories in the collection of *Si Padang* short stories entitled *Dari Paris*. The short story was published in the Kompas daily on February 7, 1993. Research on the sociological analysis of short stories has been carried out by Marta & Cahyani (2019) and Rochmawati & Liliani, (2019). However, these two studies did not describe the socio-cultural aspects of rural communities. *Dari Paris* is a short story that elevates the social reality of family and community life. Analysis of short stories in this study aims to describe how the social reality reflects the relationship of a child who works and lives in a big city with his parents who live in the village. In addition, this analysis also

looks at the relationship between community members in the village as a form of social reality that is described in the short story.

## 2. Method

In this study, the theory used is the theory of literary sociology with a mimetic approach. In the discourse of literary studies, literary sociology is often defined as an approach to literary studies that understands and evaluates literary works by considering social aspects (Damono, 1979:1). The objects in this theory are humans in society. In other words, every literary work is born from a process of the author's sensitivity to the values held by the surrounding community. Literary works help to retell what writers tend to think about the values of a Hoggart society (1975:162). The literary text data is in the form of a short story text by Harris Effendi Thahar entitled *Dari Paris* which is one of the short stories from a collection of short stories entitled *Si Padang*. The data is collected by using review techniques (Putri et.al, 2022). According to Asri (2008), the data analysis technique is determined through five steps, namely (1) determining the background story to find out the description of the community which is the topic of the story in the work being analyzed; (2) determining the character and his role; (3) determining the relationship between roles and the characters involved to determine the problem of the story; (4) problem formulation based on inter-role relationships; and (5) examine the relationship of problems that are formulated,

normatively and fictitiously. Mimetic is different from pragmatics because pragmatics is the study of use of language which focuses more on speakers and speech partners (Fitriah, et al, 2023).

## 3. Result and Discussion

The short story discussed in this study is the short story by Harris Effendi Thahar entitled *Dari Paris* which is contained in the *Si Padang* short story collection book published by Kompas Book Publishers in 2003 in Jakarta. This collection of short stories has ISBN 979-709-061-2 and consists of 152 pages. The short story had previously been published on the *Kompas* daily on February 7, 1993.

### 3.1. Background Determination

The short story *Dari Paris* reveals the life of the people in the village in the 90s. There are several clues from the short story structure data about this, such as the following excerpt.

" *Suatu hari orang tua pensiunan itu menerima wesel dari Alwi, anak lelaki satu-satunya.*"

" .... *Oleh karena itu, orang tua itu hanya menerima surat dari Alwi.*"

" .... *Oleh karena itu, ia mengirimkan wesel ekstra untuk memasang telepon agar suaranya dapat terdengar oleh ayahnya.*"

("One day the retired man received a bank draft from Alwi, his only son."

".... Therefore, the old man only received letters from Alwi."

".... Therefore, he sent an extra money order to set up a telephone so that his voice could be heard by his father.")

Words that indicate a short story background in the 90s are receiving bank draft, receiving letters, and installing telephones. Bank draft is used as a money transfer service both to and from cities and villages, which is sure to arrive at the destination address quickly and precisely. To receive or send money must be done at the post office. The use of bank draft was very popular in the 90s before bank ATM services existed. The 90s setting is also reflected in how the characters communicate over long distances. In that year, people sent news by letter, be it within one city, between cities, between provinces, between islands, between countries, and even between continents. In each district, on public streets, there are mailboxes or commonly called letter buses. In addition, the use of telephones was also very popular in the 90s before there were mobile phones that could be carried anywhere. By mentioning money orders, letters, and telephones, the author wants to show readers the events that took place in the 90s. The problem is also limited by the author to the people who live in the village. This can be seen by taking the background in a village where the author lives. Through the setting of place and time in the short story *Dari Paris*, it can be concluded that this short story talks about the social behavior of people in a village.

### **3.2. Determination of Roles and Relationships Between Roles**

Humans as social beings cannot be separated from the use of communication

in everyday life (Putri, et.al, 2023). In social reality, a person's figure in living life does not only play a role. The personal figure always plays a dual role. For example, in addition to the role of a father, a man can also play the role of a husband, brother, sister, and others. Literary works as a reflection of social reality in the order of people's lives also present the various roles played by the characters in the story. There is no character in a literary work that only plays one role. The author revives the characters by making many roles in the one character presented.

