

Chapter II

A Deconstruction on Binary Opposition of Characters

In this chapter, a wide range of theories related to the research focus will be presented. The brief information about character, plot, deconstruction and the other theories that will fulfill the task of research will be used as a tool to conduct this research related to literature. Thus, there are some information in the form of points in this chapter.

2.1 Author Biography and Description of the Novel

Oscar Wilde was born in 16 October 1858 and died in 30 November 1900. Wilde had lived in a monarchy systems, specifically in Victorian Era, he became one of London's most popular playwrights in the early 1890s. His literary works is well known such as short stories, drama, poem: *Importance Of Being Earnest* (1895), *Lady Windermere's Fan* (1892), *A Woman Of No Importance* (1893), *An Ideal Husband* (1895), *The Happy Prince and Other Tales* (1888), *The Soul of Man under Socialism* (1891). These are Wilde's drama and short stories, in the other hands he wrote poem and his poem entitled is *Poems* (1881), *The Ballad of Reading Gaol* (1898). Wilde has a lot of prose and drama than poems in his whole works. But, there only two of his literary works that remembered as his greatest work ever.

His novel is only *The Picture of Dorian Gray* (2010) and the other is drama or play entitled *The Importance of Being Earnest*. These works are considered as great literary masterpieces of the late Victorian era. *The Picture of Dorian Gray* is the only novel that Wilde's had written. The critique came from Victorian society and considered this novel as immoral. Beside, in general sense it is about the beautiful young man who get pictured and his portrait ages while Dorian Gray is forever young and lives a life with a sin and pleasure.

Wilde was born into a privileged Dublin family. He had uneventful childhood, but performed very well at university. It was the behaviour of homosexuals such as Wilde that led to the word 'gay' earning its modern meaning—was thought immoral by polite Victorian society and there was always someone else who wanted him to fall from grace¹. Most of all, the story of Dorian Gray is autobiographical. Wilde saw that his own behaviour was leading him down a path that could only end in disaster. The novel is a portent of his own abrupt end, yet it seems that he could not help himself and prevent it from happening.

This work is not merely an author's expression as such or even black and white judgment. It has such a certain moment that comes to the public and coming from the privileged class which rarely exist to do critique directly. The certain work of *The Picture of Dorian Gray* is about moral value according to the beauty and high-classes that every opinion that is coming from the outside needs to avoid because it would give negative impact to the good society in that time². In addition, it can be seen in his real life where he concealed from social punishment if went to public about his sexual preferences and rarely from his age of living – revealing about the truth of condition poor's people while the government creates a big building and heaven or even the evil of the government itself. So, he decided and had betrothed and producing two sons, later he fell in love to Robert Ross and Wilde had involved campaigning for reforms in the law to decriminalize their behaviour.

“The love story with Robert Ross did not give him happiness, because of Marquess as Robert Ross's father had blamed him of what he's done to attract his son. Wilde has also prosecuted himself and ask Marquess to the court for criminal libel. Unfortunately, things backfired though [...] He was sentenced to two years hard labour, which he served at Pentonville, Wandsworth and Reading prisons.”³

¹ See. Collin Classic. 2010. *The Picture of Dorian Gray*. London. Page. v

² *Ibid.*, page vii.

³ *Ibid.*, page vi.

The Picture of Dorian Gray's novel on the introductory page of Collins publisher usher in and discover the meaning of Oscar Wilde's famous work. On the front page, there is little value in it, that Wilde's novel tells of moral values expended on 'high class' standards or to reflect from the Church in Oscar Wilde's lifetime. The novel - omit a text delivered by Collins - describes another Wilde's work as an autobiography. The value of the work is that humans should be careful of what is said - being human beings responsible to others - regardless of whoever and whatever he is stick with the given 'status'.

The novel deals with the lives of artists, artists, between men and men, men and women, one who is asked to be the object of a painting, and a young man with a grown man. It begins when Lord Henry enters the home or residence of the painter Basil Hallward who in the past few years has disappeared causing excitement and speculation in society. When Lord Henry enters his room, he sees a painting of a young man so beautiful. Lord Henry suggest his friend to send the painting to the annual painting festival, because according to him paintings produced by Basil Hallward are so beautiful than the other paintings that are always on display at The Grosvenor. However, Basil does not want to send it and want to save the picture for himself.

In that time, Henry gives his friend Basil suggestion that he is one of the greatest painter, the clever one comparing with other. Beside the man who get painted is handsome and could make people who watch the portrait obsess with its charismatic that he has. The reason Basil won't exhibit his portrait is because that he *likes* his own art than his previous art. But, Henry is wondering with the man that being painted because could make Basil refused to exhibit to the event.

