

The review of the socio-political fiction novels under binary opposition and logocentrism (case study of novel entitled "Orang-Orang Proyek" by Ahmad Tohari)

El análisis de las novelas sociopolíticas de ficción bajo la oposición binaria (estudio de caso de la novela indonesia titulada "Orang-Orang Proyek" por Ahmad Tohari)

A análise das novelas sociopolíticas de ficção sob a oposição binária (estudo de caso da novela indonésia intitulada "Orang-Orang Proyek" por Ahmad Tohari)

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Abstract

The socio-political fiction novel is real and presents an implicit portray of the community's social life of a dwell. This sort of literature is less prevalent because every reader might have their perception while the authors favor particular value according to their social and mental experiences. An Indonesian novel entitled "Orang-Orang Proyek" by Ahmad Tohari, which represents the real condition of the Indonesian community under their political and social situations, is a perfect portray to describe the relation between binary opposition and logocentrism. Both theories will affect the author how they describe each character, even decide how the story ends. This paper tries to break down that literary work using the deconstructive-reading method to read a text with multi-interpretation where the version contains many probabilities of meaning. This study will provide insight into the correct reading method according to the purpose and type of literacy used in literary works.

Keywords: Deconstructive Reading Method; Irony; Binary Opposition; Logocentrism; Fiction Novel.

Resumen

La novela de ficción sociopolítica es real y presenta un retrato implícito de la vida social de un lugar en la comunidad. Este tipo de lectura es menos popular porque cada lector puede tener su percepción, mientras que los autores prefieren un valor particular de acuerdo con sus experiencias sociales y mentales. Una novela indonesia titulada "Orang-Orang Proyek" de Ahmad Tohari, que representa la condición real de la comunidad indonesia en sus situaciones políticas y sociales es un retrato perfecto para describir la relación entre la oposición binaria y el logocentrismo. Ambas teorías afectarán al autor cómo describen a cada personaje, incluso decidirán cómo termina la historia. Este artículo trata de desglosar esa obra literaria utilizando el método de lectura deconstructiva para leer un texto con interpretación múltiple donde la versión contiene muchas probabilidades de significado. Este estudio podrá proporcionar información sobre el método de lectura correcto de acuerdo con el propósito y el tipo de alfabetización utilizada en las obras literarias.

Palabras claves: Método de lectura deconstructiva; Ironía; Oposición binaria; Logocentrismo; Novela de ciencia ficción.

Resumo

O romance de ficção sociopolítica é real e apresenta um retrato implícito da vida social da comunidade. Esse tipo de literatura é menos prevalente porque todo leitor pode ter sua percepção, enquanto os autores favorecem um

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valor particular de acordo com suas experiências sociais e mentais. Um romance indonésio intitulado "Orang-Orang Proyek", de Ahmad Tohari, que representa a condição real da comunidade indonésia em suas situações políticas e sociais, é um retrato perfeito para descrever a relação entre oposição binária e logocentrismo. Ambas as teorias afetam o autor como descrevem cada personagem, e até decidem como a história termina. Este artigo tenta desmembrar essa obra literária usando o método de leitura desconstrutiva para ler um texto com multi-interpretação, onde a versão contém muitas probabilidades de significado. Este estudo fornecerá informações sobre o método de leitura correto, de acordo com o objetivo e o tipo de alfabetização utilizado nas obras literárias.

Palavras-Chave: Método desconstrutivo de leitura; Ironia; Oposição binária; Logocentrismo; Romance de ficção.

1. Introduction

Language is central to human living since it is a collective product of social interaction as an essential instrument through rational articulation and constitution. In this era, the style has profoundly influenced human development through the whole range of sciences, merely anthropology, linguistics, philosophy, psychology, and sociology. Therefore, understanding language as the world is a quite complex activity. This type of science often has a symbolic meaning which hardly defined according to the author's knowledge and experience. Also, this word is often confusing to the reader. Sometimes, the reader's interpretation becomes very different from the author's original purpose. Ferdinand de Saussure (1914) in "Course in General Linguistics" (French: Cours de Linguistique générale) is the first to introduce the structural linguistic. He found several methods to approach how the social crystallization of language comes about since style is homogenous yet psychological. He concludes that no two people have just the same concept of "tree," since no two people have the same experiences or psychology.

In this study, the method of Ferdinand de Saussure used is Binary Opposition and Logocentrism. Both have related the issue to solve the multiple understanding among the author and the reader. Therefore, we need an excellent example of this study. One of the works that suit this is the novel "Orang-Orang Proyek" (Project Worker) by Ahmad Tohari (2015). This study used a deconstructive reading which helps to understand the logocentrism. The irony used supports binary opposition. All of this method might help to break down this sample novel to get specific understanding results. This study hopes to find the similarity between the author's purpose and the reader to understand the story better using Saussure's reading method.

2. Saussure's Reading Method

Reading defines as a skill or activity of getting information from the literature and a method to understand a written text, which means quoting the essential information from it as

efficiently as possible (Daneman & Carpenter, 1980). Reading is a powerful cognitive method of interacting with text and monitoring comprehension to found meaning (Wildavsky, 1988). The reading method (also known as reading approach) aims to help readers who have no time to master each word in detail but merely recognize the slice of the meaning to fit. This method seeks to shorten the time required. Therefore, it requires the necessary skill (since it is a standard and fix procedure), but it does not demand high expertise and knowledge of the language (West, 2006). Successful text reading comprehension involves the reader to discover the meaning needed to achieve a particular purpose. It may be finding a specific piece of information, solving a problem through reading, working to understand the idea, or following a set of directions, and needed to fluent reading (Dyson & Haselgrove, 2000). Dyson & Haselgrove (2000) also stated that the problem of reading method and comprehension complicated by the fact that an efficient reader will vary their rate of understanding according to the type and difficulty of the reading material. It is clear that in general, allowing for the flexibility of approach, the better readers are also faster.