In the short story *Dari Paris*, a character plays at least two roles. The main character named Kasim is told in the third person singular storytelling style. Kasim's character plays many roles. As a widower whose wife died, as a father who has three children, as a grandfather to his grandchildren, as a mother-in-law, as a retired elementary school teacher, and as a villager who often sits in coffee shops and mosques, and also as a conversation partner. The character of Kasim has a central role in *Dari Paris* because the conflict that the author raises is the inner conflict of the main character. Meanwhile, other characters are inserted by the author as supporting the role of the main character. However, the presence of the role of other figures has an important effect because the conflict originates from the social phenomena presented in this short story.

Other supporting characters are the character Anis who plays the role of Kasim's daughter, as a wife, as a teacher, and as a mother. Sharif's character plays Kasim's son-in-law,

Anis's husband and father. Alwi's character as Kasim's son, as a husband, as an employer, as an employee, and as a father. The figure of Alwi's wife acts as a wife and as a mother. Doni's character plays the son of Alwi and the grandson of Kasim. The character of Tan Marajo plays Kasim's interlocutor at the coffee shop and as a father. Kadir's character acts as a child and as a trader. Helper figures who act as household assistants and as Javanese. Figures of village people who live in the village.

From this explanation, it can be seen that a character has more than one role and a role can also be played by several characters at once. In terms of observing the problems in the story, the point of view that must be used is the point of view of the roles of the characters involved. In other words, if one role is connected with another role, the problem will be seen. Some of these roles can be grouped into (a) father and son, (b) grandfather and grandson, (c) in-laws and sons-in-law, (d) friends and friends, (e) husband and wife, and (f) master and helper, and (g) parents and their minds.

The grouping of inter-role relationships can be seen as the topic of the author's storytelling in the story. The problems contained in literary works can be traced through these topics. Based on the inter-role relationship data above, at least it can be concluded that six topics have the potential to become problems raised by the author in the story. The problem will be formulated based on the conflict that arises from the relationship between the roles of the

figures involved. If there is a relationship between roles that are not supported by conflict, then the relationship between roles is not continued as a sign of the emergence of problems.

Topic (a) father and son. Kasim as a father has three children. Her first daughter went abroad to Arabia with her husband. There is no conflict between the two roles. However, with his second child, Alwi, there is an implied conflict. Alwi as the only son has not returned home to visit his father for a long time. Even though his father, Kasim hopes that Alwi will come home to visit him. However, Kasim never expressed his desire directly. Kasim only conveyed with a hint that Alwi could not understand. With her third child, Anis has no conflict. The roles of father and son can also be found in the character Tan Marajo and his son, Kadir. However, there is no conflict between these two figures because for Tan Marajo, even though his son does not always send money from overseas, every year before Eid his son always returns home. Topic (a) can still be continued because Kasim and Alwi's relationship can trigger conflict.

On the second topic (b) grandparents and grandchildren also have no conflict between the two roles. Kasim as a grandfather has no conflict with his grandchildren either with Anis's children or Alwi's children. Even with Anis' child, her grandson who lives with her in the village, Kasim, whose hearing has begun to decrease, is always assisted by his grandson. Meanwhile with Alwi's children, and another grandson, Kasim wants to meet them. Topic (b)



there is no conflict so the analysis is not continued.

The topic of in-laws and sons-in-law (c) is supported by three figures, namely Kasim as the in-laws, Syarif as the son-in-law, and Alwi's wife as the daughter-in-law. Syarif's character who plays the role of a son-in-law is present as a figure who helps the main character a lot. In fact, in the story, it is stated that Syarif's character is like a boy who always listens to his father. Meanwhile, there was no conflict between Kasim and Alwi's wife.

Topic (e) husband and wife are supported by the figures Syarif and Alwi as husbands. Meanwhile, Anis and Alwi's wife play the wife. There is no conflict in this role. On topic (f) there is no conflict between the employer and the maid.

