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DECONSTRUCTION APPROACH IN READER'S RESPONSE

IN LEARNING CRITICISM AND LITERARY APPRECIATION

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Abstract
Reading literary text approach in the early 19th century was author-oriented, so that the meaning of the text was based on the author's ideas and autobiography. This reading model does not provide space for readers to interact and think critically. Reading literary texts certainly has an effect, and this effect should be interpreted and criticized by the reader as a form of response, even though criticism is subjective. Responding to literary texts, the readers certainly have an argument dimension in interpreting the text of phenomena in literary stories based on background knowledge, culture and context of the readers, so that the readers' perceptions will have their own point of view. The development of reception theory in the early 20th century using hermeneutics as a method of interpretation, the presence of hermeneutics gave rise to several approaches in text interpretation, one of which is the deconstruction approach that was born in the post-structural era. The aim of deconstruction approach is to challenge the opposition-binary paradigm of structuralism who did not consider the very broad horizon of expectations of the readers. Another is to hope that this approach will be able to excite critical learning and appreciation of literary works in the academic environment to be more critical The methods and analysis techniques of this paper are descriptive qualitative using the deconstruction model approach as a reference for analysis arguments.
Key words: reader response, deconstruction, multi-interpretation.

Introduction

Literary criticism in the early 19th century was writer oriented, so in this model the reader could not understand the writer's ideas and desires without going through the process of tracing the writer's traces through the literary text. The idealism of life that is built into literary stories by

writers generally comes from the inner experience of the author, because the meaning of literary texts is entirely in the mind of the writer as stated by Wayne C. Booth in Webster, "*[...] even if the image of the author is quite distinct from what we know about the historical figure of the author"* (Webster, 1996: 24). This model seems to stem the readers' critical attitude and creativity in responding to the literary text they read, so there is a distance between literary work and readers for aim to give readers' response, according to Tirto Suwondo, that the reader is an important variable in the meaning of literary works, because through the reader, criticism will appear as a form of reader's response (Suwondo, 2010). If there is a distance between the literary work and the readers, it will eliminate the process of criticism or response for the readers, according to Webster, the distance between the author, literary work, and the readers can be described as in the diagram below:
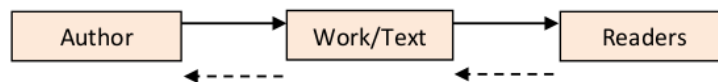
(Webster, 1996).

The Webster's diagram above shows three important components related to the transformation of literary works, from the creation process to the readers, namely the author, the literary work itself and the reader, then Webster (1996: 16) explains that:

> [...] the production and transmission process is assumed to be from the author to the readers and the ideas or meanings communicated would seem to originate in the author's mind which are then relayed through the poem, novel or play to the readers.

The Webster's diagram above can also be explained that the straight arrows indicate how the literary text product is transformed which is then read by the reader, but on the dotted arrow line the readers do not get any reaction or respond to the literary text. In the communication process, between writers, literary work and readers are an integral and interacting unit, the three of them take their respective roles in building communication and attention, Iser offers the concept of

two things in an effort to build communication and attention between text and reality, and between text with readers as quoted in Wahida, that there are two things that are very important in building communication between text, reality and readers, first is effect or impression that arises from the reader, second is the response as a manifestation of effect, and if both can be fulfilled it will happen communication or dialogue (Wahida, 2020).

The literary criticism in the post-colonial era is very much colored with themes regarding the condition of society due to political and economic instability in building cultural civilization as stated by Pritchrard, (1956: 4) that:

> Politic and economic developments united to check the cultural development of the country [...] the arts and literature stern from te life of a people, men whose best effoerts are directed to the creation and development of a way of the life are likely to have satisfied their creative desires in these activities.

