



PARTICIPANT'S UNDERSTANDING OF THE SHORT STORY "ANGELS ALSO KNOW" BY DEE LESTARI: A DECONSTRUCTION APPROACH

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Abstract--This study aims to change the participant's view of someone with special needs by using the theory of deconstruction in the short story entitled "Angel Also Knows" that someone with special needs also has a genuine love and affection. This is changed and analyzed using the theory of deconstruction. Deconstruction is a positive effort that maintains and promotes the unspoken, forgotten, and subordinate reality of tradition. The method used is descriptive qualitative method with data collection techniques carried out by reading and note-taking techniques. From the data that has been analyzed, this study concludes that the short story "Angel Also Knows" gives a different view of someone with special needs. In the first quote, it is explained that (1) autistic children also have a sincere love like other normal children. The second quote explains that, (2) society's perception of people with special needs is scary and always causes trouble. But actually not. There are certain things that make them troublesome and scary. The third quote, it is explained that not all people with special needs are said to be stupid, but in this short story someone with special needs turns out to be smart, and knows a lot of knowledge.

keywords: Analysis, Deconstruction, Short Story

INTRODUCTION

Literature is a creation, a creation, not merely an imitation. Literature is a spontaneous and meaningful emotional outburst (Luxemburg, et al, 1984:1). Literature is a beautiful work, both written and spoken. Literature is also a reflection of real life that is processed in the world of the author's imagination and described through language (Abram 1981). The purpose of the birth of literature is to convey an idea, idea and message in a hidden (indirect) way, using the medium of language. Literature is a form and result of creative art work whose objects are humans and their lives, using language as a medium, so that literary creativity must be able to give birth to beautiful creations and try to channel the needs of human beauty (Semi, 1988: 8).

Literary works emerge from the author's contemplation process of the phenomena that occur in the socio-cultural and political reality in which an author creates his work. The author's work is the result of reading previous texts which later gave birth to a new work by Barthes Barthes in Eagleton (1996: 137). Authors express their expressions through texts in the form of literary works such as prose, drama and poetry. The author pours out expressions, ideas and ideas that are not clearly understood by the reader.

A literary work can only be understood according to the level of knowledge of the reader with the work. Literary works come from a combination of the real world with the author's imagination. The combination of these two worlds that gives rise to speculative truths can only be understood empirically (Iser, 1984).

The spaces that show the combination of the two worlds of the author and the world of the reader are often referred to as empty spaces in literary works. The empty space in question is that in a literary work there are parts of uncertainty that can be filled by the reader. Iser (1984: 230) explains that empty space functions as a meeting place between the author's idea and the reader's interpretation. Junus (1985:36-37) explains how the reader fills the empty space by relating his own experience with the reader's reality and the reality that surrounds the creation of the work.



One type of literary work is the short story. Short story Short story is a form of literary work in the form of prose. There are short stories that are fictitious and non-fictional. The story shown in a short story is usually only a piece of events that happened to someone and the focus of the story lies on the main character. In studying a literary work, especially short stories, there are various orientations or approaches that can be used. One of them is deconstruction. Faruk (2014: 230) states that deconstruction is a rejection of logocentrism. It focuses on the constant effort to destroy and decentering. Derrida defines logocentrism as 'the desire for a center'. The origin of the term centers on the New Testament, the Logos, which concentrates the center of presence on the word of God, "in the beginning was the word". In Greek, logos itself means 'word'. And the word means something that is spoken, must be phonetic, so logocentrism is also called phonocentrism.

The relevant research is research written by Abd. Ghofur, in 2014 entitled Analysis of the Deconstruction of Takeshi and Mitsusaburo Characters in the Novel Silent Cry by Kenzaburo Oe from the Perspective of Jacques Derrida. Based on the results of Derrida's deconstruction analysis in an effort to empower the implied meaning of logic that tends to be forgotten or rejected because of certain priorities and choices of a text. Therefore, when the figure of Takashi is seen from the outside of the text description, as a figure who has a rebellious spirit, free sex deviation, it cannot be seen flatly like that. Takashi's character can be seen from the efforts he made in the mentoring process, how the looting he did was only a scenario that succeeded in bringing the valley people, especially the farmers, to their senses.