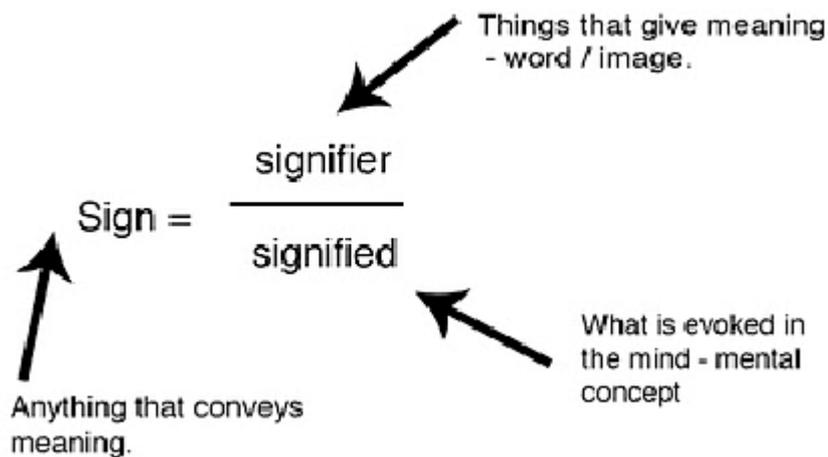


Figure 1. Dialectical reading method of Saussure (Cham, 2011)

The 'post-structuralism' offers the reader a working notion of images as systems of signs whose 'networks of changing conceptual relationships define semantic spaces' (Radford & Radford, 2005). As a dialectical method, Saussure's provided useful paradigms for addressing theoretical interaction with, and interpretation of, diverse art and literature (Saussure, 2011). However, it is limited inadequately, accounting for the significant interaction between the abstractions that are media images and actual behaviors as practices 'outstrips theoretical understanding of the relationship between the sign and the signified, the simulation, and the social, the model and the real.' In the sciences, 'systems thinking'

emphasizes a concern with relationships (the same as systems and networks). In this case, 'emergent behavior' accounted as a recognizable characteristic of 'complexity'; a new type of science concerning systems that are sufficiently complex to display a capacity for 'autopoiesis' or 'self-making' (Chamberlain, 2014).

2.1. Deconstructive-Reading

Deconstruction is a philosophical and literary analysis, originated from the 1960s work by the French philosopher Jacques Derrida. This analysis questions the fundamental conceptual distinctions in Western philosophy through a detailed examination of the language and logic of philosophical literature. In the 1970s, this term was applied to work by Derrida, Paul de Man, J. Hillis Miller, and Barbara Johnson (Derrida, Bloom, Man, Hartmann, & Miller, 2004). In the 1980s, it designated more loosely for theoretical efforts in the diverse sphere of the linguistic and social sciences, including — in addition to philosophy and literature — anthropology, architecture, depth psychology, feminism, film theory, historiography, law, LGBTQ studies, political theory, and theology (Beardsley, Bloom, de Man, Derrida, Hartman, & Miller, 1980). In discussions about intellectual trends of the late 20th-century, deconstruction sometimes used pejoratively to suggest nihilism and frivolous skepticism. In widespread usage, the term has come to mean a critical dismantling of tradition and traditional modes of thought (Bates & Fischer, 1990).

The contradictions challenged by deconstruction [which have been inherent in Western philosophy since Plato classified as “binary” and “hierarchical” to “deconstruct” antithesis probes the rigors and discords among the hierarchical ordain regarded (or explicitly asserted) in the text and other aspects]. Especially that contradictions that are indirect or implicit or that rely on symbolic or performative uses of language (Andersson, 2018; Bennett, 2014). Through this analysis, the opposition showed to be a product or “construction” of the text rather than something gave independently of it. Deconstructive-reading is the in-detail text-reading method results in the conceptual differentiation of the author’s purpose, which forms the inconsistent and paradoxical basis to overall use in the text (Avenier, 2011). This definition implies that this method seeks to find the absence of script or contradiction between the intent of the author and the various meanings according to the reader’s interpretation (Figure 1).

In conclusion, deconstructive reading paves the way for the disclosure of inherent instability, ambiguities, and multiplicities of meaning, and dichotomies within texts. Further, deconstruction as a mode of interpretation is concerned because it has often condemned for its

inability to provide any concluding thesis as regards the drift of a particular work. It accused of having “little philosophical sensitivity,” lacking “precision and accuracy” and being “an apocalyptic manner of a conspiracy against all literary values.” It also criticized for being a self-indulgent intellectual subculture which ignores rational appreciation from the outside. Nevertheless, deconstructionism owing to its interstitial hovering between philosophy and literature has immensely influenced interdisciplinary like linguistics, psychology, cultural studies, sociology, and anthropology throughout, maintaining its critical rigor in present times as well.

