

DECONSTRUCTION PERSPECTIVE TOWARD THE CHARACTERS IN GILMAN'S *THE YELLOW WALLPAPER* SHORT STORY

Imas Romlah, Singgih Daru Kuncara, Fatimah Muhajir

English Department, Faculty of Cultural Sciences,
Mulawarman University
Email: imasromlah20051995@gmail.com

ABSTRACT

This research concerned on the deconstruction of characters in Gilman's *The Yellow Wallpaper* short story in which the aim was to describe deconstruction toward the characters of the story. The method in this research was qualitative. Then for the data in this research were quotations such as words, texts, or narrations that were obtained from *The Yellow Wallpaper* short story. Furthermore, for the analysis, this research was focused to analyze the story by using Derrida's deconstruction theory. In this research, the researcher analyzed three characters through binary oppositions in which arising the opposite views of the previously fixed views. The findings showed that there were ten characteristics of the narrator that were opposite each other, six from John and two from Jennie. From the fixed views, the narrator was considered as an isolated woman, inferior and weak woman, mad woman, even imaginative woman, however after they were deconstructed the narrator precisely was also proven as a free woman, superior woman, strong woman, normal woman, even realistic woman. Then John who was considered as a bad husband, superior and strong man, apparently after the characteristics were deconstructed he was also a very good husband, inferior man and weak man. Likewise, Jennie who was originally considered a good and perfect woman, apparently she could be considered as a bad woman.

Keywords: deconstruction, binary oppositions, the previous fixed views

ABSTRAK

Penelitian ini berkonsentrasi pada dekonstruksi dari karakter-karakter yang ada didalam cerpen *The Yellow Wallpaper*-nya Gilman yang mana tujuannya adalah untuk menggambarkan dekonstruksi terhadap karakter-karakter dari cerita tersebut. Metode dalam penelitian ini adalah kualitatif. Kemudian, untuk data dalam penelitian ini adalah kutipan-kutipan seperti kata-kata, teks-teks, atau narasi-narasi yang diambil dari cerpen *The Yellow Wallpaper*. Selanjutnya, untuk analisis, penelitian ini difokuskan untuk menganalisa cerita tersebut dengan menggunakan teori dekonstruksinya Derrida. Didalam penelitian ini, peneliti menganalisis tiga karakter melalui oposisi-oposisi biner yang mana memunculkan pandangan-pandangan yang sebaliknya dari pandangan yang sudah ditetapkan sebelumnya. Temuan-temuan penelitian menunjukkan bahwa ada sepuluh karakteristik dari narrator yang saling berkontradiksi, enam dari John, dan dua dari Jennie. Berdasarkan pandangan-pandangan yang sudah ditetapkan, narrator dianggap sebagai seorang perempuan yang terkeceang dan terpenjara, inferior dan lemah, perempuan gila, bahkan perempuan pengimajinasi, namun setelah mereka semua didekonstruksi ternyata narrator juga justru terbukti sebagai seorang perempuan yang bebas, superior dan kuat, perempuan normal, bahkan perempuan yang realistik. Kemudian John yang dianggap sebagai seorang suami yang jabat, superior dan kuat, ternyata setelah

didekonstruksi dia juga terbukti sebagai seorang suami yang baik, inferior dan lemah. Begitupun juga, Jennie yang mana sebelumnya dianggap sebagai seorang perempuan yang baik dan sempurna, ternyata setelah didekonstruksi dia bisa menjadi dianggap sebagai seorang perempuan yang jahat.

Kata Kunci: dekonstruksi, oposisi-oposisi biner, pandangan-pandangan yang sudah ditetapkan sebelumnya

A. INTRODUCTION

In this era, the reading of literary works has become free and not rigid anymore. It was because in the past the studies of form and structure have dominated. As mentioned by Zulfadhli in his journal that structuralism was considered over rigid because it was based on a certain structure and system in its process (132). Thus, there was post-structuralism appeared as a continuation as well as a critique toward structuralism.