Several themes of literary works also appeared are talked about personal experiences, incidents, and also the interpretation of the Scriptures (the Bible) have also colored the development of literary criticism in the early 19th century, "*The culture of the text and its respect for and obedience to textual authority was also central to the Judaic and early Christian traditions [...] revelation was to take place through commentary, exegesis, and translation*" (Kramsch, 1998: 53). The history of the development of literary criticism, for example in America, is in principle divided into three periods, namely the early 19th century (1820-1860), in America it is called post-colonial, marked by the emergence of transcendentalists (1836) such as Edgar Allan Poe, Ralph Waldo Emerson, Henry David Thoreau and others, during the mid-19th century (1930s), the romantic novel *The Scarlet Letter* by Nathaniel Hawthorn appeared, which presented symbolic and ethical idealism that contradicted religious values over adultery in the norms and social laws of the Puritan in the Massachusetts Bay colony, Herman Melville with his Moby-Dick and Billy Budd and the last is American literature 1970s era until now. In England, literary

criticism began in the early 16th century, although at that time the term criticism had not yet become a debate in the field of literature, such as Ben Johnson who evaluated literary works and their authors. Then the 17th century came Samuel Johnson who used the term criticism and addressed literary works which later became a critic, and in the early 18th century it turned into critism that led to literary criticism, such as the emergence of *The Ground of Criticism Poetry*, *Essay on Critism* and *The Art of Criticsm*.

The presence of literary works in the midst of readers feels imperfect and less useful if literary works are merely reading without any process of response and criticism from the readers. This problem makes the post-structural people change the paradigm of literary analysis and then emphasizes the orientation of the reader in interpreting literary works. Literary works should receive readers' assessment, and in order to build reader responses, the role of readers must be given importance in interpreting literary texts so that readers can contribute thoughts and criticism in the meaning of literary texts.

The narrative built by literary works uses language as a medium, although language and literature are substantially different, they complement each other. Language is a symbol of arbitrary and systemic sounds used in building interactions and communication. Physically, language has two elements according to Saussure in Toldo & Facin (2018):

> [...] the language sign is a two-sided psychic entity. One can think of two elements that are closely linked, reclaiming each other; they are interdependent and inseparable. The signifier does not exist outside its relationship with the signified, because the same relational movement creates and establishes one and the other. These concepts can never be considered separately. From then on, linguistic sign is thought as being double at origin.

Saussure emphasized the signifiant/signifier, whether in the form of sound or visual and the signifie/signified in the form of meaning/impression is in the mind, both occur simultaneously.

In addition, Saussure also divides two aspects of language, namely *langue* and *parole*, Suleiman A. H., Ahmed M. A., & Ahmed Ezzi S. S. A, (2020: 411), explaining that:

> Langue refers to the linguistic system itself - that system of signs used for the purpose of communication/understanding between members of a specific linguistic group. It is a purely mental aspect as it relates to a set of rules stored in the minds of the members of society. Parole is the individual (and the individuals) use of langue, that is, the system chosen by a member of a particular community.

Literary work is a creative process of writers/authors in realizing an idealism of life by using language as a medium. Because language is a meaningful symbol and has a structure and system in the process of meaning, so the writer/author can be more creative in developing his ideas in his literary products. Language and literature are two different things, but they cannot be separated in terms of function and role, function and role of language as a literary vehicle in the form of literary text (script) in conveying intent, and literature itself is a cultural product in the form of language that create artistically and aesthetically, Welleck and Warren in Amase Lanior Emmanuel, Tsavmbu Aondover Alexis and Kaan Aondover Theophilus (2014: 34) stated, that *"Language is the material of literature as stone or bronze is of sculpture, paint of picture, or sound of music"*. So the assumptions of Wellek and Warren above explain how the closeness between language and literature in building a relationship between functions and roles in the creation of literary products.