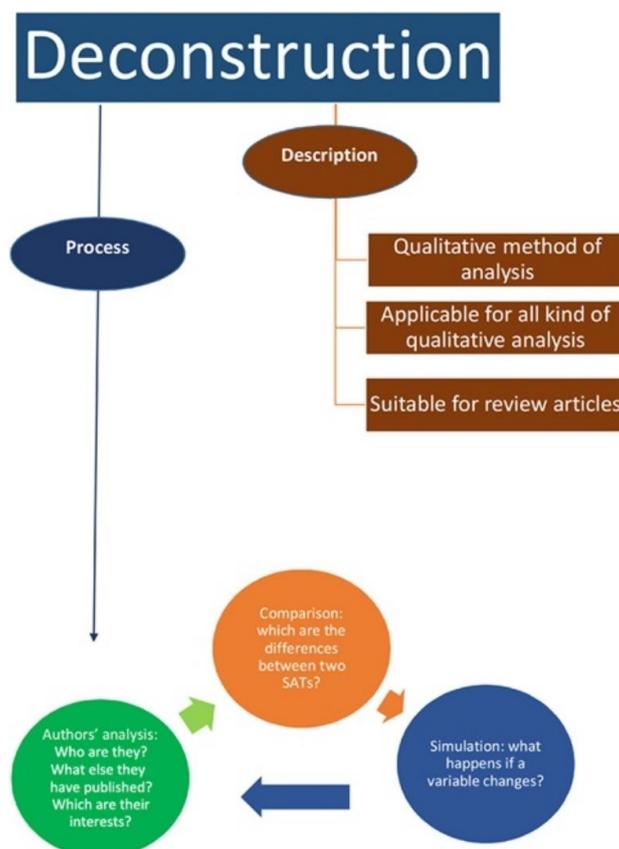


Figure 2. Deconstruction Analysis For Author and Reader (Bonisoli, Galdeano-Gómez, & Piedra-Muñoz, 2018)

Under this approach, the text considered to have extraordinary autonomy, and all the probability of defining significance makes possibly in the contains (Hardie & Moore, 2010). This theory states that each text has equivocation and undecidability that betrays any stability of mean that might intend by authors in the book they wrote (Sim, 2011). In connection with this statement, the text may not have a single meaning but varies according to the aspect of

the readers. Hardie & Moore (2010) states that the deconstructionism theory defined as follows:

1. The text has many possible meanings, so the version may be very complicated. The reader's ability varies according to their effort to find various reasonable purposes. Some can get to know more, but there are also those whose curiosity is minimal. It drives by knowledge factors and the breadth of the reader's insight.
2. A reader will allow all possible meanings to appear. The fact rises naturally from the free text, so it remains ambiguous.
3. Although it cannot be said to ignore the entire document, the reader does tend to focus more on the elements in a book, especially scientific ones. It said that they depart from small linguistic features then arrive at an overall view of one text. They are more likely to see the ambiguity caused by the aspect of language.

2.2. Binary Opposition

Binary opposition is a critical concept in structuralism (a theory of anthropology, linguistics, and social science) where all elements of human culture are understandable in connection to one another and how they use within a more extensive system or the bodily circle (Brandt, 2006). The binary oppositions often encounter in cultural studies when investigating the relations between different characteristic groups of people (upper-class and lower-class or disabled and non-disabled). These acts seem like identifying labels, but what makes them binary opposites is the notion that they cannot coexist (Day, 2012). Thistlethwaite, Jackson, & Moran (2013) mentions that all reflex systems base themselves on the basic principle called "metaphysical thought." The basic principle is often defined based on rejection with a kind of "binary opposition" to other concepts. This principle and binary opposition, which he stated, could always deconstruct (Avenier, 2011). Binary opposition is a way of looking, rather like ideology. We know that doctrine draws a clear boundary between conceptual debate such as truth and error, meaningful and meaningless, central and peripheral (Avenier, 2011).

According to Thistlethwaite, Jackson, & Moran (2013), metaphysical binary opposition includes markers or signs, which can be sensed or punctuated, utterances or writing, conversation (parole) or language, diachrony or synchrony, space or time, and passive or active (Avenier, 2011). The systematic implementation steps of deconstructive-reading describe in the following:

1. Identifying the opposition hierarchy in the text where the terminology systematically favoured or not;
2. The oppositions proved by showing the existence of interdependence between the opposing or reversed side;
3. Introducing a new term or idea that unfit in the old opposition category. (Norris, 2010).

By following these steps, deconstructive reading considered different from ordinary reading. Ordinary reading always looks for the real definition of the text or even trying to find the uncontained meaning (Blythe, 2014). On the other hand, deconstructive readings want to look for unrest or failure of every attempt to cover themselves with a single meaning or truth. It just wants to subvert hierarchical structures that construct text (Norris, 2010). The problem with binary opposites is the boundaries create between groups of people which might lead to prejudice and discrimination (Kershner, 2004). The labelling as the "other" might cause fear in the community. Therefore, the use of binary opposition in the literature creates a grey area and distance between groups where the author should do deep-analysis for it.

2.3. Logocentrism

Logocentrism is a critical term in deconstruction. This method argues that there is a tenacious but morbid centring of Logos (logic, opinion, rationale, veracity, verdict, word, and term) in Western philosophy (Logocentrism, 2020). Logocentrism is the imperative fault of mistaking what an artificial and capricious construct for a valid event is. Logocentrism is the view that speech is central to language (Charney, 1998). In logocentrism theory, a statement is the original signifier of meaning, and the written word derived from the spoken word, which is their representation. Logocentrism asserts that language originates as a process of thought that produces speech, and it says that expression provides writing. Logocentrism promoted by the theory that a linguistic sign consists of a signifier which derives meaning from idea or concept (Brandt, 2006). Logocentrism can occur in a variety of ways by a replacement of Logos by other notions such as eidos or Form (for Plato), substance (for Aristotle), simple idea (for Hegel), and understanding (for Kant). They are called "transcendental signifieds", concepts which cannot question, ideas with absolute authority (Hardie & Moore, 2010).