On the topics of (a) father and son, (e) friends and friends, and (g) parents and their minds give a portion of conflict which eventually builds the power of social reality which is the main theme of this short story *Dari Paris*.

### **3.3. Determination of Relationships Between Roles**

Based on the roles and relationships between roles that have been described, determining the relationships between roles on each topic will describe the location of the main problems raised by this short story *Dari Paris*. The roles on topics (a), (e), and (g) have a relationship that is the cause of the creation of conflicts so that problems are born.

On the topic (a) father and son, this role determines a lot of conflicts against the main character. By describing the role of the child (Alwi)

as a child who is successful but insensitive to his father. Alwi is a child who was sent to school with difficulty by his father until he became a successful career person. Every month Alwi always sends money orders to his father with more than enough amount. Even though economically his father is a well-off person because he is a retired elementary school teacher. Alwi, as the only son, was expected by his father to return to his village. This was conveyed by his father in a letter that he wanted to hear the voices of his grandchildren. However, Alwi responded by installing a telephone at his father's house. The relationship that is created from this role is the birth of an inner conflict against the main character who feels disappointed with his son who does not come home to visit him. On the topic (e) friends and friends, an emotional connection is created that creates conflict in the main character. It is described that the character Tan Marajo a friend of the main character states that his son is also working in Jakarta. His son does not send money orders like Alwi but leaves money with other people who return home. Even so, his son always comes home every holiday. This made the main character feel offended because Kasim had not seen Alwi for ten years. This relationship between friends is also a trigger for inner conflict for the main character.

Lastly, on the topic (g) parents (main character) and their minds. The portion of this role is most commonly found in the short story *Dari Paris*. The main character, Kasim, is always faced with inner

turmoil seeing his son Alwi's treatment, inner turmoil hearing Tan Marajo's story, and inner turmoil with himself. This relationship gives the impression of a third-person singular story, and the author of this relationship becomes the peak of the conflict so that the main character feels very annoyed. Finally, the story becomes the social reality of the characters in it, starting from father, son, son-in-law, friends, and other figures.

### 3.4. Formulation of the problem

The formulation of the problem based on inter-role relationships can be seen in three topics, namely the problem between father and child, between friends and friends, and between parents (the main character) and their inner self. The problems presented by these three topics lead to the inner turmoil that never ends until the main character dies. The three topics of the three roles become a triangle that cannot be separated from one another because the relationship between the three roles and the conflict has a direct effect on the characterization of the main character. For example, in the main character's conflict with the role of his friend Tan Marajo, the main character compares his son to Tan Marajo's child who always returns home every year during Eid as many parents dream of. The short story is described as follows:

*"Alwi tidak bisa sembarang libur. Perusahaan yang sebesar itu yang menjadi tanggung jawabnya menyangkut khalayak banyak dan negara. Ia lebih banyak ke luar negeri daripada ke daerah-daerah."*

(*"Alwi can't just take a day off. Such a big company that he is responsible for concerns large audiences and the country. He goes abroad more than to the regions."*)

Furthermore, the conflict between the main character and his friend creates a problem where the main character feels offended by the words of his friend, Tan Marajo, who says that his son, Kadir, always comes home before Eid, unlike the son of the main character who has not returned home for a long time.

*"Anak saya Kadir tidak pernah kirim wesel. Ia hanya nitip sama orang yang pulang kampung. Untungnya Kadir pulang tiap menjelang puasa masuk. Paling tidak, sebelum Lebaran ia sudah di sini bersama keluarganya," kata Tan Marajo yang juga punya anak di Jakarta mencari nafkah dengan menjual sate Padang dengan gerobak sorong, masuk lorong keluar lorong."*

(*"My son Kadir has never sent bank draft. He only deposits some money to people who return home. Luckily Kadir comes home every time fasting starts. At least, before Lebaran he will be here with his family," said Tan Marajo, who also has children in Jakarta, makes a living by selling satay Padang with a wheelbarrow, going in and out of the hall.*)