Post-structuralism arose in France in the late 1960s. The several figures that most closely associated with this emergence were Roland Barthes and Jacques Derrida (Barry 63). In the book of *Beginning Theory: An introduction to literary and cultural theory*, Barry explained that Barthes had changed his essay *The Death of the Author* from structuralism to post-structuralism. He declared the death of the author and made a radical textual declaration of independence in which the work was not determined by intent and the context, but the text should be free from the nature of such restraints. Then the death of the author became the birth of the reader which caused a shift of attention from the text seemed as something was produced by the author to be produced by the reader (63- 64).

Moreover, since post-structuralism era, the reading of a literary work has become not rigid anymore because there are so many theories and thoughts that have been raised to study and interpret literature from various views or perspectives, one of them such as deconstruction. As quoted in Al-Fayyadl's book, *Derrida*, Derrida described deconstruction as dissemination term in which it made the texts looked like a big hole with an endless long hallway (79). From Derrida's description, it is understandable that interpreting a text is permissible even if it is repeated because the interpretation of a text is free and cannot be limited. In addition, Lodge also has the same view about deconstruction. He described deconstruction as an effort to gain more meaning in a text (qtd. in Rohman 18). Speaking about 'more meaning' in a text, it denotes that the text has already had meaning before. However, in reading the text deconstruction attempts to get another alternative meaning because meaning in a text is not only one but unlimited.

Furthermore, besides the deconstruction theory, there are two other things that also become important to conduct this research namely subject and object of the research. In this research, the researcher used short story entitled *The Yellow Wallpaper* from one of America's famous female writers named Charlotte Perkins S. Gilman as the subject and the characters element as the object. In the research, the researcher tried to apply deconstruction theory through challenged the fixed views about the characters in the story in order to bring up the new interpretations or new perspectives. Therefore, from the illustration, the researcher formulated the problem into the following question: How does deconstruction deconstruct characters in *The Yellow Wallpaper* short story? Then based on the problem, the aim of this research is to describe deconstruction of characters in *The Yellow Wallpaper* short story. Hopefully, this research can be a significance contribution to the study about characters by using Derrida's deconstruction theory and also can be a medium to influence the readers to think more critically about giving perspectives or views when reading literary texts hence the views of literary works can be richer and more varied.

B. RELATED LITERATURE

Short story is one of the most famous literary works. As quoted by Rees's *English Literature, an Introduction for Foreign Readers*, the early history of short story was started when people gathered in a group and surrounded the camp-fire then they sat to listen to the story (qtd. In Sudheer 245). A short story, however, is a story that according to its physical is short and has a series of simple events involving its character. According to Abrams, short story was a brief work of prose fiction, and most of terms for analyzing the component elements, the types, and the various narrative techniques of novel were applicable (qtd. In Sudheer 244). Moreover, Poe added the explanation that short story was a prose tale or narrative that could be read at one sitting and had moderate length size (qtd. In Sudheer 246). Therefore, short story can be said as a short and relative size story that has simple plot with a limited number of characters and setting which can be spent in one sitting when is read.

In literature, a character can be the people, animal or object that have human trait in a story. It refers to the nature, characteristic or habit that is usually done by a character itself. According to Gill, characters in literature were pure form of what happened in everyday life, but they were "constructed" and different with characters in real life. They would not exist without the words that had created them because they were packaged and presented into media (11). Character may comes from what the author has showed in the work and based on the reader's imagination to deduce the things that exist in the text. Then this way is known with the term "characterization". In accordance with it, character is clearly different with characterization. Gill explained that character was product while characterization was process (10). Next, in its process, the most common ways are through direct method and indirect method. In direct method, the readers can understand character in one read because the author tells what the personality of characters directly. However, indirect method, according to Gill, the readers can know the characters through analyzing their actions, thoughts and motives, even through observe their speeches style in the story.

Furthermore, in this research, the researcher had analyzed the characters in story using deconstruction theory by Derrida. According to Bressler, Derrida could not develop any statement to define deconstruction (120). Even when he was asked in his interview, 'As if I were Dead': an interview with Jacques Derrida (1996), he mentioned that deconstruction "does not consist in a set of theorems, axioms, tools, rules, techniques, methods" (Derrida 218). Then in a Letter to a Japanese friend (1991), he also explained that deconstruction was nothing and neither an analysis nor a critique or a method and could not be transformed into one of them (Derrida 273-275). According to Payne, deconstruction was said not a method because a deconstructive reading was present and had occurred in the text itself when was read (121). Then according to Bressler, Derrida claimed his deconstruction was not a method or theory but was said more a strategy or a strategic device for reading, interpreting, and writing (120).

