

INTERTEXTUAL MEANING IN SHORT STORY “ZINA” BY PUTU WIJAYA: POSTSTRUCTURALISM STUDY*

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*(Sponsored by Indonesia Endowment Fund for Education (LPDP) Ministry of Finance – Republic of Indonesia)

Abstract

This paper is aimed to reveal intertextual meaning in the short story “Zina” (adultery) written by Putu Wijaya. This short story is chosen because it describes particular and uncommon logic event in the story for instance adultery conducted in public space, in front of Representative Office and supported by apparatus.

This paper is using deconstruction approach by Jacques Derrida which conceptualize that it is necessary blurring of binary opposition existing in the text and dismantling the established values and logic so there is no single meaning in the text. In addition, a term of *decentering* which can be interpreted as structure without center and hierarchy or known as the concept of central negation. So this paper will explain that there is a blurring of binary opposition and *decentering* in space, theme and character that exist in the story which is an expression of alteration of view in society.

Keywords: Intertextual, Derrida, Zina, Decentering, Binary Opposition.

1. INTRODUCTION

In various aspects of life, our minds have been overwhelmed by the ecclesiastics in judging everything. What we know is about opposing things, such as black and white, good and evil, light and dark, superior and defeated, and many other oppositions. We tend to ignore the things that lie between the poles, that between black and white there is gray. Posstrukturalisme is a flow in literature that questioned the views about things that have been considered established. One of the concepts that exist in posstrukturalisme is the concept of deconstruction. According to the meaning of the verb, deconstructing a poem means transposing it into prose and, to the exclusion of the dimension and rhyme will be expressed by the rules of its poetic composition. “Zina” (adultery) for Eastern society, especially in Indonesia is something that is considered taboo in society both culturally and religiously. However, many people commit adultery whether they are married or who have not married. Because adultery contradicts both culturally and religiously, adultery is usually done covertly and committed in a private place such as in a hotel, apartment, house, and so on.

The short story "Zina" written by Putu Wijaya is one of the short stories that can be analyzed with the concept of deconstruction. "Zina" is a short story with strong poststructural values. "Zina" is not just a story that entertains its readers but also refers to established discourse and other developing discourses, both inside and outside the text. The analysis of the posterior posteriorism of "Zina" with the concept of deconstruction is focused on questioning established values by destabilizing the hierarchy and undermining the absolute truth within the existing systems of power. Therefore, the resistance and dismantling of the center will appear dominant in this analysis.

2. DECONSTRUCTION

Deconstruction refers to a set of practices, common throughout the poststructuralist and postmodern field, whose chief task to seek out the contradiction, gap, errancy, paly, or aporia that define and undermines the "structuration of structure", the transcendental signified that stand behind and authorizes the very possibility of stable and centered structure (Castle, 2013: 160). The term of deconstruction is formed from destruction (devastation, removal, demolition and depredation) and construction (compositio, order and structure). In conclude, deconstruction is devastation or demolition of compositio, order and structure which has existed. Defenitively, deconstruction theory in literature is theory devastating the order or structure of literary theory existed, structuralism theory (Sehandi, 2014: 116) the term "de-construction" itself is actually closer to the etymological notion of the word "analysis" which means "to parse, unleash, open" than the etymological meaning of destruction (Al-Fayyadl, 2012: 79) so deconstruction is constructive reading and reading strategy that start from "philosophical hierarchy in which two term that are put forward the general cases as "superior" and special cases as "marginalized" (Supriadi, 2014: 16). Furthermore, Sarup (2008: 77) stated that deconstruction separates the traditional conceptions of the author and his work, and destroys conventional reading and history. Instead of offering mimetic, expressive, and didactic literary theories, deconstruction offers textuality (écriture). Deconstruction kills authors, transforms history and traditions into intertextuality and elevates the reader.