Thus, Henry asks Basil if he knows the nickname of that man. Basil does not want to give its name (Dorian Gray) because his friend's will give bad influence with the speech that Henry usually brings and change Dorian Gray's perspective but in the end, Basil gives the name to Henry. After that, Henry finally meets with Dorian and also Basil. Unconsciously, Henry being impress with the appearance of Dorian. Henry confess that Dorian is so adorable, handsome, charming in his young age. However, Henry warns Dorian with wise words that all that Dorian has will soon be gone and suggest that Dorian enjoys them with all these stuff as a gift and without hesitation.

This novel also has another character which role is considered as important to know the story and the role of its character(s). It is Sibyl Vayne, the character that play as the girlfriend of Dorian Gray. Dorian Gray fell in love with Sibyl Vayne is because the impressive perform by Sibyl Vayne.

2.2 Plot

Plot is a part of intrinsic element or that fundamental element that always exist in literary works. It is important part to know the structure in literary works because it has causal relation that each part of story is connected by cause and effect. Plot also known as organized the sequence of events and action that make up the story.

According to Forster⁴ said that plot is a narrative of events that emphasis falling on causality. Every novelist. usually uses plot to arrange the sequence of event and for the reader(s) it gives information about the details of the story in the novel such as to know the characerizes the main character because it consist of idea, motive, and message from the event and its

⁴ See. Edward Morgan Forster. 2005. *Aspects of The Novel*. UK: Penguin. Page 87.

character. Meanwhile, Nurgiyantoro⁵ said that plot is a story that has the series of moment. But—in the end--every moment connect to reason and results of story in every kind of literary works.

Therefore, plot is divided into two categories, they are chronology and unchronology that will give an interesting twist or turn. The chronology (closed plot) is called the progressive plot and unchronology (open plot) is called flashback or regressive plot. The difference between closed plot and open plot is while closed plot is clear because the author presents to its reader without difficulty and mostly give them the resolution. Meanwhile, open while is far complex event that sometime it has no conclusion and not happ ending at all. Comparing to closed plot is the readers must have a little bit use their memory or even notes to write down its characters, conflict with the progress of story that sometime flashback to the event which has happened in the past to help explain to the present and will be related to the middle of story. Or even the author will use the technique of foreshadowing where it will give a clue about the future.

However, talking about plot, there is an essential parts of plot that contained in every literary works which known as *Freytag Pyramid*.

- a) **Exposition** – The beginning of the story where the characters and the setting is revealed, it is an introduction to the characters and setting of the story⁶.
- b) **Inciting Incident** – is the beginning of conflict. In this part conflict is appears that protagonist may have.
- c) **Rising Action** – is where the events in the story become complicated and the conflict in the story is revealed—events between the introduction and climax. In this part, it will tell

⁵ See. Burhan Nurgiyantoro. 2005. *Teori Pengkajian Fiksi*. Yogyakarta. GMUP. Page 113.

⁶ Ralph, H.Singleton, and Stanton Millet, *An Introduction to Literature*, (Cleveland and Newyork: The world publishing compang, 1996). Page. 290.

the readers about the main characters or protagonist facing its conflict (character-character, character-society, character-itself, character-nature).

- d) **Climax** – Climax is the high point or turning point whether the conflict ends or changes.
- e) **Falling Action**- It is the series of events which take place after the climax that lead to the resolution after what has happened.
- f) **Denouement** – This is the final or ending of an events in the story. The problems are solved and the conflict in the *rising action*. Sometime, the author gives the reader to surmise what will happen in the future about the next story for the characters.

2.2 Character and Characterization

Similar with Plot, characters can not be thought as un-important part of novel. Characterization and plot are two sides of the same coin, one of them can not be separated. Characterization is a way to perceive the attitude of character, it refers to the way an author helps the reader to know a character.⁷

Meanwhile character is a subject that act on fiction or literary works, it is an imagined person in story. According to Nurgiyantoro⁸ said that the use of the term of character refers to two different sense, namely as the characters are displayed, and as attitudes, interest, desires and the moral principles. Furthermore, there is another definition about character. Richard said that character is a person in literary work, whereas characterization is the way in which a character is

⁷ Carol Lynch-Brown, Carl M. Tomlinson Lynch-Brown, *Essentials of Children Literature, fourth edition*. (United State of America: Ally and Bacon, 2002). Page. 25.

⁸ Burhan Nurgiyantoro. *Teori Pengkajian Fiksi*. Yogyakarta: GMUP. Page 165.

created. Characters are all the product of characterization. That is to say they have been made a particular way.⁹

As well known, there are two main characters in the story, antagonist (person who always make a conflict at the first) and protagonist. It is mostly character in the novel, but there are also another type of characters such as like round and flat which is round character is complex and flat character is simple. Flat characters are characterized by one or two traits that they can be summed up in a sentence. Usually this type of character made by author only few points and mostly they do not make any significant surprise to the reader in the novel. In the other hand, round character has different from flat character and has a complexity in its personality. Round characters are complex and many-sided; they might require an essay to describe as detail as possible, because they have many points comparing to flat characters to be analyzed.¹⁰

The writer assume that character is not always *person*, it could be a *thing*, and perhaps the imaginal/imaginative/abstraction/idea like in type of surrealist, absurd genre of novel. And the character itself have the different role, it is main character and supporting character, both type of character can dominate and being dominated. The most important thing while reading a novel is that the reader itself must to pay attention to how the author presented each characters and the relation to the plot. Because the author sometimes reveal its characters to the reader in various ways such as description, dialogue, thought, and feeling, action and reaction, or even imagery and symbol.