The most urgent project to reveal logocentrism in a multitude of ways and relate all those concepts or transcendental is signifieds within the language and text. They are relatable to other ideas by their connections (the connections between thought and reality, self and

world, subject, and object) (Polivoda, 2017). Logocentrism affirms the exteriority of the signifier to the signified. Writing conceptualized as exterior to speech, and speech conceptualized as exterior to thought. However, if handwriting is only a representation of an address, then writing is only a “signifier of a signifier.” Thus, according to logocentric theory, the text is merely a derivative form of language that draws its meaning from speech (Osborne, 2001). The importance of rhetoric as central to the development of language emphasized by logocentric theory, but the importance of writing marginalized. Jacques Derrida contends that the opposition between speech and writing is an embodiment of the “logocentrism” of Western culture (the general belief that there is a realm of “truth” existing before and independent of its deputation by linguistic signs) (Stocker, 2006). Logocentrism drives us to treat linguistic symptoms as distinct from and less critical to the occasion they reflect. The logocentric illustration of truth and reality as existing beyond language derives in turn from a profound prejudice in Western philosophy, which Jacques Derrida characterizes as the “metaphysics of presence” (Trifonas & Peters, 2005). This concept is the propensity to conceive basic philosophical concepts (truth and reality), being in terms of ideas (presence, essence, identity, and origin), and in the process to ignore the crucial role of absence and difference.

If brought into the study of International Relations, as is the case, Logocentrism in International Relations also uses a foundation or rationale. The foundations used by Logocentrism in International Relations are; The International System as a foundation, Neo-Realism as a foundation, and phenomena in International Relations (Heitsch & Vallée, 2004). The parts of Logocentrism that applied to social science, according to Marko (2011), namely:

- a. Strict Bipolar : Which another actor should choose to join the polar
- b. Loose Bipolar : Other actors are free to choose which polar
- c. Universal System : In the system, there is one factor that determines other actors
- d. Hierarchical System : In the system, there is a "level of influence", one actor is able but in the system affects other actors in the system
- e. Balance of Power : There is a strong and balanced actor in the system. There is a balance between the strengths of each actor.
- f. Anarchical System : There is no strongest actor, but in the system, there are actors who can influence other actors.

2.4. Irony

The irony is a statement under the words and sentences which are contrary to the intended reality (Lund, 2003). The irony defines as a refutation or commendation that seems to be pleasing in a particular context and has blasphemous intention (Justman, 2010). The irony also identifies as an implicit discrepancy between verbal and significance. Practically, there are three kinds of irony, namely verbal, dramatic, and situational.

The verbal irony is a trope, the opposite figurative meaning of the apparent purpose (Wilson, 2013). Theories of verbal irony take a more cognitively plausible approach but concentrate solely on irony as a conversational strategy. Grice (1971, 1975) characterizes irony as a particular kind of conversational implicature in which intended inferred meaning from literal meaning by reference to maxims of conversation. Sperber (1984) treats irony as an expression having an “interpretive resemblance” to an unexpressed opinion, in accord with the principle of relevance. These views enjoy some experimental support (see Clark & Gerrig, 1984; Jorgensen, Miller, & Sperber, 1984) but apply solely to discourse and therefore omit situational irony altogether.

Dramatic irony is an irony expresses through a work’s contexture. A reader’s consciousness of the situation that characters exist differs substantially from their feeling or mind through their words and actions (Ma, 2011). Dramatic irony frequently contrasted with verbal irony. Sarcasm considered a form of verbal irony, while dramatic irony used the opposite between the word and gesture to show their inner mind to the audiences (or readers in literature). Dramatic irony sometimes equated with tragic irony, situational irony, or structural irony, where all those terms exist within a hierarchy that establishes narrow differences of meaning among themselves (Martin, Spencer, & Bruce, 2018).

Situational Irony develops when actions or events have the opposite result from what expects or what intends. Naturally, it occurs when incongruity appears between expectations of something to happen, and what happens instead (Lund, 2003). Something entirely different happens from what the audience may be expecting, or the outcome is opposite to what the audience is expecting (Polletta, Chen, Gardner, & Motes, 2011). Although the situational irony is as sophisticated and tedious as verbal and literary irony, it received little attention from cognitive scientists and other scholars (Shelley, 2001). The purpose of ironic situations is to allow the readers to make a distinction between appearances and realities and eventually associate them with the theme of a story (Lucariello, 1994).

3. Discussion

Deconstructive reading - Strict Bipolar in Logocentrism

In the Strict Bipolar method, the actor should choose to join in which polar. In other words, actors in the story must decide to stick on the one side, both positive and negative. In the manuscript of "Orang-Orang Proyek," there is one example of several quotations which confirm this.

"Ah, Dik Kabul ini seperti hidup di awang-awang. Pijaklah bumi dan lihat sekeliling. Seperti sudah pernah kukatakan, orang proyek seperti kita harus pandai-pandai bermain."

"Maksud Pak Dal?"

"Yah, berapa kali harus saya katakan, seperti proyek yang kita kerjakan sebelum ini, semuanya selalu bermula dari permainan. Di tingkat lelang pekerjaan, kita harus bermain. Kalau tidak, kita tidak bakalan dapat proyek. Dan anggaran yang turunnya diatur per termin, baru kita peroleh bila kita tahu cara bermain. Kalau tidak, kita pun tak akan dapat uang meski sudah menang lelang. Ah, kamu sudah tahu semua. Aku bosan mengulanginya.

Makanya, Dik Kabul, lebih baik bersikap seperti saya sajalah. Ikuti langgam serta permainan yang ada dan sabet- lah keuntungan. Bila perlu kita jadi koboi. He-he" (Tohari, 2007, p. 01).