As the main characteristic of structuralism, both in philosophy and literature field, deconstruction is one of the most difficult theories to comprehend. Compared to poststructural theories in general, the definitive difference as well as the typical deconstruction as dictated by Derrida is his rejection of logocentrism and phonocentrism which in whole gave birth to binary oppositions and other hierarchical, dichotomous ways of thinking. The main tendency of binary opposition is the assumption that the first element is the center, the origin, the principle, with the logical consequences of the other elements being secondary, marginal, manifest and other complementary equivalents (Ratna, 2015: 222). Thus, the previously forgotten elements are degraded and marginalized, such as minorities, weak groups, women, complementary figures, slums, pedestrians, etc., can be given adequate attention even in balance and proportion (Ratna, 2007: 246).

The poststructuralist group generally thinks that the main issue that needs to be addressed and itself is the main objective is the rejection of a center, according to Derrida (Ratna 2015: 225) and in the search for new centers, the subject will always be involved with one center. In this cases, it is important to note, on the one hand, the realization that the center is plural, not single. On the other hand, what is meant by the center is a function, not a reality or another being. To illustrate this point, Derrida proposes the concept of *decentering*, the structure without center and without hierarchy. The way he does, for example by understanding and studying something that was originally considered less important, for example, footnotes, secondary figures, minor themes, female characters and so on, even in empty spaces affecting the entire text and social universe so that the center shifts continuously - *messus*. It is in this connection that deconstruction breaks down the hierarchical system, a logical system that has been considered standard (Ratna, 2015: 226). Thus, the previously established hierarchy is dismantled or destroyed by new meanings.

3. INTERTEXTUAL MEANING

Zina by Putu Wijaya is a short story that can be viewed as a literary work against the established literary position and the standard values in society. The concept of deconstruction implies that in order to dismantle or decipher the text, it is necessary to show the binary oppositions in the text as well as dismantling the establishment of pre-existing values and logic. One deconstruction strategy is a method of tracking and tracing. Such tracking is an attempt to trace the text of the existing reality and obscure it. During this time, the established reality is divided into binary oppositions that opposed each other, such as big and small, good and bad, and so on. In fact, these elements have nothing to lose, win, or have high level than others.

In short story "Zina" written by Putu Wijaya, husband and Amat figures are two figures who seem to have binary opposition. Figures of husbands who work as state officials who are too busy looking for sustenance outside space and the character of Amat as a housemaid who only wrestle with domestic stuff. Both figures

essentially have the same structure that has the same body and the same potential so no one is superior than another. Both the husband and Amat have the same entity who they are human and man.

“Mau kemana?”

“ke rumahku, Istriku sedang pergi dan anak-anakku tidak ada di rumah.”

“Kalau mau berzina bukan disitu”

“Dimana? Hotel?”

“Nggak”

“Dimana?”

Wanita itu menarik suami itu ke depan istana negara

“Di sini”

Suami itu terkejut

“Di sini? Nanti pengawal istana itu menembak kita..”

“Biar. Kena tembak berzina lebih enak lagi. Kita bisa masuk koran”

“Bagaimana kita berzina kalau kita kena tembak?”

“Lakukan saja. Nanti kau akan tahu jawabannya!”

(Wijaya, 2004: 240-241)

According to quotation above, it can be found that there are blurring binary opposition. The concept of private and public space. It is known that public space is used to conducted public activities for example perform festival, demonstration, and so on which is generally used many people. On the other hand, private place is used to conducted private action like sexual activities, sleep and so on. But, in short story “Zina”, it deconstructs the function of the public space so that it produces a new concept of public space.

In deconstruction theory, it's also introduce a term of *decentering*. *Decentering* can be interpreted as structure without center and hierarchy. This concept is known as the concept of central negation. The concept can be implemented by understanding and examining something which is originally considered less important such as secondary figure, minor theme, female character and so on, even empty space so that it can affects the entire text and social until shifted constantly (Ratna, 2015: 225-226).

In short story “Zina” it can be found form of *decentering* concept. Amat is a man who works as a housemaid. and also a female character who tempts the husband to commit adultery. They are not the main character in the short story but their presence seems to be the key to the whole story in the short story because the action they did was the beginning of the chaos that occurred where the husband was disturbed his ego with "enjoyed" his wife by Amat and his friends so the husband feels sliced at his wife's temperament resulting in the husband's decision to ask the police to arrest the wife who left the house to commit adultery and lead to the zina adultery between the husband and another woman when looking for it outside the home. And the husband and his women – partner, conducted adultery continuously, as followed:

“Mau kemana?”

