

# CRITICAL DISCOURSE ANALYSIS OF NORMAN FAIRCLOUGH IN WISRAN HADI'S *SINGA PODIUM* DRAMA

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Malia Fransisca

State Islamic University Prof. K. H. Saifuddin Zuhri Purwokerto



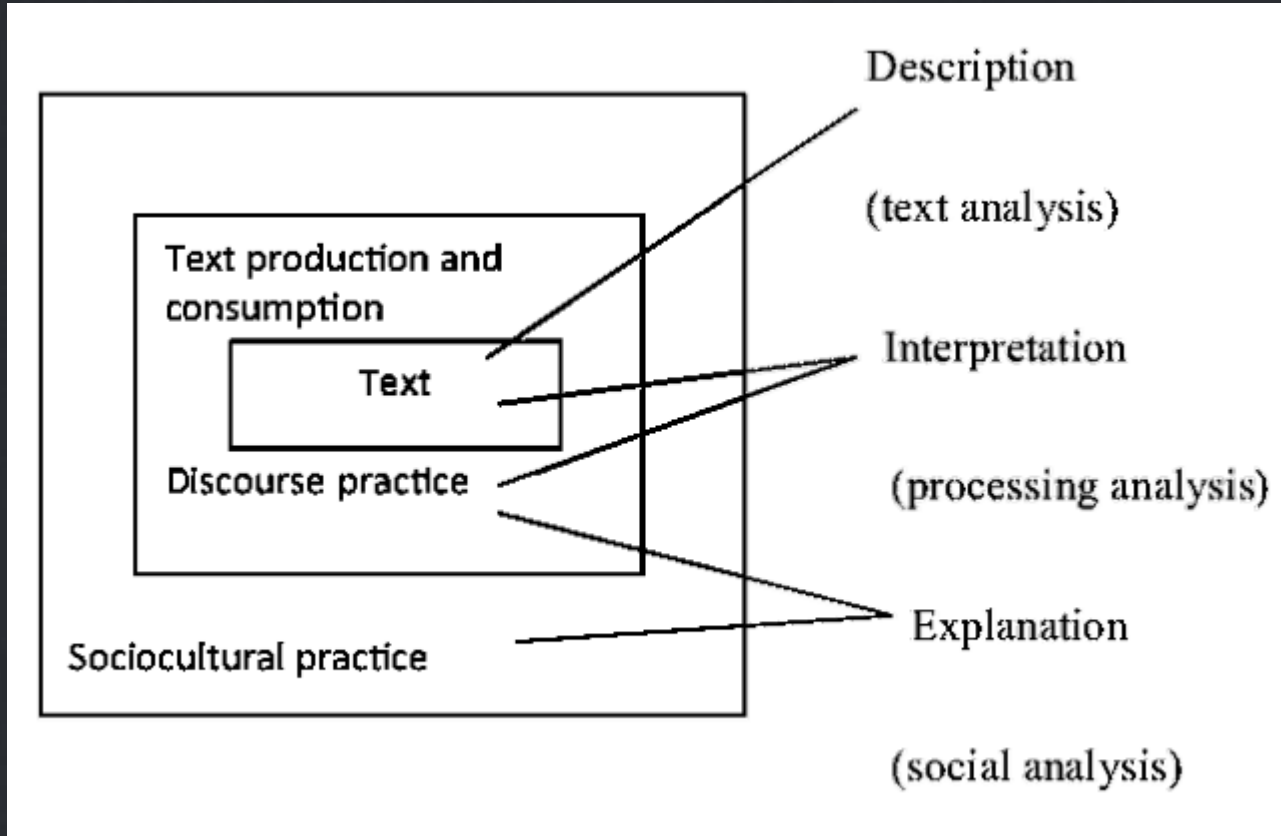
# INTRODUCTION

- Minangkabau is included in the category of the 10 largest tribes in Indonesia in 2020 (<https://www.kompas.com/stori/read/2023/03/16/130000879/10-suku-bangsa-terbesar-di-indonesia?page=all>)
- Minangkabau civilization is very complex, starting from culture, customs, education, religion, society, intellectual and spiritual figures, socio-politic, economy, technology and information.
- Sastrawan berperan penting dalam memotret budaya dalam karya sastra (Chairil Anwar, Hamka, Darwis, Andrea Hirata, dll)
- Writers play an important role in photographing culture works (Chairil Anwar, Hamka, Dearwis, Andrea Hirata, etc)
- Wisran Hadi, a writer born in Padang who has written about the Minangkabau (Drama *Nyonya-Nyonya*, *Perempuan Salah Langkah*, *Singa Podium*, Novel *Imam*, *Orang-Orang Blanti*, *Tamu*, *Persiden*, *Negeri Perempuan*, etc)
- Research objective: to reveal Minangkabau culture which is famous for its Matrilineal system through literary studies (Drama *Singa Podium*)

# LITERATURE REVIEW

1. Yasnur Asri, *Refleksi Ideologi Wanita Minangkabau dalam Novel Negeri Perempuan Karya Wisran Hadi*, Jurnal Humaniora Vol. 25 No. 1, 2013.
2. M. Fahmy Abdurrasyid, *Wacana Perlawanan oleh Laki-Laki dan Perempuan yang Termarginalkan dalam Budaya Minangkabau yang Dipresentasikan dalam Roman Tenggelamnya Kapal Van Der Wijck Karya Hamka*, Skripsi FISIP UNAIR Surabaya, 2019.
3. Pramudya Dian Prahmana dan Livia Astuti, *Sosiokultural Masyarakat Minang dalam Naskah Nilam Sari Karya Wisran Hadi*, Jurnal Referen Vol. 1 No. 1, 2022.
4. Mutia Fadila dan Hendra Naldi, *Tamu dan Persiden Karya Wisran Hadi: Kajian Historiografi tentang Masa Orde Baru dan Awal Reformasi di Minangkabau*, Jurnal Kronologi Vol. 3 No. 4, 2021.
5. Rika, *Pemeranan Tokoh Sinan dalam Naskah Lakon Perempuan Salah Langkah Karya Wisran Hadi*, Jurnal Creatifity and Research Theatre Journal Vol. 1 No. 1, 2019.