Then, the inner conflict between the main character and himself often appears in the dialogues with the main character which makes the reader feel the conflict that the author makes explicit to describe the character of the main character. From this upheaval, problems arose in the characters, such as

resentment towards Alwi, but he was still proud of his son in front of Tan Marajo. From this conflict, the climax is born when the main character writes a letter to his son Alwi. The conflict is as in the section:

*"Pada suatu malam, ia telah lama menunggu telepon dari Alwi. Setelah habis siaran televisi, tidak juga berdering telepon itu. Ia nekat menelepon Alwi. Lama baru ada jawaban. Suara itu bukan pula suara Alwi. Tidak pula suara istri Alwi, melainkan suara pembantu yang medok."*

("One night, he had been waiting for a call from Alwi for a long time. After the television broadcast ended, the telephone did not ring either. He was desperate to call Alwi. It's been a long time since there was an answer. That voice was not Alwi's either. Nor is it the voice of Alwi's wife, but the voice of maid.")

*"Tuan dan nyonya baru saja berangkat ke Paris sore ini. Kalau bapak ada pesan, biar saya rekam. Ngomong saja Pak." Lelaki tua itu membanting telepon. Dengan susah payah, ia menemukan kertas putih dan pena. Lalu ia menulis panjang sekali. Setelah menulis dua halaman penuh di atas kertas folio putih, ia merasa pusing. Mencoba berbaring. Tapi pusingnya tidak mau hilang. Ia enggan membangunkan anak bungsunya yang esok harus bangun pagi karena tugasnya menunggu di sekolah, seperti yang dilakukannya selama tiga puluh lima tahun dulu."*

("Mr. and Mrs. just left for Paris this afternoon. If you have a message, let me record it. Just speak sir." The old man slammed down the phone. With great difficulty, he found

white paper and a pen. Then he wrote a long one. After writing two full pages on white folio paper, he felt dizzy. Try lying down. But the dizziness won't go away. He doesn't want to wake his youngest child who has to get up early tomorrow because his assignment is waiting at school, as he did for thirty-five years.")

At the end of the story, the author emphasizes the character traits and messages from a series of social reality phenomena experienced by the characters and felt by the author,

*"Telepon berdering terus. Lama baru Anis buru-buru masuk ke kamar ayahnya untuk mengangkat telepon itu. Lampu kamar itu masih terang benderang. Sekilas dilihatnya ayahnya tidur nyenyak dan surat yang baru saja ditulis tergeletak di meja."*

*"Ya, halo. Dari mana? Paris?"*

*"Ya, ini Bang Alwi dari Paris. Ini Anis? Bagaimana ayah? Sehat?"*

*"Ya, ayah tidur, eh tunggu sebentar... Ayah...ayah... Bangun Yah. Aduh, bagaimana ini. Bang Syarifiif, ayah meninggal. Halo, ayah tidak ada lagi."*

*"Halo, bagaimana? Ayah ke mana?"*

*"Ayah meninggal!"*

*Syarif, suami Anis mencoba mencari nadi di pergelangan mertuanya. Tamat. Riwayat orang tua itu sudah tamat. Anis menangis, Syarif menutup wajah orang tua itu dengan selendang. Lalu membaca surat yang baru saja ditulis orang tua itu di meja. Di balik kertas bertuliskan surat wasiat itu*



*ditemukan Syarif buku tabungan yang kalau tidak salah lebih dari dua puluh satu juta rupiah. Syarif tercengang karena wesel yang selama ini diterima orang tua itu dari Alwi, tak sepeser pun dibelanjakannya. Kini dalam surat wasiatnya, uang itu diwariskannya kembali kepada anak laki-laknya satu-satunya, Alwi.*

*Alwi pulang ke kampung langsung dari Paris mendapatkan tanah merah dan warisan buku tabungan di bank. Cerita itu lama berkembang di kampung saya hingga kini."*

("The phone kept ringing. Anis rushed into her father's room to pick up the phone. The light in the room was still bright. He caught a glimpse of his father sleeping soundly and the letter he had just written lying on the table."

"Yes, hello. From where? Paris?"

"Yes, this is Bang Alwi from Paris. Is this Anis? How's dad? Healthy?"