2.3 Deconstruction

⁹ Richard Gill, *Mastering English Literature, fourth edition* (London: Prentice-Hall, Inc, 1997). page. 105.

¹⁰ Perine, Laurence. *Literature, Structure, Sound and Sense*. (Florida: Harcourt Brace Jovannovich, 1985). Page. 67—68.

Derrida's critique of Western metaphysics focuses about its privileging of the spoken word (speech) over the written word (writing). In which, spoken words is given a higher or superior value than written word because the speaker is presented as the truth of metaphysics when he gives the utterance to the listener. Both activities speakers and listeners have no temporal or spatial moment. These motion has underlined by Derrida that Western culture desired the absolute truth, especially that presence is higher than absence. Charles Lemert (1990) wrote speech of Jacques Derrida in 1966 that doubted the case of language after many years focused and giving speech in privilege position over writing. Meanwhile, in his book entitled *Of Grammatology*, Spivak gave a brief introduction about Derrida's thought on *metaphysics*.

“The history of metaphysics, like the history of the Western, is the history of these metaphors and metonymies. [...] is the determination of being as *presence* in all the senses of this word. It would be possible to show that all the names related to fundamentals, to principles, or to the center have always designated the constant of a presence—*eidōs, arche, telos, energeia, ousia* (essence, existence, substance, subject) *aletheia*, transcendentality, consciousness, or conscience, God, man.”¹¹

Beside his critique toward *metaphysics* traditional that will give a benefit to its center, and maintained that everything can be called exist is presence (self-presentation) as such, not as absence at all. According to Derrida¹² the self-presentation is called *Logocentrism* from the Greek word *Logos* (speech, logic, reason, the Word of God). Furthermore, Writing is considered by the logocentric system to be only a *representation* of Speech that signified the absence of speaker, remains the truth of speaker even in its absence. The activity of writing is secondary because when someone puts his idea on paper, it is distancing it from himself (the presence of writer) rather presenting its thought, the previous idea's writer can be read after his death.

¹¹ See. Jacques Derrida. 1976. *Of Grammatology*. Translated by Gayatri C. Spivak. London: John Hopkins University Press. Page xxi.

¹² See. Jacques Derrida. 1981. *Positions*. Translated by Barbara Johnson. Chicago: University of Chicago Press. Page 10

Gayatri on Translator Preface in *Of Grammatology* gave explanation about logocentrism—the belief that the first and last things are the Logos, the Word, the Divine Mind—it is the evidence for this originary and teleologic presence of full self-consciousness. Then the suggestion is the logocentrism relates to centrimself—the human desire to posit a “central” presence at beginning and end.¹³

Derrida assumed, we can not say there is meaning closer to the truth, especially in text. He also choosed a reading in text that produces rather than *protects* every structure. When the text or intepretation got the status of “*this is the best one*”, in that time is violence occurs. The impact of this violent is the gap between centre and margins, centre which has the *true* one therefore margins loss its ability to capture and interpreted the text. The implications in deconstruction is a suspicious act toward the great discourse came from tradition philosophy and modernism.

Furthermore, the term of *deconstruction* is new neologism in the late 1960’s. The project of deconstruction with its desire is not to choose a side and legitimate the condition. Derrida acknowledges that the desire of deconstruction may itself be come a desire to reappropriate the text actively through amstery, to show the text what it does not know¹⁴. According to modern project, it was forbid to do such a things. All they wanted is a certain method. Meanwhile, deconstruction did not offer anything—to create a new *logocentrism* in deciding which one is the best rather than critique to its system and reinscribing to a other ways--it is also not method in general sense that has tools to get the same way in a complex moment. Spivak¹⁵ said *in the*

¹³ Jacques Derrida. 1976. *Of Grammatology*. Translated by Gayatri C. Spivak. London: John Hopkins University Press. Page lxxviii.

¹⁴ Ibid., page lxxvii.

¹⁵ Ibid., page lxxviii

deconstruction of the arche, one does not make a choice, for general, the task of deconstruction is revealing the problematic nature of discourse centered, to dismantle the metaphysical (*science of presence*) and rhetorical structures which are at work in text, not in order to reject or discard them, but to reinscribe them in another way.¹⁶

Re-evaluating and re-inscribing of deconstruction movement can be found in five strategy to conceive *deconstruction*.