"Ah, this little brother is like living in the air. Step on the earth and look around. Like I said before, project workers like us have to be very good at playing. "

"Pardon me, Mr. Dal?"

"Well, how many times do I have to say. Like the projects we worked on before this, everything always starts from the game. At the auction level, we have to play. If not, we won't get the project. And the budget is set down per term; we only get it if we know how to play. If not, we won't get the money even though we won the auction. Ah, you already know everything. I'm tired of repeating it.

That's why, Dik Kabul, it's better to act like me. Follow the style and the game and take advantage. If necessary, we become cowboys. Hehe" (Tohari, 2007, p. 01).

Even so, not all figures who take sides do so straightforwardly. Often this is done implicitly, where the characters tend to express it through actions that understood as partiality by the readers. Readers generally understand the prejudice of the characters through the background of the characters who typically told, both in detail or in outline only, by story writer. This background can help the reader understand the actions of the characters and the reasons for their partiality, which later conclude as the deconstructive reading method.

Deconstructive reading – Loose Bipolar in Logocentrism

Loose Bipolar is the opposite of Strict Bipolar, where actors are free to choose which side or polar camp. The alignments of the actors can be shown clearly or through gestures or thought patterns of the characters — an example of Loose Bipolar in this literature found in the following quote.

Berkendaraan seorang diri, Kabul sering menggaruk-garuk kepala. Pengakuan Dalkijo mengesankan. Kabul memang sudah tahu gaya hidup atasan dan keluarganya itu. Pragmatis, jor-joran. Hidup harus dinikmati atau mencari nikmat dalam hidup. Ah, itu jalan yang dipilih koboi Dalkijo. Itu urusan dia. Namun masalahnya, dalam ceramah tadi Dalkijo secara tak langsung menyindir jalan lain yang secara sadar sudah dipilihnya. Yakni jalan hidup yang tidak menaruh dendam terhadap kemiskinan yang dialaminya pada masa lalu. Bagi Kabul, kemiskinan memang harus dihilangkan. Namun tidak harus dengan dendam pribadi. Dan karena kemiskinan terkait erat dengan struktur maupun kultur masyarakat, menghilangkannya harus melibatkan semua orang dalam semangat setia kawan yang tinggi. Dengan demikian, jalan sangat egoistis yang ditempuh Dalkijo terasa menyimpang (Tohari, 2007, p. 01).

Driving alone, Kabul often scratches his head. Dalkijo's recognition is impressive. Kabul already knew the lifestyle of his boss and family. Pragmatic, luxurious. Life must be enjoyed or aiming for pleasure in life. Ah, that's the path Dalkijo the Cowboy chose. That is his business. But the problem was, in the previous conversation, Dalkijo indirectly insinuated another track that he had consciously chosen. A way of life that does not hold a grudge against the poverty he experienced in the past. For Kabul, poverty elimination is not necessarily under personal grudges. And because destitution is closely related to the structure and culture of society, reducing it must involve everyone in the high spirit of friendship. Thus, the very self-centered path taken by Dalkijo distorted (Tohari, 2007, p. 01).

Both Dalkijo and Kabul have their moral values and attitudes. Because of those differences, the two adhered to a different polar system and partisanship. In the context of literary studies, Bipolar Loose categorized into Binary Opposition and Irony. However, the essential point is not the contradiction in meaning contained in each camp but how moral conflict and how the confrontation occurs. Besides, Binary Opposition and Irony can also interpret in the method of resolution used for differences that occur.

Deconstructive reading - Universal System in Logocentrism

In the Universal System in the Logocentrism method, it often found a figure whose presence, thoughts, and actions can influence the existence and essence of the life of other characters. The character carries a strong enough influence so that it can bring up the presence of a new narrative, a new extras character, can even eliminate or replace the nuances that are present in a story or the existence of a role. People who influence the Universal System are often portrayed rather than clandestinely to describe the reasons for how they can exert significant influence or how they do it. In this reference novel, one figure who has the impact of the Universal System explained through the following quote.

Makin banyak penonton yang datang membuat Tante Ana makin bersemangat. Lenggok dan goyang pinggulnya makin panas. Beberapa anak muda ikut meramaikan musik Tante Ana dengan memukul-mukul kaleng kosong atau potongan besi. Bejo malah rela meninggalkan kartu gaple yang mulai digelar bersama tiga temannya. Dia menyeruak menembus lingkaran yang mengelilingi Tante Ana. Joget, terus joget. Karpan, teman Bejo, bergabung. Lalu Kasimin. Musik kecrek dan

*kaleng kian seru. Lontaran kata panas di antara gelak tawa. Sorak-sorai. Dan goyang Tante Ana makin cabul saja (Tohari, 2007, p. 02).
More and more viewers comes make Aunt Ana more excited, bend, and shake his hips very hot. Some young people joined in the music of Aunt Ana by banging on empty cans or pieces of iron. Bejo was even willing to leave a domino card, which he held with three friends. He burst through the circle that surrounds Aunt Ana. Shaking, keep dancing. Karpan, Bejo's friend, joins, then Kasimin. Kecrek's music and tin get more echoing. They throw a seduce word between laughter then cheers. That act makes Aunt Ana shake his hip even more obscene (Tohari, 2007, p. 02).*

The extra character of Aunt Ana, a transgender person, whose presence can change the atmosphere of a rigid and tiring project to be cheerful and laughing, is an example of a character who has the Universal System's power in this story. Although only extras players, his presence can present other extras characters who play a minor role, its existence is evident for the continuity of the project, such as Bejo, Karpan, and Kasimin. In the next chapter, the three characters are even able to present Irony in the story through their individual life stories.