"Yes, dad is sleeping, uh wait a minute... Dad... dad... Wake up. Ouch, how is this. Bang Syariif, father died. Hello, father is no more."

"Hello, how? Where's daddy?"

"Father died!"

Syarif, Anis' husband, tried to find a pulse on his father-in-law's wrist. The end. The history of the old man is finished. Anis cried, Syarif covered the old man's face with a scarf. Then read the letter the old man had just written on the desk. Behind the paper with the will written on it, Syarif found a savings book

which, if I'm not mistaken, was more than twenty one million rupiah. Syarif was stunned because the money orders that the old man had received from Alwi, he had not spent a penny on. Now in his will, he bequeaths the money back to his only son, Alwi.

Alwi returned to his village straight from Paris to get red soil and inherited a savings book at the bank. That story has been developing for a long time in my village until now.")

### **Character Problems**

#### **1. Problems normatively**

The activities of interacting and socializing in Indonesian society are well-known for the values and norms in the socio-cultural system that apply in society. The values of politeness can be seen from the speech, behavior toward others, and attitudes that reflect kindness. The author takes the village as the setting in the short story to describe the atmosphere of life in the village which still holds social values tightly. Villagers who live modestly influence behavior and patterns of interaction. Both positive interaction patterns and behaviors and negative interaction patterns and behaviors. The author tries to narrow down the setting by taking the set in a shop and a house to build patterns of interaction and social behavior that usually occur in village community interactions. A coffee shop is a place where public facilities are usually a place to greet each other and chat with the village community. The norms that are applied in front of audiences are by Indonesian culture such as greeting each other,

respecting each other, not pretending, being humble, and not harming other parties. Normatively, the values of socializing and interacting have become part of the polite culture of Indonesian society so in the eyes of other nations, Indonesian society is a pluralistic society that is dignified, polite, and courteous in all actions wherever they are.

## 2. Problems are fictitious

In the short story *Dari Paris*, the main character named Kasim plays a retired elementary school teacher and father who has three children who are classified as successful. Her first child is a woman who lives in Arabia following her husband. His second child is a boy named Alwi who lives in Jakarta. Their third child is Anis, who lives in the village with her husband and children. Alwi has not been home for ten years. His father wanted to meet him. His father was upset after hearing the news as in the sentence.

*"Sebenarnya ia, Pak Kasim, lelaki pensiunan guru itu kecewa. Sebagai anak yang terpelajar, mustinya Alwi pulang ke Sumatra menjumpai ayahnya terlebih dahulu. Mustinya ada pesta selamatan di rumah, biar orang-orang sekampung tahu bahwa Pak Kasim yang cuma pensiunan guru SD berhasil mendidik anak-anaknya menjadi orang"*

*"Lelaki tua itu membanting telepon. Dengan susah payah, ia menemukan kertas putih dan pena. Lalu ia menulis panjang sekali. Setelah menulis dua halaman penuh*

*di atas kertas folio putih, ia merasa pusing"*

("Actually he, Pak Kasim, a retired teacher man, was disappointed. As an educated child, Alwi should have returned to Sumatra to meet his father first. There should be a holding party at home, so that the people of the village know that Mr. Kasim, who is only a retired elementary school teacher, has succeeded in educating his children to become people."

"The old man slammed down the phone. With great difficulty, he found white paper and a pen. Then he wrote a long one. After writing two full pages on white folio paper, he felt dizzy")

The role of the interlocutor in the coffee shop also creates another inner conflict within the main character. The interlocutor at the coffee shop describes a social reality that shows indifference to other people's feelings by comparing things like in a sentence

*"Anak saya Kadir tidak pernah kirim wesel. Ia hanya nitip sama orang yang pulang kampung. Untungnya Kadir pulang tiap menjelang puasa masuk. Paling tidak, sebelum Lebaran ia sudah di sini bersama keluarganya," kata Tan Marajo yang juga punya anak di Jakarta mencari nafkah dengan menjual sate Padang dengan gerobak sorong, masuk lorong keluar lorong.."*

*"Mendengar cerita Tan Marajo teman bicaranya di warung kopi itu, Pak Kasim merasa sedikit*