1. Deconstruction is not method in rigor because there *is no procedure, program, steps, or even theory* (because it is such a formalism method that Derrida's want to avoid and escape from traditional logocentrism). Although, deconstruction is a moment of reading with no repetition, that moment has its *unique* in everytime someone begin to read (*singularity of the literary event*). Also, it is impossible to fall into the same hole and did not recognize the-other, the-other is something outside-body—every moment of reading, a new meaning, marginalization from the authority, minority in real society, woman, unknown hero, etc—that will let to the-other speaks and will open to the new horizon or understanding.

2. Deconstruction relate to dissemination opposition binary. Such as: nature/culture, rational/irrational, human/animals, masculine/feminime, reality/fiction, presence/absence, and so on that operate almost every Western culture and built hierarchy meaning with one of them is superior. According to McQuillan¹⁷, deconstruction operate in two “ways”:

“Oposisi biner itu harus dibalikkan—ditunjukkan bahwa seluruh makna teks sebenarnya telah didikte oleh oposisi biner tersebut. Dengan membalikkan oposisi biner, tercipta keseimbangan. Namun hal ini belum cukup, karena setelah dibalik struktur biner tersebut dan seluruh sistem pemikiran yang didikte olehnya harus dipikirkan tanpa pemikiran biner. [...] dalam prosesnya tersebut akan memperlihatkan kutub-kutub dalam oposisi-oposisi tidak

¹⁶ Ibid., page lxxv

¹⁷ See. Martin McQuillan (ed). 2000. *Deconstruction. A Reader*. Edinburgh: Edinburgh University Press. Page 3—42.

bisa dijaga kemurniannya dan konsistensinya; kedua kutub akan saling menodai, yaitu mendekonstruksi diri.”

3. Deconstruction is concerned to the marginal for giving themselves place or power and to sue what is known as center become inconsistency. Forth, deconstruction is historicity, but it is without the sign of history because deconstructive reading don't fall to the origin of the past, instead of to open itself related to the things, the-other, appears surround it. Fifth, nothing outside the text, it means deconstructive reading about meaning is referred to *trace*, the context that give its text meaning.

According to statement above, deconstruction as Barbara Johnson conceive is *strategy in analysis text*¹⁸. Term of deconstruction is referr and closer to the etymology of word “analysis”, which means “deciphering, release, disclose (to undo)” than etymology of destruction. In Webster's Unabridge Dictionary will be found term of analysis as “the separating of any material or abstract entity into its constituent elemnts”. This has similar with deconstructions term, which means “to break down into constituent parts”.

Derrida brought the terms of writing, let's say his concern is about *writing*. In his books, *Of Grammatology* created a new science in third chapter entitled *Of Grammatology as a Positive Science*¹⁹. The task is to undoing [sollicitation] of logocentrism which is it can be said as impossible to do such task like that. But this impossible must be underlined as the possibility to the condition of *new science*—in fact it has risks and will destroy the concept of science in general sense as positivist and rigour. And the aim doesn't want to return to the definition of positivist science—it has to be *exorbitant* comparing to its tradition of science in well-known..

¹⁸ Further explanation about deconstruction as a strategy in analysing text. See. Jacques Derrida. 1981. *Dissemination*. Translated by Barbara Johnson. Chicago: University of Chicago Press.

¹⁹ Jacques Derrida. *Of Grammatology*. Translated by Gayatri C. Spivak. (1976: 74).

“Writing being thoroughly historical, it is at once natural and surprising that the scientific interest in writing has always taken the form of history of writing. But science also required that a theory of writing should guide the pure description of facts, taking for granted that this last expression has a sense.”²⁰

In other words Derrida had criticized Western concept of language between position parole and language [...] meanwhile writing can not be simply supplement nor fulfill the lackness to the spoken word or reevaluating or re-creating the new logic with new structure. Meanwhile the privilege of *phone* similar within *thought*, *logos* will drive the truth through express words by speaking. And this argument also appears in Aristotle²¹ that spoken words are the symbols of mental experience and written words are the symbols of spoken words.

This ambiguity that criticized by Derrida is about the position of language itself that written text or in Derrida terms is *archi-writing* constitute the origin in common sense of *speech*. Because written text in its works is such a movement by the trace left behind. Citation from *Of Grammatology*²², he said that *writing* is stranger things in language like in Phaedrus of Plato’s works, writing is a technic that supplanting good memory, spontaneous memory, signifies forgetfulness.

Therefore, this gesture of *writing* that Derrida suggested to the reader is for a new way of science and gave us the positive of writing and won’t return to like position of speech or even logocentrism, because the written text will disappear when speech has been spoken or reaching to the totalization, and the subject will know the meaning and value of that speech.