In creating literary works is the writer/author describe idealism of life according to his/her wishes independently, and the language used as free as they need and do not allow the rules of language grammatically, because the language in literature principally follows a style based on each genre and depend on the tastes of writers/authors. Language is maximally created artistically and aesthetically to satisfy the readers. Roman Jacobson in Tariq and Hammed (2017: 20) states that:

> [...] the object of literary science is not literature but literariness, that is, what makes a given work a literary work [...] features which literary texts use to "foreground their own language" via meter, rhyme, repetition and other patterns. Literariness is defined in relation todefamiliarization which is a chain of deviations from "ordinary" language or a linguistic dislocation or a making strange.

Formalists do not reject if literary language expressed and created in various ways, even according to them there can be deviations from grammar in order to obtain novelty and aesthetic value in literary works.

Method

This research or writing uses a qualitative method in which the analysis arguments are carried out in a descriptive qualitative manner. The material of this research or writing is a deconstruction approach model which is applied in the field of literary criticism and appreciation, and the formal object is the scientific deconstruction concept used in strengthening literary text analysis.

Literary Review

Deconstruction approach is a critical thinking concept that can be applied in various fields of science such as philosophy, language and literature. This concept is a critical effort to reject the logo-centric paradigm of early 20th century European critics. The application of the deconstruction approach in literary criticism and appreciation is aimed at realizing the dominant role of the reader in building personal interactions.

The objective of deconstruction approach works in literary works is to reject the absolute meanings or values built by the author in the literary text, then reconstructed them with alternative and logical meanings or values that live in society. This approach has been applied in several scientific articles in the field of literature, including Hasina Fajrin R. in the article *Deconstruction in Laskar Pelangi* in Sawerigading Journal, vol. 17, no.3, December 2011, where

Harun's character as a minor and simple character was deconstructed into a hero for his contributions to society, so Zulfadhli also applied the deconstruction approach to short story of *Malin Kundang* in the journal of Language and Arts vol. 10, no. 2 of 2009, which deconstructed the character of Malin Kundang, the son of lawlessness (a marginalized figure) to become an important figure because of his success in his career.

Findings and Discussion

The revival of literary critics in the early 20th century was triggered by an author-centered approach that shackled the critical attitude of readers' responses to literary texts, responding to literary texts only leads to artistic and aesthetic impressions that are only aimed at writers and literary texts of writers, readers should respond as a form of reaction to the text he reads, as stated by Iser (1978: 20,21), that:

> [...] study of a literary work should concern not only the actual text but also, and in equal measure, the actions involved in responding to te text [...] literary work has two poles, which we might call artistic and aesthetic: the artistic pole is the author's text and the aesthetic is the realization accomplished by te reader.

Russian formalists want literary work to be autonomous and independent of the author's biography, context and interests, *[...] "set out to conceptualize the literary work as an autonomous esthetic object available for rigorous scrutiny without recourse to its author's biography , authorial intentions or social context"* (Stougaard-Nielsen, J., 2020: 4). The basic principles of the structural that were driven by Ferdinand de Saussure, Roman Jakobson Lévi Strauss, Jaques Lacan, Jean Piaget and the Prague group (Prague Shcool) did not last long due to the emergence of several critics of the post-structural era around the 1960s, they rejected the paradigm of structural thinking. which still maintains an opposition-binary system that tends to dominate the text in language, in other words the first text overcomes the second, such as in the phrases of *white-black*, *superior-imperior/marginal*, *master-slave*, and so on. The wave of post-

structural resistance was driven by Hans Robert Jauss, Wolfgang Iser, Jacques Derrida, Roland Barthes, and others. The views of the post-structuralists have been highly developed until now, especially regarding the hermeneutics of texts used in several fields, for example language, literature, philosophy, law, politics, and others.