*tersinggung. Ia merasa tersindir karena Alwi memang tidak pernah pulang sejak sepuluh tahun belakangan ini. Ia pura-pura menggosok lensa kacamatanya sambil mencari-cari kata-kata yang tepat untuk membalas sindiran itu."*

*"Emangnya Kadir anakmu itu kerja apa di Jakarta?"*

*"Jualan sate!" jawab Tan Marajo polos.*

*"Pantas, mana ada orang perlu makan sate di siang hari bulan puasa. Kalau jualan di malam hari, kasihan kesehatannya. Bisa-bisa paru-paru basah dia. Sekali kena, sukar sembuhnya."*

*Pengarang pun mengeksplisitkan pameo terhadap pola dan tingkah laku masyarakat saat berada di sebuah warung kopi melalui pemikiran tokoh Kasim. Perhatikan pemikiran Kasim mendengar tuturan Tan Marajo.*

*"Alwi tidak bisa sembarang libur. Perusahaan yang sebesar itu yang menjadi tanggung jawabnya menyangkut khalayak banyak dan negara. Ia lebih banyak ke luar negeri daripada ke daerah-daerah."*

*Orang tua itu mulai batuk-batuk, setiap ia melepaskan perasaannya. Napasnya agak sesak.*

*"Syukurlah Engku Guru," jawab Tan Marajo seenaknya.*

*"Syukur apa?"*

*"Ya, maksud saya, Engku Guru patut bersyukur karena anak-anak Engku tida ada yang susah-susah*

*cari uang seperti anak-anak kami kebanyakan orang kampung kita ini."*

*"Apa itu tidak susah? Kau lihat bagaimana aku dulu menyekolahkan anak-anakku? Pulang mengajar, aku harus berkebun sayur dan pisang. Malah pisang-pisangku sempat diijon orang agar aku cepat dapat uang belanja sekolah anak-anakku. Gaji guru? Mana cukup. Lepas belanja seminggu saja sudah syukur. Sekarang Alwi sudah sarjana dalam dan luar negeri. Tapi untuk menjenguk orangtuanya saja, ia tidak punya waktu karena pemerintah terlalu berat memberinya beban pekerjaan."*

*("My son Kadir has never sent money orders. He only nitip same people who return home. Luckily Kadir comes home every time fasting starts. At least, before Lebaran he was here with his family," said Tan Marajo, who also has children in Jakarta.*

*"Hearing the story of Tan Marajo, his interlocutor at the coffee shop, Pak Kasim felt a little offended. He felt insulted because Alwi had not been home for the past ten years. He pretended to rub the lenses of his glasses while looking for the right words to reply to the insinuation.*

*"Does your son Kadir work in Jakarta?"*

*"Sell satay!" answered Tan Marajo plainly.*

*"Suitable, where does anyone need to eat satay in the afternoon of the fasting month. If selling at night, sorry for his health. He might wet his lungs. Once hit, it's hard to recover."*

The author also makes an explicit saying about the patterns and behavior of people when they are in a coffee shop through the thoughts of the character Kasim. Pay attention to Kasim's thoughts when he hears Tan Marajo's story.

"Alwi can't just take a day off. Such a big company that he is responsible for concerns large audiences and the country. He goes abroad more than to the regions."

The old man started coughing every time he released his feelings. His breath was a little tight.

"Thank God Engku Guru," Tan Marajo replied casually.

"Thanks what?"

"Yes, I mean, Engku Guru should be grateful because none of Engku's children are struggling to make money like our children, most of the people from our village."

"Isn't that hard? You see how I used to send my kids to school? After teaching, I have to garden vegetables and bananas. In fact, my bananas were once sold by people so that I could quickly get money for my children's school purchases. Teacher salary? Where's enough. After just a week of shopping, I'm grateful. Now Alwi has a degree at home and abroad. But just to visit his parents, he doesn't have time because the government gives him too much workload.")

Until the climax, one night Kasim, as usual, waited for a call from Alwi. However, the phone didn't

even ring. So he took the initiative to call Alwi.