Deconstructive reading - Hierarchical System in Logocentrism

In this system, there are "levels of influence" that may be experienced by the main actors and extras. One or several actors (both the main actor and the extras) can influence the thoughts and actions of other actors in the system.

"Jangan lupa warga yang ber-KTP dengan tanda OT atau ET. Ingatkan mereka akan peristiwa '65 agar mereka dan seluruh keluarga mereka menjadi pendukung kita. Manfaatkan kekuasaan Anda ketika warga datang untuk minta tanda tangan demi melestarikan kemenangan GLM. Dan, Anda tidak akan memberikan atau memperpanjang surat izin usaha untuk toko, warung, kilang padi, dan sebagainya, kecuali mereka berjanji dan sudah terbukti mendukung kita".

"Do not forget the residents who have IDs with OT or ET marks. Remind them of the incident '65 so that they and their entire family become our supporters. Take advantage of your power when citizens come to ask for your signature to preserve the victory of GLM. And, you will not give or extend business licenses for shops, stalls, rice refineries, etc., unless they promise and have proven to support us".

"Dan kebetulan. Sangat kebetulan. Di wilayah desa yang Anda pimpin, kini ada proyek besar. Pelaksananya adalah kontraktor yang dulu kita menangkan dalam lelang pekerjaan. Jadi, mereka sudah tahu apa kewajiban mereka terhadap kita. Mereka akan memperbantukan truk-truk dan kendaraan lain untuk mengangkut massa datang ke lokasi upacara HUT..."

"Juga untuk pawai keliling," sela Tamu-3 yang berhenti bermain kunci kontak dalam sedetik berbicara, tapi kemudian bermain lagi".

"And coincidence. Very coincidence. In the village area that you lead, there is now a big project. The executor is the contractor we won at the job auction. So, they already know what their obligations to us. They will help provide trucks and other vehicles to transport the masses to the anniversary ceremony locati..."

"Also for the parade," interrupted the 3rd guest who stopped playing the ignition in a second of talking, but then played again."

"Ya, itu pasti," sambung Tamu-1. Dia mulai mengibarkan telunjuk, tapi mulutnya terpotong oleh Tamu-2 yang sejak tadi terus asyik dengan rokoknya.

“Tenda! Jangan lupa tenda. Karena yang jadi pembicara utama adalah menteri, soal tenda jangan dianggap kecil. Orang-orang proyek akan Anda minta melaksanakan pemasangan tenda upacara, tenda terbaik yang bisa didapat di kabupaten ini.”

*“Kami tadi melihat jalan menuju lapangan desa belum dikeraskan,” ujar Tamu-3”
Sepantasnya Ketua Umum GLM harus selalu lewat jalan beraspal” (Tohari, 2007, p. 03).*

“Yes, that's for sure,” continued the first guest. He started to raise his index finger, but his mouth was cut off by the second guest who had preoccupied with his cigarette”.

“Tent! Don't forget the tent. Because the main speaker is the minister, don't underestimate the tents. You will ask the project people to carry out the installation of ceremonial tents, the best tents that obtained in this district”.

“We saw that the road to the village hall had not paved,” said the third guest” (Tohari, 2007, p. 03).

The three guests who visited Basar, the village chief, were representatives of the GLM party who had considerable political influence. This influence was proven by how their instructions in organizing events that should have been Basar's authority as the village chief. These three characters, even though only extras are not yet named, have a universal influence in this story. The event which held at the village hall was a political agenda of the GLM party. Since the party's power is the biggest in the country, inevitably, the event will affect the entire village community and its surroundings. The three figures also influenced the construction of the bridge project under the supervision of Kabul, whose bid was regulated by them.

Deconstructive reading - Balance of Power in Logocentrism

In the Balance of Power System, there are two or more powerful figures whose opinions influence each other in a conversation. Both conversations are formal and informal. However, this system often uses confrontational discussions to make it easier to read to understand the process of force tugging conducted by the characters.

“Jadi siapa yang salah?”

“Dengan paradigma the King can do no wrong, si pengen- dara itulah yang harus disalahkan. Mengapa ia menabrak kubangan? Atau, soal mati karena jatuh dari Vespa, apa pun penyebab kejatuhannya, itu sudah takdir. Habis!”

“Brengek!” Samad mulai terbakar emosinya. “Negara dan pejabat negara merasa dirinya tak bisa salah? Itu kan kultur negara kerajaan yang feodal? Apa kita yang sudah 45 tahun menjadi negara republik masih berjiwa feodal?”

“So who is guilty?”

“With the paradigm of the King can do no wrong, the driver is to blame. Why did he hit the puddle? Or, the matter of dying from falling from a Vespa, whatever the cause of his fall, it was fate. All done!”

“Damn it!” Samad began to burn with emotion. “The state and state officials feel that they cannot be wrong? Isn't that the culture of a feudal kingdom? Do we, who have been a republic for 45 years, still have a feudal spirit?”

“Apa kamu kira negara kita yang konon ber-Pancasila ini, dan yang semua aparatnya sudah ditatar P4, adalah negara republik demokrasi? Bangun, bangun!”

Hentikan mimpimu. Dan sadarilah di tahun 1991 ini kita hidup dibawah orde feodal baru”.

Diam. Samad melepaskan isi paru-paru untuk membuang sebal yang mengimpit hatinya. Tapi rasa sebal itu tak mau menyingkir, sehingga kepalanya terasa pening. Kabul juga diam. Matanya menyala pertanda emosi belum sepenuhnya reda. Ada serombongan itik menyeberang jalan dan Kabul harus memperlambat laju jipnya. Sebuah truk pengangkut semen datang dari depan. Sopirnya yang sudah mengenal jip yang dikendarai Kabul, mengangguk hormat. Truk itu datang memasok semen untuk proyek. Mendekati sebuah simpang empat, Kabul sepertinya akan mengambil jalan lurus. Dan dia teragap ketika Samad mengingatkannya (Tohari, 2007, p. 03).