According to Derrida in his book, *Of Grammatology*, translated by Spivak, deconstruction had the rules for reading, interpreting and writing "to locate the promising marginal text, to disclose the undecidable moment, to pry it loose with the positive lever of the signifier; to reverse the resident hierarchy, only to displace it; to dismantle in order to reconstitute what is always already inscribed" (lxvii). A deconstructor must believe that a text has multiple interpretations or meanings because a meaning of a text is undecidable. A text can be reread and reinterpreted many times, and from such each reading may be obtained different meanings or interpretations.

According to Bressler, there are several steps of deconstructive reading strategy that can be done by deconstructors. Firstly, deconstructor has to discover the binary oppositions that

govern a text. Secondly, deconstructor gives the comments on the values, concepts, and ideas beyond the operations. Thirdly, deconstructor has to reverse the binary oppositions. Fourthly, deconstructor tries to dismantle previous held fixed views. Fifthly, deconstructor has to accept the possibility of various perspectives of meanings or interpretations in the text. Then sixthly, deconstructor has allows the meaning or interpretation of the text to be undecidable (131).

Bressler also added the explanation that in analyzing the text, deconstructors sought to override their own logocentric and inherited ways to view the text. They tried to find the binary oppositions in the text because they believed that the binary oppositions represented the established and the accepted ideologies that usually posited the existence of transcendental signifieds. Actually, these binary operations restricted meaning because they had assumed a fixed interpretation. By realizing the hierarchies of binary oppositions that were presupposed a fixed and biased way of viewing the text, deconstructors not only sought the binary oppositions operating in the text but also reverse them. By reversing the hierarchies, deconstructors wanted to challenge the fixed views that were assumed through such hierarchies and the values associated with such rigid beliefs. Then by identifying the binary operations in the text, deconstructors could show the preconceived assumptions that were based on our interpretation could be the new perspectives of the text (130).

C. RESEARCH METHOD

In this research, the researcher used qualitative method and objective approach. According to Jackson, et al., one of the techniques to collect the data in qualitative research was participant observation in which firstly the researcher identified the text or the object that was suitable for the analysis, then secondly the researcher observed activities in the form of field-notes (23-26). Furthermore, during the observation, the researcher had developed these steps to collect the data to be more detail in this research. For the first, the researcher read and comprehended carefully *The Yellow Wallpaper* short story. The second, the researcher identified the characters in the story. The third, the researcher read previous researches that similar in analyzing characters of the story in order to get the secondary data. The fourth, the researcher wrote some required data as evidences. Then the fifth, the researcher checked the appropriate data.

The data in this research are quotations of the text such as words, phrases, sentences, paragraphs, or narrations include characters's actions, thoughts, and so forth that relate to the topic. Then the data sources of this research were divided into two categories. The first was primary data source which taken from *The Yellow Wallpaper* short story by Gilman. Then the second was secondary data source taken from previous researches that similar in analyzing *The Yellow Wallpaper* such as journals, articles, theses, etc.

Then for analyzing the data, the researcher applied the steps of deconstructive reading strategy from Bressler, which were: The first step, the researcher discovered the binary oppositions of characters in the story. The second step, the researcher gave comments on the values, concepts, and ideas beyond the operations. In this step, the researcher tried to explain the fixed views of characters in the story. In this step, the researcher also displayed some comments from the previous researchers that similar in analyzing characters of *The Yellow Wallpaper* story. It was useful as a secondary data to strengthen the current researcher's statements. Then the third step, the researcher tried to reverse the present binary operations. The fourth step, the researcher dismantled previously held fixed views of characters in the story. Then fifth step, the researcher accepted the possibility of various perspectives of interpretations of characters in the story based on the new binary inversions. The last step, the researcher allowed interpretations of characters in the story to be undecidable.