The role and function of hermeneutics in literary texts

In the field of literature, hermeneutics is very much needed in the process of reading literary texts because there is an interpretation process as the effect of reading, in this section the reader interprets literary texts in order to interpret literary texts, and it is assumed that hermeneutics is an art of interpretation. Etymologically, hermeneutics comes from the Greek hermeneuein meaning to interpret, Martono explained, that the word hermeneutics comes from the name of an ancient Greek god named Hermes who got a task from Orakel who lived on Mount Olympus to convey messages to humans, and the message had to be interpreted by Hermes, successful Whether or not the message is conveyed depends on the way Hermes delivers it (Martono, 2019). Hermeneutics is a branch of philosophy which is then widely used as a research approach in several fields of humanities. According to Dipa Nugraha, that the use of hermeneutics was originally applied to the translation of the Bible in the context of spreading Christianity, and hermeneutics itself in Christianity is called exegesis (Nugraha, 2019).

The development of hermeneutics has been very rapid since the mid-20th century, around 1960 until now, In this era, critics have contributed a lot in the field of literary criticism, especially in terms of interpreting literary texts in relation to readers' responses. In the study of literary texts, hermeneutics is seen as a relevant method of studying literary texts because it involves a lot of stylistic and emotive elements, besides that the language in literary texts

sometimes contains associated meanings. The interpretation of meaning in literary texts is highly demanded for adequate literary, linguistic and cultural knowledge and skills for the readers.

The core of literary works is text-centered, and when reading literary works the readers identify and interpret each literary text in gaining an understanding of literary stories. The story has been presented through literary text is a picture of life which is deliberately idealized by the writer, so that the writer acts as the creator of life in the literary text and at the same time determines the end of the life of literary stories. On the other hand, reading literary texts should have an effect on the reader, as was conceptualized by Iser in Nurul Wahida, that the effect arises from the reading process is the response of the reader, and this effect is a form of mental communication between the reader and the literary text (Wahida, 2020). Effects can give rise to a positive (sympathetic) impression, but can also have a negative (antipathic) impression, and if an antipathic impression arises for the reader, then the literary work will receive criticism from the reader. Literary criticism is indispensable in order to build communication through the process of interpreting literary works that are read, and through literary criticism literary people can continue to discuss and animate the world of literature at any time. In line with this, the development of literary criticism in the twentieth century has given birth to an approach, namely the readers response approach. This approach was initiated by the post-structuralists due to their rejection of the structural flow which still maintains a linear (directed) reading model with a binary opposition structure.

Reader's response for Gadamer and Jauss in Jean Michel is that readers should have a subjective view called the horizon of expectation in interpreting the literary text they read, "*[...] Gadamer's" fusion of horizons "whereby the interpreter's perspective mergers with that of the author to elevate understanding to another level [...] it is the individual reader who assigns*

meaning to the text based on the questions and expectations prompted by that reader's particular social and institutional circumstances" (Michel, 2014), so the meaning of literary texts are obtained by readers through the reader's experience. Responding to Jauss' aesthetic response, Adrian Wilson explained, that "*Jauss's reception-aesthetics offers a framework for grasping the his-torical mutability not just of meanings but also of meaning itself, a framework structured around the central concept of a horizon of expectations*" (Wilson, 2012:348), furthermore, Woodruff and Griffin in Elena Spirovska stated that in responding the meaning of the text, the reader must reject the author's intention and must focus on the reader's interpretation even though subjectively (Spirovska, 2019:24). The same statement also stated by Umberto Eco in *The Sydney Morning Herald on February 23, 2016*, he said, "*reader's right to interpret a book as they wished, regardless of authorial*" *intentions*", and Barthes in Jacob Stougaard-Nielsen stated that "*Barthes had already gestured towards with his celebration of a textual*" *proliferation of meaning* "*beyond the death of the author and his deconstruction of the originating subject through writing*" (Stougaard-Nielsen, J., 2020:10). On the other hand, Barthes offers a free reading of literary texts which demands more erotica than hermeneutics. For Barthes, reading literary texts is more of a fun way with puns than as a coherent system. According to Barthes that *The Death of the Author* thesis promised to "*liberate us from the interpretively restrictive views of literature*" views, according to Barthes, that are "*tyrannically centered on the author, his person, his life, his tastes, his passions [...]*" (Stouggaard-Nielsen, J., 2019:12).