"Do you think that our country, which is said to have Pancasila, and whose officials educated in Civic Education, is a democratic republic? Wake up, wake up! Stop your dreams and realize that in 1991 we lived under a new feudal order".

Silent, Samad released the contents of his lungs to remove the annoyance that was squeezing his heart. But the inconvenience did not move away, so his head felt dizzy. Kabul is also silent. His eyes light up emotion not yet entirely subsided. There was a group of ducks crossing the road, and Kabul had to slow down the pace of the jeep. A cement truck came from the front. The driver, who was already familiar with the vehicle that Kabul drove, nodded respectfully. The car came to supply cement for the project. Approaching an intersection of four, Kabul is likely to take the straight path. And he stuttered when Samad reminded him (Tohari, 2007, p. 03).

The two brothers, Samad and Kabul, each argues against the political and social conditions that occur in their environment. They both have equal intelligence because they come from the same level of education, even though both come from low-income families. Argumentation conducted by the two siblings seems to influence the political and social opinions of each sign. This argument formed the Balance of Power in the story.

Deconstructive reading – Anarchical System in Logocentrism

In the anarchical system, there is no strongest actor, but there are actors who can influence other actors. In this novel, a real example of the Anarchical System understood through the following text excerpt.

“Ya, karena saya maklum. Meski sudah tua dan jelek, saya ini pensiunan pegawai negeri. Jadi saya tahu, ya, begi- tulah budaya kekuasaan di negeri kita. Bahkan saya juga bisa menebak, tidak semua teman sampeyan kini sedih. Ka- rena, kerugian akibat banjir itu bisa dijadikan alasan untuk meminta biaya tambahan. Dan hal ini berarti kesempatan baru untuk menggelembungkan anggaran proyek. Ah, kami rakyat kecil tahu kok, apa arti penggelembungan bia- ya bagi orang-orang proyek. Eh, maaf. Mulut saya ini latah. He-he-he”.

"Yes, because I understand. Even though I am old and ugly, I am a retired civil servant. So I know, yes, that is the culture of power in our country. Even I can guess, not all my friends are now sad because of the loss caused by the flood used as an excuse to ask for additional costs. And this means new opportunities to inflate the project budget. Ah, we common people know, what is the meaning of inflated costs for project people. Eh, sorry. My mouth is talkative. Hehehe".

Kabul tersenyum dan mengangguk-angguk. Tapi wajah- nya menampakkan rasa masygul. Hatinya serasa tertusuk. Tawa Pak Tarya terasa sebagai sindiran yang justru lebih menghunjam. Ya, bukankah Kabul sendiri orang proyek? Tadi dengan caranya sendiri Pak Tarya ingin mengatakan orang-orang proyek adalah manusia-manusia yang suka main curang. Korup dengan berbagai cara dan gaya. Tapi,

apakah Pak Tarya salah? Jujur, Kabul merasa sindiran halus Pak Tarya lebih banyak benarnya. "Atau benar semua bila aku, Kabul, ikut-ikutan suka makan uang proyek. Tapi bagaimana meyakinkan Pak Tarya bahwa aku tidak ingin seperti mereka?" (Tohari, 2007, p. 01).

Kabul smiled and nodded. But his face showed a sense of unease. His heartfelt stabbed. Pak Tarya's laughter feels like a satire, which is even steeper. Yes, isn't Kabul himself a project person? Earlier in his way, Mr. Tarya wanted to say the project people were humans who like to cheat. Corrupt in various ways and styles. But, is Mr. Tarya, wrong? Honestly, Kabul feels that Mr. Tarya's innuendo is truer. "Or is it all true that I, Kabul, went along with eating project money. But how to convince Pak Tarya that I don't want to be like them?" (Tohari, 2007, p. 01).

The Anarchical System clause in the quote lies in Kabul's anxiety over Mr. Tarya's opinion. Mr. Tarya, as an extra, has a view that can thrill Kabul. Mr. Tarya's belief made Kabul aware that there was another far more critical and negative impact on the occurrence of floods that destroyed the bridge construction project. This opinion gives Kabul the view that ordinary people have a negative view of government project workers like himself. The negative image is the impact of the rampant corruption committed by project workers involved in a government program. Kabul was worried that the model would also be attached to him, which did not have the desire and courage to do such bad things.

Through this quote, logocentrism in the form of the Anarchical System is and without rhetoric. This quote is an example of the relationship between the Anarchical System in Logocentrism and the Deconstructive Reading Method, which illustrates the inconsistency in writing or speech by ignoring views on the importance of rhetoric as a form of politeness in communication. This method demonstrates the real reality of an event without the need for further ado to explain it publicly, for conversations or monologues.

Binary Opposition – Character's Opposition

Structurally, binary opposition is related to one another and transformed into other binary opposition systems. Strauss calls the process of transitioning from the abstract metaphor into something concrete as 'the logic of concrete.' In this story, binary opposition reflected in the following quote.