D. FINDING AND DISCUSSION

1. The Narrator

a. Isolated or Imprisoned Woman vs Free Woman

Generally, the fixed meaning or interpretation of the narrator in *The Yellow Wallpaper* story is considered as imprisoned woman. When the narrator gets the “rest cure”, the narrator lives in a colonial house that is described has hedges and walls that lock: “A colonial mansion, a hereditary estate, I would say a haunted house”... (Gilman 1), “There are hedges and walls and gates that lock” (Gilman 2). The hedges and locked walls describe the house such as a prison hence that makes the narrator in the story is said an imprisoned woman. Furthermore, according to previous researcher, Asmarani in her journal also mentioned that the narrator was an isolated or imprisoned woman both physically and psychologically. She mentioned that the exile to a rest house in a remote area that was described in the story was a form of physical imprisonment directly experienced by the narrator. The circumstance surrounding the house also gave the impression as a prison place because was surrounded by walls and fences equipped with a padlock (11). Besides that, the narrator in the story also is said has restricted in her activities, her hobby even her social.

However, through analyzing deeply the texts, after deconstructed, it turns out that the narrator is also found as a free woman. In the narrations, the narrator also describes the rest house such as large, romantic and beautiful place:

A colonial mansion, a hereditary estate, I would say ... reach the height of romantic felicity ... (Gilman 1)

The most beautiful place! It is quite alone standing well back from the road, quite three miles from the village. It makes me think of English places that you read about, for there are hedges and walls and gates that lock, and lots of separate little houses for the gardeners and people. (2)

There is a delicious garden! I never saw such a garden--large and shady, full of box-bordered paths, and lined with long grape-covered arbors with seats under them. (Gilman 2-3)

The words “a colonial mansion”, based on the previous fixed views is described such as a prison place because has hedges and walls that locked. However after tracing the word “mansion”, based on the Oxford Dictionary, the word “mansion” itself has meaning a large grand house (269). Then it means that the colonial house here is not such as a prison place because the house is described large. On the other hand, it is more than just a big house. In the texts, the house is also described such as a beautiful place, has a large, and delicious garden, even is said reach the height of romantic felicity in which has several features. So, the house that is occupied by the narrator can be said such a luxurious place. It is not like the depiction of a prison place anyway because a prison place in general usually described dirty, small, narrow and full of iron walls, no garden and no fresh air. There is no pleasant depiction of a prison place in general. It is very different with the rest house in the story that has large garden and has many beautiful landscapes. The house that is occupied by narrator is virtually the perfect place and not like a restraint place. Therefore, it shows that the narrator is also proven as a free woman.

b. Inferior and Weak Woman vs Superior and Strong Woman

In the story, generally the narrator is also considered as an inferior and weak woman. This is because the narrator is described such as a helpless woman and cannot do anything,

even she also should get help at any time: “And dear John gathered me up in his arms, and just carried me upstairs and laid me on the bed, and sat by me and read to me till it tired my head” (Gilman 13). This condition positions the narrator as someone who cannot take care herself. Besides that, the narrator also is an inferior woman because in the story John has called her with particular calls: “called me a blessed little goose” (Gilman 6) and “little girl” (Gilman 14). For John, the narrator is looked such as a young woman hence the calls mean degrading the narrator. Ghandeharion in her journal added the explanation that the narrator is said inferior because she had to be an infant-like character whose job was to remain in a room, formerly a nursery, and just stare at the walls and the ceiling. In line with this, the words “a blessed little goose” showed how her husband called her as a dumb animal, as if she was a defenseless creature who at the mercy of patriarchal premises (122).

Although, the narrator is considered inferior because she is demeaned by a particular call. However, after re-analyzing deeply the texts, it turns out that the narrator also can be said as un-inferior woman, or on the other hand is superior woman. Then she is also not weak, precisely she is a strong woman. The following is evidence from the narrations that show particular calls:

Then he took me in his arms and called me a blessed little goose, and said he would go down cellar, if I wished ... (Gilman 6)

“What is it, little girl?” he said. “Don’t go walking about like that--you’ll get cold.” ...