*"Pada suatu malam, ia telah lama menunggu telepon dari Alwi. Setelah habis siaran televisi, tidak juga berdering telepon itu. Ia nekat menelepon Alwi. Lama baru ada jawaban. Suara itu bukan pula suara Alwi. Tidak pula suara istri Alwi, melainkan suara pembantu yang medok.*

*"Tuan dan nyonya baru saja berangkat ke Paris sore ini. Kalau bapak ada pesan, biar saya rekam. Ngomong saja Pak." Lelaki tua itu membanting telepon. Dengan susah payah, ia menemukan kertas putih dan pena. Lalu ia menulis panjang sekali. Setelah menulis dua halaman penuh di atas kertas folio putih, ia merasa pusing. Mencoba berbaring. Tapi pusingnya tidak mau hilang. Ia enggan membangunkan anak bungsunya yang esok harus bangun pagi karena tugasnya menunggu di sekolah, seperti yang dilakukannya selama tiga puluh lima tahun dulu.*

*Lelaki tua itu pasrah. Membaca doa-doa. Semuanya menjadi gelap. Lalu ia merasa melayang-layang. Tenaganya hilang lenyap. Badannya serasa kapas, terombang-ambing dibawa angin sejuk yang aneh. Lelaki itu menangkap cahaya lembut dan jalan lempang tanpa ujung. Tetapi telepon berdering. Ia tak punya keinginan apa-apa untuk mengangkat gagang telepon itu lagi."*

("One night, he had been waiting for a call from Alwi for a long time. After the television broadcast ended, the telephone did not ring either. He

was desperate to call Alwi. It's been a long time since there was an answer. That voice was not Alwi's either. Nor was the voice of Alwi's wife, but the voice of a medical maid.

"Mr. and Mrs. just left for Paris this afternoon. If you have a message, let me record it. Just speak sir." The old man slammed down the phone. With great difficulty, he found white paper and a pen. Then he wrote a long one. After writing two full pages on white folio paper, he felt dizzy. Try lying down. But the dizziness won't go away. He was reluctant to wake his youngest child who had to get up early tomorrow because his assignment was waiting at school, as he had done for thirty-five years.

The old man gave up. Read prayers. Everything went dark. Then he felt like he was floating. His energy is gone. His body felt like cotton, swayed by a strange cool breeze. The man caught the soft light and the endless slanting path. But the phone rings. He has no desire to pick up the receiver again.")

Thus it can be seen the types of relationships between the character and other characters in the short story *Dari Paris*, namely harmonious relationships and inharmonious relationships. Dominated by disharmonious relations between characters in this short story. From this relationship, it can be concluded that the social phenomena of the community in a village.

Literary works are creative works born from the "womb" of intellectual writers. As a creative work, literature

is a fictional work or an imaginary work. The facts presented in literary works should still be placed as imaginary facts. However, the relationship between literature and the reading public is not an imaginary fact. The influence of literature on the lives of readers can be recorded through research and scientifically proven. In the perspective of the study of the sociology of literature, literary works are valued as historical events that really exist and are meaningful to the reading public.

Herlambang (2013) analyzed a number of short stories published by *Horison* and *Sastra* magazines which were used to manipulate public perception of communism in order to legitimize violence against groups deemed to be involved with the September 30th Movement. These short stories include *Pata The Culmination Point* (Saytagraha Hoerip), *Women and Their Children* (Gerson Poyk), *A Little Struggle* (Sosiawan Nugroho), *So Complete My Suffering on Earth* (Zuli Dahlan), *War and Humanity* (Usamah), and *Threats* (Ugati).

The potential impact of literature on people's lives has been used by certain cultural agents to broadcast knowledge and understanding of something. For constructive purposes, literature can be used as a medium of education, reconstructing multicultural awareness, or used to campaign for peace. As for "destructive" purposes, literature can be used by the authorities as a means of propaganda, to enrich public awareness, and to be used to



legitimize acts of violence they commit.