# METHOD



**Dimensions of AWK Fairclough (1995: 198)**



# FINDING AND DISCUSSION – 1. TEXT

- The vocabulary used by the female character is vulgar. Example of editorial in drama script p. 2 “Read. Read. Don't talk first, read”, p. 6 “The Fool! You just mentioned –mother is his wife-, you never said anything else”, p. 5 “Oh, the father.. E, Mr. Abu right? Who came several times to the house asking for donations for the mosque...”.
- Drama script p. 2 "... a wife must be able to replace her husband's duties" semantically shows the multitalented role of women. In addition to domestic affairs, women are required to take part in their husband's duties.
- Drama script p. 2 "On this occasion, my wife will deliver a talk with the title of a wife's views on plastic surgery" showing the meaning of women who have modern or advanced views. This also means that there is a shift in the identity of Minangkabau women who highly uphold the matrilineal system.
- Coherence and cohesiveness between words or between sentences is very dominant.

## 2. DISCOURSE PRACTICE

- This discourse practice intends to reveal how a text is produced by an agency and consumed by society.



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### 3. SOCIOCULTURAL PRACTICE

- This socio-cultural practice means an external element of a text. This external element includes how the Minangkabau cultural, political and economic system was when the Singa Podium script was written.





# CONCLUSION

- Wisran Hadi is a writer who is synonymous with Minangkabau culture. In the drama Singa Podium, Wisran wants to represent Minangkabau culture which is known for its matrilineal system. The Matrilineal System is a Minang cultural system that gives privileges to Minang women regarding inheritance and lineage. This matrilineal system in its development has experienced a shift both in meaning and practice.
- The shift in the meaning of the matrilineal system can be seen in the role of the woman (Bida Duri) who is oriented to the West as she thinks plastic surgery is important. Apart from that, Bida Duri also has a critical but skeptical attitude, saying that some religious persons have used their identity for personal gain.



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