“ke rumahku, Istriku sedang pergi dan anak-anakku tidak ada di rumah.”

“Kalau mau berzina bukan disitu”

“Dimana? Hotel?”

“Nggak”

“Dimana?”

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“Lakukan saja. Nanti kau akan tahu jawabannya!”

(Wijaya, 2004: 240-241)

Based on quotation above, it can be stated that the women have a great influence to the husband. At the beginning of the story, the reader may assume that the position of the female character is less important, but the fact that the original figure is considered less important becomes a figure that animates the whole story. The women and Amat transform the main character's behavior. The husband initially wanted to prevent his wife from committing adultery instead committed adultery with another woman he met in front of the Monument Nasional. And their action continue to another public space such as National Palace and Busway Lane. *Decentring* concept can be also inspected through minor theme in the play. There are some major theme explored in the play such as adultery, cheating and permittance. Those major themes dominate the play from the beginning until the end. In contrary, the minor theme of the play is solitude. Although, the solitude is not to be talked continuously in the play but it can be a key of choas happening in the play which influences the action of the wife.

The concept of *differance* which is an unplanned strategy game with the aim of disturbing the stability of the text and melting a single sense formed through the opposition or hierarchy constructed by the text. *Differance* is not something present and existent, but it is also not something absent (as opposed to presence), but a game that overcomes the attendance / absence category. Perhaps a mock-like *differance* is a mockery of logocentrism and a great ambition of metaphysics to conquer everything. Like a ghost, the *differance* plays between nothing and nothing; its existence is its absence, and its absence is its existence.

The difference is seen in the short story quote where the husband and the woman commit adultery in the public place. When usually immoral acts committed in the public place will cause anger, as well as embarrassment for the audience but adultery takes place such as police officers and palace guards as people who are involved in the realm of government should have the task of protecting and maintaining the stability of society is not able to take precautions as a controller of community activities as well as the community. In the short story the unforeseen event occurred that the apparatus and the community became supporters and lovers of the adultery. The act of adultery occurring in the public sphere not only refers to the same immoral acts but also any kind of immoral acts committed in society as followed:

“Pengawal istana bengong. Dia menyangka sedang mengikuti lamunan dan kesepiannya karena sudah sebulan tak bertemu istri. Mobil-mobil lewat memperlambat jalannya. Beberapa pejalan kaki tersirap, lalu memanggil kawan-kawannya. Sepasang turis menghampiri. Mereka malah membantu kedua makhluk yang sedang melakukan perzinahan di depan istana it”.

“Lalu suami itu menarik wanita ke atas jalan. Mereka berguling-gulingan memenuhi jalur, termasuk jalur busway sehingga lalu lintas macet. Polisi berdatangan, tetapi ketika mereka melihat perzinahan itu, mereka lupa pada tugasnya, lalu menonton”

(Wijaya, 2004: 242)

As already noted, at the beginning of the short story, the custom courtesy is highly esteemed. The presence of an official is opposed to a housekeeper, a house and state palace. However, this short story shows a tendency to reverse the hierarchical structure within which the state's palace is positioned, and officials are turned low. The short story is like longing for the return of custom courtesy adopted by the Eastern community where every element of society can be prevent amoral action of society.

4. CONCLUSION

The short story "Zina" is one of the most popular fiction that can be analyzed by the theory of deconstruction in the concept of blurring of binary oppositions and central deception. Through deconstruction a work is dismantled / uncovered in its entirety by questioning the values that are considered to be established and long accepted by society by destabilizing the hierarchy. The presence of an official is opposed to a housekeeper, a house and state palace. However, this short story shows a tendency to reverse the hierarchical structure within which the state's palace is positioned, and officials are turned low. The short story is like longing for the return of custom courtesy adopted by the Eastern community where every element of society can be prevent amoral action of society because the custom courtesy is highly esteemed.

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