It is what Derreck Attridge called the dominant meaning or of a dominant form of literature and literature itself can be seen in *writing* assumptions while tradition emphasize one of these at the expense of the other. Meanwhile, Paul de Man in footnotes 4th of Derek Attridge &

²⁰ Ibid., page 75.

²¹ Ibid., page 11.

²² Ibid., page 37.

Jacques Derrida conceiving this works of reading or interpretative as an act which responds to those aspects of a text which cannot be defined grammatically, forcing one to face the paradox that reading in the strictest sense²³.

Attridge gave further explanation about Derrida's idea of literature, in Derrida's sense of literature is not a verbal icon or hermetically sealed space; it is not the site of a rich plenitude of meaning but rather a kind of emptying-out of meaning that potently meaningful—refuse a generalized of reducing text with one meaning while Derrida want is to make the text strange, different style.

“A text lives only if it lives on, and it lives *on* only if it is *at once* translatable *and* untranslatable [...] totally translatable, it disappears as a text, as writing, as a body of language. Totally untranslatable, even within what is believed to be one language, it dies immediately.”²⁴

In other words, Derrida's conceiving literature as an *institution* which is not given by nature as taken for granted. But it brought a discussion into process that circumstances of social, legitimated, political. And it brought the readers to the condition of one meaning and give one supremacy and it cannot be simply understanding literature as such because like institution and will bring to the limits of understanding, interpretation of meaning. Thus, in applying theory of deconstruction.

As the raise of deconstruction *method*, there are some terms which are commonly used in the practice of this method by the writer. They are 'binary opposition', 'logocentrism', 'supplement', 'hierarchy' that will appear below and it will relate to the discussion of this novel.

²³ Jacques Derrida. 1992. *Acts of Literature (ed)*. Derek Attridge. London: Routledge.

²⁴ *Ibid.*, page 17

2.4 Supplement

Supplement came from French language that 'to add' and 'substitutive'. The term of *supplement* appears for the first time in the text *Of Grammatology* that discuss Rousseau while using this term is for explaining that *writing* has only to fulfill the *voice* or *speech* and its function is to add the lackness of *speech*. In this terms, Derrida emphasized how is structure can not be perfect or absolute while needs the outside of it, while it is need the presence of something and got forgotten, or even the structure itself is bound by selected the fully condition of something into the idea of structure.

In Rousseau text, he suppose reducing the presence of text that created the meaning and the meaning of the text. Furthermore, *supplement* of Rousseau can bring the condition of man legitimate over the outside of man, desire of invasion to the border of other things, in other words Rousseau want to make self as fully-presence, sufficient-to-himslef. And this is the characteristic of presence-metaphysics that in Derrida term is *logocentrism* to affirm the stability of structure no need the other to re-stabilize and bought into opposition binary that something is superpower the other's.

According to Derrida, he saw the paradox of word *supplement* and the movement that is like the systems of writing for speech that sometime it can be seen as reminder for the thought and consciousness. Derrida's play words *supplement* that refers to the unity of sign, signifier, and signified (*supplement*, substitute), besides in verbs (it is to supply, to be substituted), and the adjectives (supplementary, suppletory) these play of unity are directing to the signified of something. Unfortunately, these displacements, dislocation, and deformations that play in the

structure of *supplement* are regulated by the contradictory unity—itself supplementary—because Rousseau’s contradictory to *affirm*, by giving *unity supplement* a positive value.²⁵

From that *supplement* term(s), Derrida found the instability of text that can not be control by the author, he tried so hard to limit of possibility of the thing whose he impossibility he describes. Text seems like quiet in the violence of interpretation, but it has movement in its passive. Text in Rousseau’s term is playing the double-role that one is appeared while the other is coming from the impossibility-to-come. It is what Derrida called the *blind spots* from the author that is forgotten to stabilize. Double-role, *hinge*, *blind spots* movement in the text can be found in the other of Derrida’s reading text. It is coming from Plato’s words about *pharmakon* in *Dissemination*. Plato’s using *pharmakon* as poison (and in this context is about writing that is found by Theuth) but in the other side *pharmakon* can be seen, conceive as *medicine* from the position of text that when someone is forget, he suddenly will remember what he has forgotten in reading of *text*(experience, the past) in his mind.