Berkendaraan seorang diri, Kabul sering menggaruk-garuk kepala. Pengakuan Dalkijo mengesankan. Kabul memang sudah tahu gaya hidup atasan dan keluarganya itu. Pragmatis, jor-joran. Hidup harus dinikmati atau mencari nikmat dalam hidup. Ah, itu jalan yang dipilih kobo Dalkijo. Itu urusan dia. Namun masalahnya, dalam ceramah tadi Dalkijo secara tak langsung menyindir jalan lain yang secara sadar sudah dipilihnya. Yakni jalan hidup yang tidak menaruh dendam terhadap kemiskinan yang dialaminya pada masa lalu. Bagi Kabul, kemiskinan memang harus dihilangkan. Namun tidak harus dengan dendam pribadi. Dan karena kemiskinan terkait erat dengan struktur maupun kultur masyarakat, menghilangkannya harus melibatkan semua orang dalam semangat setia kawan

yang tinggi. Dengan demikian, jalan sangat egoistis yang ditempuh Dalkijo terasa menyimpang (Tohari, 2007, p. 01).

Driving alone, Kabul often scratches his head. Dalkijo's recognition is impressive. Kabul already knew the lifestyle of his boss and family. Pragmatic, luxurious. Life must be enjoyed or aiming for pleasure in life. Ah, that's the path Dalkijo the Cowboy chose. That is his business. But the problem was, in the previous conversation, Dalkijo indirectly insinuated another track that he had consciously chosen. A way of life that does not hold a grudge against the poverty he experienced in the past. For Kabul, poverty elimination is not necessarily with personal grudges. And because destitution is closely related to the structure and culture of society, reducing it must involve everyone in the high spirit of friendship. Thus, the very self-centered path taken by Dalkijo distorted (Tohari, 2007, p. 01).

Using the same quote as the Loose Bipolar System, this paragraph also describes the binary opposition between two antagonists and protagonists. Dalkijo, as an antagonist, chose to live in luxury despite having to sacrifice his self-esteem and conscience. In contrast to Kabul, the main protagonist, who has a high sense of justice and feels uncomfortable with the negative things that happen in the surrounding community. Both of them choose a different path which comes out like a different side. Dalkijo, with his pragmatism, determines social power among dignity. He collects his wealth from illegitimate funding system by the government. He has poverty as his ghost from the past. So does Kabul, which born from poor and uneducated families. In diverse, he chooses to stand for his dignified and straightforward life rather than being a succumb.

Binary Opposition – Irony

The irony is a type of satire, namely the style of language that contains statements that are very contradictory or inversely proportional to the reality that exists. In this story, the irony reflected in the following quote.

Tapi Kabul malah sering mengangkat alis. Nyanyi serta goyang para tukang dan kernet itu malah membuatnya termenung. Ah, kalian anak-anak muda yang sedang tenggelam dan mabuk irama goyang. Ayolah beriang ria, ayo- lah reguk kegembiraan. Terbanglah tinggi dalam keasyikan. Larutlah dalam irama goyang yang memabukkan. Karena di alam nyata kalian selalu dihadap kegelisahan. Ketidakpastian memperoleh pekerjaan, ketidakpastian mendapat kepantasan hidup. Dan secuil ruang di masa depan (Tohari, 2007, p. 03).

But Kabul often raised his eyebrows. The singing and dancing of the craftsmen and director made him dreamy. Ah, you young people who are drowning and getting drunk in rhythm. Come on, jovial, come on, cheer up. Fly high in fun. Dissolve in the intoxicating shake of intoxication. Because in the real world, you always confronted with anxiety. Uncertainty in obtaining work, difficulty in life. And a piece of space in the future. (Tohari, 2007, p. 03).

The momentary pleasure and excitement experienced by Kabul and other project workers seemed like the opposite of what they felt in their hearts. Anxiety over all the bad

possibilities that occurred at the anniversary of the GLM party, which had a significant influence on their work, seemed to be forgotten. The excitement becomes a contrast, given the level of stress and risk that may occur is enormous. These two opposing situations form examples of binary opposition that adequately illustrate the social condition that occurs in the story.

3. Conclusion

Reading deconstructive texts of literary works means reading a book with multi-interpretation understanding, where the version contains many probabilities of meaning (Polletta, Chen, Gardner, & Motes, 2011). Deconstructive-reading methods seek to dismantle the establishment, similar to logocentrism, in the sense that understanding a text that has become perception and even general trust can be broken with new findings that may conflict and contradict a definition that widely understood or believed (Osborne, Simon, & Collins, 2003). In conclusion, reading the text with both of these methods gives a concept that the book does not reflect reality, but the version can build a reality (Suryanarayana & Mistry, 2016). Because literary works can create reality, one of the tasks that can reflect this phenomenon is the novel “Orang-Orang Proyek” by Indonesian author, Ahmad Tohari (2015). This novel describes the complicated social and political life of developing countries and has many interesting sides to explore and learn. It is related to the socio-political life of Indonesia, a developing country that is the background of the writing of the novel. This paper discusses the problem using Saussure’s method (logocentrism in deconstructive reading method, while also examines binary opposition in character opposition and irony) in the story to understand understanding the meaning of the novel “Orang-Orang Proyek.”

From the description and explanation above, it concluded that the novel “Orang-Orang Proyek” interpreted using Saussure’s method, which is an entirely practical approach. The binary opposition reflects in the central figures, namely Kabul and Dalkijo. The irony reflected in this novel includes in the irony of the situation, where the hopes that Kabul and other people around the project can lease their anxiety for a moment, using pure entertaining performance. This novel represents the real condition of the Indonesian community in their daily life. In other perceptions, it is an allusion to Indonesia’s political conditions, which often oppress the lower-class population. In their political environment, honesty is a rare item that is often lost and forgotten. Virtue will drop compared to power. The use of national projects as parables represents an allusion to the performance of politicians in Indonesia. The power regime tends to act arbitrarily regardless of the existence of the law and the interests of

society. The progress of the country tends to run slow because the pattern of the mindset and actions adopted by the people reflect the overall deterioration of the Indonesian government system.

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