In this article, the problems that exist in the short story Angel Also Tahu" by Dee Lestari are reviewed. Dewi Lestari is the pen name of Dee Lestari. By authorship Dee Lestari often rectoverso or mirror or split the song text into short stories or vice versa (Lestari, 2008). In the creation of this short story, things that are full of weaknesses and shortcomings become worthy and must be discussed. Humans are not all created in perfection and have a good fate journey, but it is winding and full of sadness. In addition, this short story has been translated into song lyrics with the same title, namely Angels Also Know. Damono (2005:96) explains the transfer of vehicles as a change from one type of art to another. However, the discussion focuses on short stories which will be reviewed from Derrida's theory of deconstruction.

LITERATURE REVIEW

Deconstruction is part of a postmodernist or post-structural group that wants to break up with modernity, so the view of modernity is the point. Therefore, Derrida's view of modernity cannot be separated. The deconstruction that Derrida develops is a denial of the opposition of speech or writing, being or not being, pure or tainted and finally the rejection of a single truth or the logos itself. Writing according to Derrida, when viewed in another way, is a precondition of language, and even existed before oral speech (Sikana, 2009: 51-53). Thus it can be said that writing is more special than speech.

Writing is a form of free play of language and communication elements. The game of writing is a continuous process of changing meaning and this change places itself beyond the reach of absolute truth (logos). In this case Derrida sees writing as a trail. Footprints that we have to trace continuously if we want to know who the owner of the foot is. The process of thinking, writing, and working based on these traces is what Derrida calls differance (Norris, 2006: 8-10).

At first deconstruction is a way or method in reading text. As for what is unique in the deconstructive reading method, so that in its later journeys it is very philosophically charged, is that the elements it traces, to be later dismantled, first of all are not logical inconsistencies, weak arguments, or inaccurate premises contained in the text, as which is what modernism usually does, but the element that philosophically becomes the determinant or the element that allows the text to become philosophical. Roughly speaking, the possibilities of philosophy itself are in question (Norris, 2006:12).



Overall, Derrida's projection is a deconstruction of historical metaphysics and historical metaphysics. By backing Heidegger's idea of destruction, Derrida interprets deconstruction not only as destruction, but as a positive effort that preserves and advances the unspoken, forgotten, and subordinate reality of the philosophical tradition. Derrida tries to shake and degrade the philosophical heritage to allow ideas that have actually existed for a long time but were silenced by tradition to surface (Al-Fayyadl, 2005:11).

The task of deconstruction is to deconstruct the metaphysical and rhetorical structures that play out in the text, not to reject or get rid of these structures, but to re-inscribe them in another way (Spivak, 2003: 149). Derrida's deconstruction always begins with things that are unthinkable or should not be thought of. So, this understanding rejects the view that language has a definite meaning, as suggested by structuralism. There are no expressions or linguistic forms that are used to discuss objects and which have certain and definite meanings. Therefore, deconstruction is included in the flow of poststructuralism. If structuralism is seen as something systematic, even considered as the science of sign, poststructuralism rejects it. While the desired goal of the deconstruction method is to show the unsuccessful efforts to present absolute truth, it exposes a hidden agenda that contains many weaknesses and lameness behind the texts (Norris, 2006: 13).

This deconstruction approach can be applied in analyzing literary and philosophical works. In reading literary works, deconstruction is not intended to emphasize meaning as is usually done. Derrida always wanted to start his philosophy of deconstruction from the unthinkable or the unthinkable. It means that the elements that he traces, to be later dismantled, are not trivial matters, but elements that philosophically become the determinants or elements that make the text philosophical (Norris, 2006:12). "Literature and literary criticism, where the difference between the two is very difficult to find. Predestined (this destiny is also his specialty) forever becomes a rigid language and, as a result, the most volatile language in which humans name and transform themselves" (De Mann in Norris 2006:

Deconstruction is not a theory in the normal sense, but a theory that opens itself to be interpreted by anyone because of its very broad dimensions. Any attempt to define deconstruction will be met with obstacles, because Derrida himself refuses to limit the notion of deconstruction to one definition per se. Deconstruction is a textual strategy that can only be applied directly if we read the text and then play with it in parodies. Furthermore, it can be said that deconstruction is anti-theory or even anti-method, because the analysis in it is play and parody. Because it tends to be antitheoretic or anti-method, the emergence of deconstruction has also received a serious response from most scientists, especially those who still hold strongly to positivism and the "modernists", both revisionists and dogmatics. The main objection to deconstruction is that this "method" tends to be relativist or even nihilistic towards discourse, so it is not uncommon to say that deconstruction is just an intellectual gimmick that contains nothing but puns. One of the professors in America, half cynically, mocked that the deconstructionists had been poisoned by a virus called *derridium*. This is a play on delirium, which is a kind of mental disorder that causes hallucinations, madness, and delusions, which symbolizes that the sufferer experiences emotional and thought instability. This kind of ridicule and cynicism is actually unreasonable if we put Derrida's thoughts in a wider context (Al -Fayyadl, 2005: 8-9).

A text always has a double face. When we think about a meaning and draw conclusions from that meaning, it is often at that time that the text inscribes another meaning that is different from the meaning we have taken. The meaning is often unthinkable because it may be a secondary meaning that is not desired by the author. However, the existence of that meaning has proven that our understanding of a text is never singular and holds the potential for new interpretations that are often incomplete unexpected. The appearance of a text is not as flat as its surface. The meanings of the text are also not limited to denotative meanings that want to capture explicit meanings, but also connotative meanings that are not expressed, or logic that is intentionally



hidden behind the text. Derrida's deconstruction is an attempt to empower logical-implicit meanings that tend to be forgotten or parked because of certain priorities and choices of a text (Al-Fayyadl, 2005:78).

Deconstruction is a form of embodiment of text through grammatology which in its presence will have specific characteristics. The specificity is determined by the attitude, intensity, and form processing by the author. On the other hand, reading the text also has a deconstructive nature. The acquisition of meaning through the form of a text must be brought out, compared with the logic of thinking and with the possible responses given by the author to the phenomena he is processing. Then, from there there will also be an interpretation of presuppositions that enrich the acquisition of meaning itself so that the de- or "distance" is reduced (Aminuddin, 2010: 129).

Deconstruction Approach Steps

Steps of Deconstruction Approach The reading of literary works with a deconstruction approach does not look for the true meaning in other approaches, but looks for contradictory meanings in the literary works read. The logical meanings are denied and rejected, and the steps for the deconstruction approach include: a) reading a literary work in totality to emphasize the structure, integrity or definite meaning of the literary work; b) the elements or forms in the literary work are sought and understood for the exact opposite meaning; c) elements that are not important are tracked and emphasized, given the name of the message so that their role will be visible or prominent in the literary work concerned (Nurgiyantoro, 1993: 61).

RESEARCH METHOD

This research method is descriptive qualitative research. This research is a literature research in the form of descriptive. Technique data collection is only done by reading and note-taking techniques. The data analysis used in this research is descriptive qualitative analysis. Qualitative descriptive analysis describes and describes the important data units needed to achieve the research objectives. The data in this study were analyzed using a deconstruction approach by using quotes contained in the short story "Angels Also Tahu" by Dewi Lestari. From the quotations obtained then analyzed and corrected again using the theory of deconstruction.

FINDINGS AND DISCUSSION

In the short story "Angel Also Knows" by Dewi Lestari, this is a short story that tells the story of a child with autism or special needs who has a sincere love for a normal woman. Then through a short story written by Dewi Lestari entitled "Angels Also Know" the author wants to change people's assumptions about the opinion above. The author wants to change people's understanding of how the condition of an autistic child is based on what they know about children with autism or special needs.

The characters or characterizations in the short story "Angels Also Know" are:

1. Brother (people who have autism). Abang's character is someone with retardation, but has a genuine sense of love and affection towards others and the opposite sex. Brother's character reflects that, sincere love sees from the physical but sees from the heart.
2. Boarding house women (women who are liked by my brother). This woman is a woman who is liked by his brother and youngest brother. The character of this woman is an aggressive woman. But this woman is someone who can appreciate and have a sincere heart in a friendship.
3. Mother or mamih (brother's mother) is a widow who has 2 children, one genius, and 1 retardation. But Mother does not prioritize the genius, still does justice, and considers the feelings of the two who both love a girl. Mother's character in this short story is someone who is merciful and fair.
4. The youngest (the mother's second child who has a normal physique) is a genius child who has a normal physique.