Deconstruction approach to literary texts

Deconstruction approach in literary criticism seems to be more critical in seeing the meaning, because its working principle seeks to find and investigate the meaning in any text that has absolute meaning and then contrast it with a text that has marginal meaning. Deconstruction

is a model recommended for the solution to the problem of absolute textual meaning as proposed by structuralism he strongly opposes the logo-centric tradition of European philosophical thinking. According to deconstruction that meaning in language is not absolute but continues to move and find new meanings, according to Derrida in Webster, [14] *"Words are defined by other words, which are in turn defined by other words, so we can never come to the point. of fully realized, non-regressive meaning"* (Webster, 1996:106), in other words that the meaning of literary text can change (relatively) according to cultural context, so that the multiple interpretations in reader's response to be welcome. The term deconstruction according to Eagleton in *Literary Theory: An Introduction, 2nd edition* translated by Harfiah Widyawati and Evi Setyarini, that deconstruction is more about a way of working in rejecting the binary opposition structure, where the meaning of the text is mutually weakening (Widyawati & Setyarini, 2007:190).

In the process of reading, sometimes there is a tendency to ignore the context of the text, so that the reading logo-centrism paradigm refers to certain metaphysics and in the end gives birth to an absolute meaning. The reading of the deconstruction model intends to look for paradoxical meanings in literary texts then rebuild new meanings as desired by the readers as mentioned by Kelley (2019) below:

> Deconstruction and reader-response, as with all aspects of post-structuralist criticism, do not allow for the author to construct any meaning in a work while writing a text, nor do these theories recognize the author's role in the creative process of the work.

So it can be assumed that the operational model of deconstruction in reading literary texts, readers can build new meaning based on the reader's knowledge, experience and cultural context. The use deconstruction approach in literary criticism and literary appreciation makes it very possible for the readers to have multiple interpretations as stated by Hardiman in Marcelus

Ungkang, that the reading of texts with various contextual backgrounds can lead to various meanings, because the meaning in the text is not absolute and is always suspended, therefore the meaning text will always be dynamic (Ungkang, 2013). The way of deconstruction in reading the text is not limited but always in a suspended condition in presence of new meanings, and for the text is not in full but is in a veiled area as mentioned again as stated by Widowati, that the deconstruction reading technique is an attempt to find imperfections in the meaning of a single text which closes itself and then deconstructs it with a new meaning (Widowati, 2015). In the same thing was stated by Marcelus Ungkang, that in the process of meaning there are other meanings hidden in other areas, whether it is logic or messages that will make the meaning unstable and can change the meaning of the text as a whole, and can even reverse the intention of the author (Ungkang, 2013). Deconstruction of the text as assumed by Derrida in Jakob Stougaard-Nielsen, (2020:11) that:

> Derrida's notion of deferred origins, and the consequential dismantling of the idea of the author as an origin preceding the written: there has never been anything but writing; there have never been anything but supplements, substitutive significations which could only come forth in a chain of differential references.

Derrida's assumption above can be explained that text is autonomous and apart from the author, the sign (language) is not static but dynamic and can change so that the meaning of the text can be reconstructed by the readers through knowledge, experience and their cultural context when the text interpreted. According to the deconstruction notion that language does not have a definite and constant meaning, and Derrida again in Marcelus Ungkang, stated that, marker (language) only refers to other markers, and when a marker does not have a clear logos, the marker is at a very open space for text play to occur. (Ungkang, 2013), as well as Ronidin who explained Derrida's view that the meaning of the written element *signifier/signifiant* and the

element referred to *signified/signifie* never existed, only the effect of meaning and meaning was never in an absolute position (Ronidin, 2015).