Based on this movement, it will give the condition of text as an opening to the future rather than stagnation of idol (interpretation). It is such an encounter with *the-other*: the other that will loss the egoism of I. The encounter of this effected of *space*, *distance*, because of the text has been deconstructed and realize if the appearance of something is can not decline the presence of *the-other*. Because if Rousseau define *supplement* with indefinite process, then Derrida suggested that writing is supplement *par excellence*, it is beyond the *supplement*, it is *supplement of supplement*.²⁶

2.5 Binary Opposition and Hierachial

²⁵ Jacques Derrida. 1976. *Of Grammatology*. Translated by Gayatri C. Spivak. Baltimore & London: Johns Hopkins University Press. Page 245--246

²⁶ *Ibid.*, page 281

Binary opposition is one of terms in Derrida's *method* and it has always be in superior position. It is the core of the structural Saussurean thought, according to Spivak²⁷ states that Saussure having launched the binary sign that it is a sense paradigmatic of the structure of structuralist methodology. This opposition binary [phonetic] will commands our entire culture and our entire science²⁸. Meanwhile deconstruction as movement, progress of experience, critical reading, in *double-sense* have to surpass the tradition of concept, beyond of what is mainstream, transgression to the hierarchy opposition. In addition, to show the hierarchy opposition is necessary for *produces* what is arbitrer, nature, taken for granted in gives to the new perspective. In the other side, it is an attempt to detour the concept of opposition binary and its *priviledged* to reinscription.

Derrida in *Writing and Difference*, warns us all of binary oppositions is not neutral, natural. Rather it has effect of culture, biology, etc²⁹. Every relation, difference, binary opposition no matter what common sense, it has hierarchy and not the condition as such—and it is the task for readers in deconstructive reading is literary works is to reversal toward hierarchy opposition and indicate the conditon of what is inferiority and placing the other's power than someone. Further this hierarchy opposition appears in *speech* over *writing*, modern over traditional, white over black, man over woman, etc.

“To locate the promising marginal text, to disclose the undecideable moment, to pry it loose with the positive lever of the signifier; to reserve the resident hierarchy, only to displace it; to dismantle in order to reconstitute what is always already inscribed.”³⁰

²⁷ Ibid., page lviii

²⁸ Ibid., page 30

²⁹ See. Jacques Derrida. 1978. *Writing and Difference*. Translated by Alan Bass. London: Routledge. Page 55.

³⁰ See. *Of Grammatology*. Page lxxvii.

Bressler³¹ has agreed with Derrida about the system of opposite (binary opposition) that these binary opposition—man/woman, nature/culture, truth/untruth, religion/science—are not equal; a culture tends to favor one side of each binary opposition and judge it in a more positive or privileged. This *privileging* is a kind of *presence* and *absence* that *presence* is higher than *absence* (metaphysics/science of presence). Moreover it has several implications in the daily life, social-culture.

Meanwhile, Simon Crithley in her book *The Ethics of Deconstruction* (1992) trying to conceive of how is deconstruction in binary opposition. First is reading and interpretation text as such, then not refusing the conflict and the socio-cultural that will open the new interpretation in the future. Crithley said because text never refers to the stability of reference, meaning always change based on the horizon, relation of reading and the variety of condition itself.

However, binary opposition itself have shown the privileged and stigma around man and woman. Man has more privilege in social role than woman that least role in public and mainly in relation between man and woman which man can give an order usually. But this role or gender role has *double* meaning while man is superpower, he must follows the social-condition and order that is taken for granted and woman have to follow what they called nature—the social construct--instead of doing the same task.

For example, the word of *man* is constituted by a *positive presence* and it has written in historic and stereotype. This is not only given *name* but it is affected and caused several activity that will give *man* the benefit than *woman*. In this case, we have an implicit binary opposition in

³¹ Charles E. Bressler. 1999. *Literary Criticism an Introduction to Theory and Practice 2nd Edition*. New Jersey: Prentice Hall. Page 123—126.

which the masculine terms is the privileged one³². It is like in this novel when Dorian Gray want to dominate Sibyl Vayne, he did discriminate the presence of Vayne for stabilizing Dorian Gray position. With deconstruction, it will find a new way in detouring the text and its binary opposition with its privileged that the structure of hierarchy will be shown after locating the opposition and showing which one is dominated, repressed, and marginalized.

Derrida declared that one needs to overturn or reverse them so they can be neutral, which gives both sides of the opposition right to represent themselves. Furthermore, the task to deconstruct hierarchy is to find a new concept that will not repress and discriminate other³³. In order doing that, Derrida in Culler told that it must, through a double gesture, a double science, a double writing put into practice a reversal of the classical opposition and a general displacement of the system³⁴. The model of double writing can be considered as the gesture of parody in which well-known one of the other is more valuable and higher.

The parody like in the binary opposition between man/woman, father/mother, truth/untruth, heaven/world, nature/unnature, because these system of binary opposition assumed that the first is superior than the secondary. In the general assumption, this system is located which one is privileged and known as *gift* rather than constructed. Unfortunately, these opposites are related to each other, such as like how one is become superior, give an order, and its privileged while the other is inferior, repressed, marginalized. Thus, it means that these opposite can not be conceived as the *absolute* and fixed as such, moreover it is just the one of constructing structure that made by whole element history and must to understand as affected each other.

³² See. K Bertens. 2001. *Filsafat Barat Kontemporer*. Jakarta: Gramedia. Page 129.

³³ See. Jacques Derrida. 1981. *Positions*. Translated by Alan Bass. Chicago: University of Chicago Press. Page 77.