“Why, darling!” said he ... (Gilman 14)

“Bless her little heart!” said he with a big hug, ... “My darling,” said he, ... (Gilman 15)

From the texts above, the word “goose” is the trace that can be traced more the meaning. Previously, the word “goose” is meant as a stupid animal then the narrator is considered inferior. However, in this time a “goose” is often described as a beautiful animal. This is evidenced through many children’s books and film, one of them is Barbie film in which has a character such as a beautiful girl who often changes into a goose. Besides it, According to Putra, a goose evidently is also can be used to express a praise. He explained that a goose is usually used as a symbol of love and affection. Then a goose is also the most loyal beautiful animal if it is compared to any kind of animals, including humans (Idntimes.com). The relation of this story is the narrator that is called as a “little goose” can be meant that the narrator is a beautiful woman that is praised by John because John loves her so much. The particular calls that are made by John to the narrator does not necessarily mean to demean the narrator like a helpless stupid animal, but the narrator is considered as a beautiful creature who need affection and always has to be cared and loved. John loves the narrator so much, so he calls the narrator with particular calls, which are a call of affection. Accordingly, the fixed view that the narrator is considered as an inferior woman is evidently not entirely true because she is not inferior. Therefore, she becomes a superior and strong woman.

c. Mad Woman vs Normal Woman

In the story, the narrator sometime is told crying for no reason: “I’m getting dreadfully fretful and querulous. I cry at nothing, and cry most of the time. Of course I don’t when John is here, or anybody else, but when I am alone” (Gilman 10). Even, in the story she also is told has locked herself in her room: “I have locked the door and thrown the key down into the front path. I don’t want to go out, and I don’t want to have anybody come in, till John comes” (Gilman 24). The Narrator is described as very depressed because she feels isolated in her room. She wants to be free from the rules of her husband who controls her. Her wishes that are not fulfilled make her lost control for herself. Beurden also mentioned

that the narrator is a mad woman because she had thought to burn down the house, and at the end of the story the narrator crept round the room that made her descending ever deeper into madness (20).

The depiction about the narrator as a mad woman that is described in the story is also the fixed view. This is because the texts in the story dominantly illustrate her as a mad woman. However, after deconstructed, the researcher finds the opposite side. As in the following narration, it proves and shows that the narrator is still a normal woman:

You see he does not believe I am sick! (Gilman 1)

I am glad my case is not serious! (Gilman 5)

I wish I could get well faster. (Gilman 7)

From the texts above, the narrator tells about herself that she can know about her condition. In the story, she knows that she is sick, and she knows that her condition is not really serious even she also has the hope to get well soon. This shows that the narrator is a character who still has awareness because she can understand her own condition. People who still have consciousness can be said still a normal people.

In addition, by tracing the trace of the word “creep”, from the narration “...I had to creep over him every time!” (Gilman 27), it can be the word “creep” that is intended is not creeping as meant in the dictionary that is, moving along rests on both hands and knees, so the narrator can be interpreted as a woman who is mad because she creeps over her fainted husband. However, the meaning of the word “creep” here can be another meaning that is, moving in the other form. The meaning of the move itself should not always to be based on both hands and knees, but can be in any forms. The word “creep” can be meant move, and move in this context can be meant authoritative. The word “creep” here represents the narrator who becomes superior rather than John. John has fainted then it means that John silent, while the narrator is “creep” then it means that narrator moves. Therefore, in a situation like this, the narrator who is considered mad is not entirely true because from the word “creep” there is another interpretation that proves the narrator as a normal woman.

d. Imaginative Woman vs Realistic Woman

In the story, the narrator is also described as an imaginative power:

I used to lie awake as a child and get more entertainment and terror out of blank walls and plain furniture than most children could find in a toy store. (Gilman 8)

The colour is repellent, almost revolting; a smouldering unclean yellow, strangely faded by the slow-turning sunlight. It is a dull yet lurid orange in some places, a sickly sulphur tint in others. No wonder the children hated it! I should hate it myself if I had to live in this room long. (Gilman 5)

The colour is hideous enough, and unreliable enough, and infuriating enough, but the pattern is torturing. (Gilman 16)

At night in any kind of light, in twilight, candlelight, lamplight, and worst of all by moonlight, it becomes bars! The outside pattern I mean, and the woman behind it is as plain as can be. (Gilman 17)