Deconstruction's performance to the literary text

The ideas and life stories described by the writer through literary texts are certainly in the author himself, and then to find out the purpose and meaning to be conveyed is also with the author. But on the other hand, the deconstruction notion states differently, this understanding rejects the meaning of literary text to be in the authority of the author, deconstruction requires literary text to be in the reading room, so its meaning lies in the authority of the reader. The method of interpreting deconstruction can be assumed to be a paradoxical and radical one into the meaning, in contrast way to the method of interpreting by structuralism's opposition-binary. The method of meaning deconstruction is by contrasting the dominant meaning with the marginal meaning, and according to Fileksius Gulo, that the deconstruction of a reading strategy is in order to reject and reconstruct conventional theory that is contextually absolute (Gulo, 2019). The meaning of the text is dismantled and then reconstructed based on the logic of the reader's thinking based on the context, for example between the meaning of *white* and *black*, the meaning of white is generally interpreted as *positive* one, but generally the meaning of black is interpreted as being *negative*, the meaning of *men* is generally interpreted as *superior* but the meaning of *women* is generally interpreted as *imperior*, and so on then marginal meaning ones are reconstructed by using the logic of knowledge, experience and existing contexts of readers so as to give birth to alternative meanings or new meanings upon word of black and women above that are even given importance things.

The storytelling of literary works also sometimes features different characters such as *hero* and *enemy*, hero characters are always interpreted positively while enemy characters are always

interpreted as negative (destructive). In deconstruction way, the marginal *word of enemy* to be reconstructed into new meanings as paradoxical of *word of hero*. For example, in the romantic novel *The Scarlet Letter* by Nataniel Hawthorn which impresses the meaning of Hester Prynne's character as a weak (helpless) woman and must accept punishment in the legal norms of a patriarchal Puritan society, then the meaning of Prynne's character is reconstructed by building new meanings based on considerations such as human rights, feminism perspectives, justice for law then to be contrasted with the norms of Puritan's law such as Ronidin's statement, that the use of deconstruction where the important or dominant meaning is rejected then reconstructs meaning that is not important to become important as a paradox for the dominant meaning earlier (Ronidin, 2015).

The character types in literary works are generally divided into two namely the protagonist and the antagonist, while the other characters always be in supporting characters. The deconstruction view considers all characters in equal, nothing is dominant and nothing is definite or absolute, so that the meaning of each character can fulfill the requirements to be reconstructed according to the reader's logical perspective, so the deconstruction approach in looking the meaning of literary text is depend on reader's response principally, it rejects the structuralism paradigm. By using deconstruction approach, it will emphasize the marginal meaning and reconstruct it into a number of new alternative meanings based on the reader's knowledge and logic, then the new meaning is emphasized or interested. The meaning of literary text with a deconstruction approach makes it possible to multiply interpretations for the meaning of the text, and in the end the reader will be free to develop knowledge and reasons of logic in interpretation the text based on their perspectives.

Conclusion

The author-center approach did not provide space for readers to respond to the readers because readers' response is always tends to author's intents and ideas. In the early 20th century, structuralism and formalism ideas emerged providing views and criticism in the meaning of literary texts. They wanted authors to be released in the meaning of the text and oriented to the text only. The literary criticism approach in terms of reader response then advanced by post-structuralism in the mid-20th century, they propose a new interpretation approach called deconstruction. The deconstruction approach is come into a debating on literary hermeneutics for reader's response in literary works. The way of operational meaning for deconstruction approach is let the texts being paradoxical and emphasizing the marginal meaning upon the texts. The deconstruction approach is not only used in the fields of language, literature and philosophy, but it can also be used in other fields, such as law and politics. This approach will be very useful as a learning model for criticism and literary appreciation among academics, because it will open the widest possible space for freedom of interpretation and criticism for students with the ability of their knowledge and logic of reasoning. The possibilities of multiple interpretations of meanings in literary texts is not wrong but it is natural because the meaning in literary texts (language) is not definite and absolute but rather dynamic. The meaning that is understood at this time is only temporary and deferred, the meaning will continue to move without stopping and we will not find a stable and original meaning, but can only trace it continuously.

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