³⁴ See. Jonathan Culler. 1988. *On Deconstruction*. New York: Cornell University Press. Page 41.

Thus, deconstruction must make room for the irruptive emergence of a new *concept* which no longer allows or fallen into the previous definition (traditional binary opposition) besides it is decentering the text over and over again because of human's desire to reappropriate the text actively through the author as center from the beginning until the end. Because of text in Derrida's sense or this movement only *game* and we have to enjoy and playing that game. No matter where it goes, where he moves, and knowledge can not prevent this movement.

Including to the legitimate of author in dictate the readers for finding and enjoying the moment of reading literary text. It has binary oppositions that (real) meaning is in the will of authors besides while Derrida's argue this because of interpretation depends on how is condition of readers, the references (verbs, semantics, syntax), and its experience in intrepret the text—and only text that remains after it had published.

2.6 Theory of Subject

Since the project of *aukflarung* (enlightenment) gave the distinction to human perceive the world and also has opposition with that time of middle-age in which constructed human in order to oblige religious institutions in social life. Although enlightenment movement brought some new idea and life to few people who disobey to religious instituions, it does not bought to the best solutions as such--that movement rather give the perspective about the world in terms of human-eyes (antropocentrism) differ from other animal being in this world, they able to find the way to produce knowledge, resources in gaining benefit from it, exploring the universe.

In renaissance (enlightenment) people tend to surmount myth with ratio, they argued that ratio is the origin of the truth (logos) that can surpass tradition and otority. According to Gadamer in Hardiman³⁵ the renaissance people is unproper in perceiving about dominant truth:

First, renaissance is opposing otority with logic or ratio and freedom whereas otority is also categorized to obtain truth. Second, what occurs with otority is also within tradition concept. This concept had discriminated by Renaissance as contrary with ratio, logic and freedom. In addition, in his argument about Renaissance had also fail and got its flop to conceive tradition concept as the element which exist vice versa in Renaissance. He concluded that human can not exit from the tradition—to keep and to forward. The ego of modernist humanism is that they are independent and not relate to everything outside himself. The idea of Descartes is to obtain the reality outside himself as universal. This conscious was coming from Descartes that consciousness history as consciousness to its history and not as consciousness within history³⁶. ‘*I think, therefore I am*’ is the famous phrase from Descartes to show that human is the only subject that can capture everything outside himself who can think about the-outside (world). Even he can ensure it by doubt everything but in other words he (subject) can affirm himself that he is the only who questioning.

Statement above has similar with Henry S. Sabari, *Dostoevsky: “Menggugat Manusia Modern”*³⁷. The progress of technology is to obtain knowledge--such as in the era of middle-age-outside world by natural science as the only knowledge that can legitimate. Science also must free from pre-exist, knowledge (episteme) must free from bias of cultural. The implication is that

³⁵ See. F. Budi Hardiman. 2015. *Seni Memahami*. Yogyakarta: Kanisius. Page 172.

³⁶ Ibid., page 166—171.

³⁷ See. Sabar, Henry S. 2008. *Dostoevysky Menggugat Manusia Modern*. Yogyakarta: Kanisius. Page 31--35

human can have their possibility toward the limits. Otonomy and rationality are the key concept of this era. Human as otonomy and rational are universal concept.

Thus, the enlightenment still cannot release the question about *where did human come from, is there another live after death*, or even about *what is the meaningful of myself*—subject in this project still has paradox—especially there is an ambitious Ego to conquer everything, such as man over woman, subject over subject. Lacan, one of Freud's student did not agree with the statement that subject whose thinking is beyond everything. Lacan argued that human do not control systems, but human controlled by systems.³⁸

In addition and the same spirit, Merleau Ponty want to restore the definition about the-thing-outside between the subject that have been reduced to the simply understanding that the-thing-outside.³⁹ Ponty said that thing-outside in the modern's society is tend to be objected by themselves because they thought object cannot recognize in its existence, even to the existence of woman, man, animal, nature. It leads to its implications that each subject is intending to control others.⁴⁰

Furthermore, Ponty elaborated the distinction between observation and constantly perceived—every subject is knowing himself better than anyone—body is physics object

³⁸ Bertenz explained that what created subject is not himself but it is the systems in which consist relation, opposition, and unconsciousness over consciousness (Descartes). For Lacan, especially unconsciousness is a most important principle that human cannot predict because unconsciousness will move beyond consciousness—cogito is not centre and fixed structure, but it is a moment, a particle. In Descartes the theme of cogito is the fundamental of his thinking, he claimed that human with his subjectivity (cogito or consciousness) is the essence of human—human knows that he is human, and every step he made is in his consequences. See. K. Bertens. *Filsafat Barat Kontemporer: Prancis*. Page. 220.

³⁹ Stephen Priest, *Merleau-Ponty* (London: Routledge, 1998), page. 60.