I see her in that long shaded lane, creeping up and down, I see her in those dark grape arbors, creeping all around the garden. (Gilman 21)

The texts show the narrator is described as an imaginative woman. In the story, she is considered always imagining about wallpaper in her room. Firstly, she imagines many terrors out of the wallpaper in her room. Then she also says that the pattern on the walls is torturing. Even, she says that she sees woman figure behind the wallpaper. Besides that, Asmarani in her journal also mentioned that the object which provoked her imagination power was the wallpaper in her bedroom. For the narrator, the wallpaper tickled her sensitivity in terms of

color, motif, and even smell. All of this was getting clearer under the moonlight when the night came (13).

Moreover, after deconstructed, in the story, the narrator can be not imagining when she sees an invisible woman figure in her house. In this case, the woman figure actually is real, it just she is not human, but a ghost or a genie. Therefore, in this case, the narrator is also can be considered as a realistic woman because she sees the ghost of woman figure behind the wallpaper in real. At the beginning of the story, when the narrator arrives at the house and will stay for a few weeks, the narrator says that the house is haunted: “A colonial mansion, a hereditary estate, I would say a haunted house, ...” (Gilman 1). People who can see ghosts do not mean that they are imagining. As is generally known, ghosts or genies are invisible beings that really exist in reality. It is just their lives in another dimension of this world. Their subtle nature causes not everyone can see them. As the evidence quoted from story: “There are things in that paper that nobody knows but me, or ever will” (Gilman 13). Only the narrator can feel and know the weirdness in the house. Therefore, it turns out that not only the narrator is considered as an imaginative woman, but after analyzing deeply the narrator is also proven as a realistic woman.

2. John

a. Bad Husband vs Good Husband

In the story, John is said a bad husband because he is considered as a direct subject over the events to imprison the narrator: “If a physician of high standing, and one’s own husband, assures friends and relatives that there is really nothing the matter with one but temporary nervous depression—a slight hysterical tendency—what is one to do?” (Gilman 1-2). Asmarani in her journal mentioned that John was considered had applied a “rest cure” technique that required the narrator to take total rest as a patient which was the narrator felt imprisoned both physically and psychologically (10). In the story, the narrator also has tried to tell her husband that she needs to connect with people and have a stimulating conversation with others. “I sometimes fancy that in my condition if I had let opposition and more society and stimulus –but John says the very worst thing I can do is to think about my condition, and I confess it always makes me feel bad”(Gilman 2). However, John always refuses her. Sigurdardottir in her journal added the explanation that John showed no attempt to do what the narrator asked. John was said arrogant to his wife (17). In addition, Qasim et al, also mentioned that the narrator loved to write but her husband mentally oppressed her and did not allow her to write anything, this act of her husband mentally had oppressed her (390).

Then when deconstructed, it turns out that John is also can be considered as a good man. For the reason because based on the texts in the story, the narrator is also found not isolated, and so John is not a bad person who doing the treatment. Besides that, from the following narrations, John is a good husband because he is very caring and loving to the narrator:

He is very careful and loving, and hardly lets me stir without special direction.
(Gilman 2)

Dear John! He loves me very dearly, and hates to have me sick. (12)

... He is so wise, and because he loves me so. (Gilman 14)

From the narrations, the narrator also has described that John is so wise, loving and very dear to his wife. As known in general, those characteristics are included to a good category. Thus, in this case, John as a wise and loving man show if he is a good husband. The assumption about John as a bad husband because he has curbed the narrator is not entirely true because this time after deconstructed John also is proven as a good husband.