#### 4. Conclusion

Based on the data presented in the analysis of the short story "Dari Paris" above, it can be concluded that the social reality of village communities is very thick with their values and norms. The traits of wanting to be appreciated, not appreciating, and respecting others are described boldly in each character played in this short story. Then many trivial and small things eventually become major conflicts in life, especially those concerning the rights and obligations of others. Omission and indifference to achieving the desired goals by doing anything is part of a violation of societal norms. The reflection of the social reality of society can be represented by the characters and roles played in this Dari Paris short story. Finally, the deep-rooted culture of the Indonesian people, such as being curious about other people's affairs, is drawn and transmitted to ordinary people to be and get something.

#### Bibliography

- Asri, Y. (2010). Sosiologi Sastra: Teori dan Terapan. *Padang: Tirta Mas*.
- Asri, Y. (2011). Analisis Sosiologis Cerpen "Si Padang" Karya Harris Effendi Thahar. *Humaniora*, 23(3), 245-255.
- Damono, S. D. (1978). *Sosiologi sastra: Sebuah pengantar ringkas*. Pusat Pembinaan dan Pengembangan Bahasa.
- Damono, S. D. (2016). Pengarang, karya sastra dan pembaca. *LINGUA: Jurnal Ilmu Bahasa dan Sastra*, 1(1).
- Marta, F., & Cahyani, I. (2019). Analisis Sosiologis Cerpen Kisah Muram Di Restoran Cepat Saji Karya Bamby Cahyadi. *In Seminar Internasional Riksa Bahasa*.
- Herlambang, W. (2013). Kekerasan budaya pasca 1965: bagaimana Orde Baru melegitimasi anti-komunisme melalui sastra dan film.
- Hoggart, R. (1975). "Contemporary Cultural Studies: An Approach to the Study of *Literature And Society*" in Malcolm Bradbury and David Palmer (ed.) *Contemporary Criticism*. London: Edward Arnold.
- Pardede, P. (2021). A review of current conceptual research on short stories use in EFL classrooms. *Journal of English teaching*, 7(1), 31-42.
- Parmin. (19 Juli 2021). Pendekatan Dalam Penelitian Sastra. Diakses pada 8 Januari 2023, dari <http://parmin.blog.unesa.ac.id/pendekatan-dalam-penelitian-sastra>.
- Putri, A. K., Fitriah, S., Amri, U., & Putra, Y. M. (2022). Animal Metaphors in Kendrick Lamar's Song Lyrics: An Ecolinguistics Study. *Islamic Manuscript of Linguistics and Humanity*, 4(2), 60-72.
- Putra, Y. M., Fitriah, S., Putri, A. K.,

- Amri, U., & Triandana, A. (2023). Penggunaan Flashcards Elektronik Dalam Keterampilan Menulis Kata Baku Di Smpn 5 Kota Jambi: Indonesia. *ESTUNGKARA*, 2(1), 84-97.
- Putri, A. K., Fitriah, S., Amri, U., & Putra, Y. M. (2022). Animal Metaphors in Kendrick Lamar's Song Lyrics: An Ecolinguistics Study. *Islamic Manuscript of Linguistics and Humanity*, 4(2), 60-72.
- Putri, Y., Ernanda, & Putra, Y. M. (2023). Retorika dalam Pidato Anies Baswedan di Youtube Tahun 2017-2022. Kalistra: *Kajian Linguistik dan Sastra*, 2(2), 161-171
- Rochmawati, F. Y., & Liliani, E. (2019, April). Sociological Analysis of "Dua Wajah Ibu" a Short Story by Guntur Alam. In *International Conference on Interdisciplinary Language, Literature and Education* (ICILLE 2018) (pp. 92-95). Atlantis Press.
- Fitriah, S., Putra, Y. M., Putri, A. K., Amri, U., & Triandana, A. (2023). Pemanfaatan Aplikasi Quizizz Sebagai Media Evaluasi Pembelajaran Mata Kuliah Pragmatik Pada Mahasiswa Sastra Indonesia: Indonesia. *ESTUNGKARA*, 2(1), 72-83.
- Soekanto, S. (2006). *Sosiologi Suatu Pengantar*. Jakarta: PT. Raja Grafindo Persada.
- Thahar, Harris Effendi. (2003). *Si Padang*. Jakarta: Penerbit Buku Kompas.