⁴⁰ A clearly distinction between body (subject) and external object (outside-the-self) is both of them can separate from 'my-self'. Besides, body can not separate from my self (hands, nose,etc), while object is possible to separate and gaining its knowledge. Saras Dewi. *Ekofenomenologi: mengurai disequilibrium relasi manusia dengan alam*. Page. 78—79.

consists perceptual, matter. In other hand body is an intetional-object that has capability directed to the other object, and also body is part of relation to other object. ⁴¹

This intentionality reminding that the concept of subject is not merely the act of observation. It is more complex to create something outside before it is called knowledge. Because body has its limit related to the world whether to grasp or to define the meaning of object. It involved itself (the body) in process of cognitive, body try to reach its part of body while at the same time that body is being touched and it occurs moment of reflective. ⁴²

However, Ponty's idea lead to new way of thinking according to subject with another subject in the way of living. Subject is cannot to define as fix or totality and even depends on an institution because in reality, subject needs outside itself to reveal the world. Subject must know as lack of totality and temporary with object—there is presumptive relation depends on space and time that it possible for subject to change their identity because there is no innate subject but unstable subject related to the world.

The discussion subject is not merely about subject as such but it is also lead to the power relation between the dominant of the way of thinking that people tend to make a concept about the other that different from themselves. According to Michel Foucault, French Philosopher who concerned in the power relation and also sexuality in his few works—said that the project of renaissance and also the victorian era as the representative of institute power toward citizens is want to controlling the discourse itself (institution, classification principle, structure, and distribution).

⁴¹ Ponty define this as the ontology ambiguity which human has unique of the double sensation at the same time. For example when there is couple then there someone is loving and being loved.

⁴² Ibid., page. 80.

Foucault has analyzed four institute that become the place where power is lived: politic, sexuality, madness, and what is known as truth or false.⁴³ The most important in his analyzed that every discourse has tendency to become the only true is similar with the will to power in legitimated which one is true; will bring to the hegemony over the-other. All he did was to find the foundation, forms, structure of an excuse every discourse in related to how can it possible to be modified, changed and implemented. Although in modern society it brought the new idea about knowledge, in fact it is the part of silencing the society.⁴⁴

Furthermore, public become with prison—since the instantiation ordering (domination) society's body. It can be seen as public school, the distinction between madness and reason, hospital and it is implemented because of hierarchical observation, normalizing judgments, examination. Thus, organizing knowledge into systems, laws, beliefs, institutions and account for all aspects of human experience are also considered uncertain and irrelevant anymore.

Otherwise, the discussion of subject and public policy is related each other. For example, in Indonesia, woman, or even the minority has to follow the social construct in daily life. Thus, there is a power and also knowledge that create gender role, boundaries between each religion, can determine which one is legal and illegal. Thus, it is what philosopher's above had concerned, especially of what Derrida's theory that every people, subject is can not avoid someone's existence but it is a necessary because when man ask woman to follow his instructions that doesn't mean man is superior than woman but mostly it is the social order and not an absolute *truth*.

⁴³ See. George Ritzer, *The Postmodern Social Theory*. Page. 78. "I hope that producing discourse in society must have been controlled, selected, managed, redistributed based on certain produce and it is for protecting its power and dangerous possibility to eliminate the future event, incriminating things, and also fascinate material," (1969, 1971/1976: 216)

⁴⁴ See. Foucault, *Discipline and Punish: The Birth of The Prison*. Page. 27. "Power and knowledge is affected to other; power and knowledge is related each other."

Thus, an assumption that man higher than woman or majority superior than minority should have been conceive as inter-subjectivity, inter-textual, etc that always differ and deffer its *absolute* order in-here, to-day. No one can not determine and maintain the truth, if someone does then it will bring into violence and maintain the distinction between what is right or allow in man between woman, assume that government or majority society can control minority based on their perspective that never ask minority itself.

2.7 Theoretical Framework

These are some theories and reviews that necessary in order to find the answers of the questions in research question. They are theory of character and characterization, plot, theory of deconstruction and also theory of subject and discipline sexuality in order to analyze this literary work.

The theory of character and characterization is necessary because it is significant to analyze the main characters and how they are characterized in this novel, and their characteristics are also figure out as the finding of their characterization.

The next theory is deconstruction. This theory is necessary because it has role to ‘deconstruct’ the new meaning, binary opposition, and perspective of subject. This theory is used to give the background idea about deconstruction since it is the grand theory in doing the analysis of this study.

The next is the view on binary opposition. Because it is the part of *tool* to deconstruct and this view is used to give background of knowlede or the idea about binary opposition.

The next is subject and power. This theory is will lift up the writer research and it is an important because it has role to explain the definition of subject in nowadays in which can not appears without power in which relations with the other. This power is similar with the benefit or good thing that attribute to the majority or social-construction.