The author tells in his short story that the character of the brother and the woman as good friends and brother has liked it. This can be seen from the text excerpt below:

"You can't make eye contact for more than five seconds, but for a second you never leave his side. He also realized something that others did not. The man beside her could be a wonderful friend. Maybe everything will stay the same if you don't find the letters written by Abang. He wrote a love letter—a collection of disorganized sentences mixed with the diet of Dobi, a half-blood Doberman who was just waiting to die. But her mother knew it was a love letter."

Through the figure of Abang, the author tries to show the public that when you meet someone like you, you don't have to worry, be afraid, and stay away. But approach it with gentleness and be natural. People with special needs like Abang have a sincere love. Then never approach them to tease them, as shown in the following quote.

"One day, there was once a boarding house boy who was imprisoned. He hid one of the hundred soaps in Abang's collection. Mother was going to the market at that time. My brother ransacked a house and then ran away to find his missing bar of soap. Three police cars searched the city for his tracks. Only in the afternoon he was found in a shop. There was the exact same soap on display in the window and my brother rushed in to take it. The shop keeper called the police because he didn't dare to drive himself out. (Sustainable 2014:20).

Based on the short story excerpt above, it can be seen that the public perception of people with special needs is that they are scary and always make a fuss. Because in general, children with special needs are only able to create trouble and commotion in society or the people around them. This makes the mother or mother anxious and looking for brother everywhere..

The next story is that the brother and the woman are just friends. Even though in fact the brother who has a mental disorder has liked the woman with all his soul. At the end of the story, the woman in the boarding house, the woman that Abang likes, doesn't like him, she considers him only a friend and prefers the youngest of Mother's second child or brother's sister. Mother's youngest child is someone who has a good physique. He is smart, normal and attractive. Below is an excerpt from his short story.

"To you, this must sound strange. They are both Mother's children. But if asked, who can love you most sincerely, Mother will support Brother." The woman gasped. What is this? he thought angrily. "He loves not only with the heart. But his whole soul. It's not a love letter, it's not just a flattery, but a fact. He loves you unconditionally. All his life."

Extraordinary friendship turned out to require sacrifice beyond the limits of his ability. The woman apologized over and over again in her heart. Even though the woman doesn't accept Abang, she still considers Abang a perfect figure in her eyes. As quoted in the text below:

"He's not stupid."

"Mom, I know he's not stupid."

"He'll soon find out you two are dating."

"Mommy it's better for her to know now than later after we're married."

The quote above reveals that the woman does not think of Abang as people with mental disorders, most of whom are stupid. That woman think you're smart. Yes, it's smart. Brother knows a lot of knowledge. It is proven in the following short story quote.

"My brother likes to repair television, radio, and even cars, and then assemble them better than before. He memorized years, days, hours, even minutes of many events. He picked up the notes and played them exactly the same on the piano, even more perfect.

The love story of the youngest and the woman has been known by Mother before. Therefore, Mother wants to explain first to the woman that Brother also likes her.

In the end, the woman and the youngest chose to leave Mother and Brother. Even though the woman knows that Abang loves her sincerely. However, it was because of her psychological



condition that the woman rejected Abang. From the decision of the woman and her child, it was the wrong decision according to Mother. Because they are only blinded by love alone regardless of which reality loves more with all their heart and soul. Here's an excerpt from the story.

You can't and don't feel the need to curse anyone. Those who do not understand the enormity of fire will burn it recklessly. Those who do not understand the energy of love will blow it up in vain. The young woman was right. He is not an angel who knows who loves whom more and for how long.

There is no need for competition here. He, as well as the angel, knows who the champion In the short story, Angel Juga Tahu expresses his heart that sincere love is the result of a person's expression towards someone he loves. Love that comes from the real heart without any intention to hurt each other. Love that never looks at the physical but looks from the heart. Dee wants to change the people's views through this short story, which is told by Abang and the woman. How important it is that love based on sincerity is pure love that comes from a sincere heart.

CONCLUSION

Based on the analysis using Derrida's Deconstruction theory that in the short story entitled "Angels Also Know" contains public views about children with special needs, this view is not proven true. Writer Dewi Lestari reveals that sincere love is the result of one's expression towards someone he loves. Love that comes from the real heart without any intention to hurt each other is love that never looks at the physical but looks at the heart. The public's view of the contents of the short story wants to be changed by the author Dee through this short story that is told by Abang and the woman.

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