b. Superior and Strong Man vs Inferior and Weak Man

In the story, John is considered superior man because the narrator has told that she gets particular calls that from John. In this line: “Then he took me in his arms and called me a blessed little goose” (Gilman 6), the narrator is considered as a helpless young woman, even according to previous researcher she is told an infant-like character whose job is to remain in a room, formerly a nursery, and just stare at the walls and the ceiling. Asmarani in her journal also mentioned that the narrator was finally forced to obey the husband’s argument. The narrator was never regarded as an adult woman who had an opinion that was worth listening and appreciated (12). Ghandeharion in her journal also explained that it was shown how her husband called her his “little goose”, a dumb animal, and treated her as if she were a defenseless creature who was at the mercy of patriarchal premises (122). In addition, Sigurdardotir in her journal also mentioned that the male dominant thinking was brilliantly described by Gilman when the narrator said (16): You see he does not believe I am sick! And what can one do? If a physician of high standing and one’s own husband, assures friends and relatives that there is really nothing the matter with one but temporary nervous depression – a slight hysterical tendency—what is one to do? My brother is also a physician, and also of high standing, and he says the same thing (Gilman 2).

Moreover, although in the story John is considered a superior and dominant man, but he has a weak side, even he also can be considered as an inferior man. The following narration proves that John is an inferior man: “... There’s John at the door!”, “It is no use, young man, you can’t open it!” (Gilman 26). John becomes inferior instantly when he is called “young man” by his wife. It shows that John’s degree drops instantly and becomes inferior rather than narrator who is basically a woman, in which women looked as weak and inferior rather than men. Through the calls “young man”, the narrator is looked clearly very degrading John. John is considered like someone younger and not adult man than the narrator. John does not represent an adult man as in general because generally men have strong physically. However, it differs with John. The narration that is told by the narrator shows that John is looked as weak man because he is not able to break the door when the narrator’s room is locked from inside. Even though, John is older and he is the leader of his household, but the narrator can underestimate him. Therefore, it shows that John is an inferior and weak man.

3. Jennie

a. Good Woman vs Bad Woman

In the story, Jennie is described such as a perfect woman because she can do housework well and careful to the narrator: “There comes John’s sister. Such a dear girl as she is, and so careful of me!” (Gilman 6). In the story, Jennie also is described such as good woman because she can accept and like the work that she does without any complain: “she is a perfect and enthusiastic house keeper, and hopes for no better profession” (Gilman 6). Ghandeharion in her journal also explained that the narrator described her sister-in law as a woman who was so good with the baby and also as an individual who could be seen as a perfect and enthusiastic housekeeper and hopes for no better profession. Jennie was perfectly satisfied with being a mere housekeeper, which was exactly what a patriarchal society aimed to achieve, i.e., to keep women busy with the household chores and to make them stayed away from the social life, the social sphere which was already replete with men (121).

However, after deconstructed, there is another indication that appears. In the story, Jennie also can be considered as a bad woman. From the results of further analysis, Jennie can be viewed also as a bad woman because Jennie shares one idea with all the male characters

in the story, that is, writing is the sole cause of the narrator's sickness. The following is narration that proves this: "... I verily believe she thinks it is the writing which mad me sick!" (Gilman 9). Furthermore, if John is assumed as bad man because John has thought that writing is a heavy activity then causes it to be prohibited then so with Jennie because both John and Jennie have the same thoughts. Therefore, in this case, she also can be said as a bad woman.

4. Discussion

Based on the findings that are explained before, in this part the researcher describes how deconstruction deconstructs the characters of *The Yellow Wallpaper* story through following the steps of deconstructive reading strategy. In the previous part, the researcher has explained about the fixed views of characters that are described in the story and based on the previous researches. The researcher has taken the assumptions and the explanations from these previous researchers because the researcher wants to make sure that what the researcher has explained is sure the fixed views, hence the researcher only uses them to be the secondary data in this research. Then the researcher can challenge these previous held fixed views through applying deconstruction theory. As mentioned in Derrida's theory that deconstruction allows such thing to be done because the meaning or interpretation of the text is undecidable.

Moreover, the researcher realizes several steps which suits with the steps of the deconstructive reading strategy from Bressler. In the process, the first step, the researcher discovers the binary oppositions that govern the characters in the texts. Usually, based on the dominant texts that describe the characters in the story, there are the interpretations or meanings of each character in the story which are the systematically privileged opposition hierarchies. Then to identify these hierarchies, the texts can be read simply because the dominant texts in the story will lead directly to the conclusion of the fixed meanings that are coined by the author. As in this *The Yellow Wallpaper* story, the researcher and some previous researchers have known the fixed meanings or interpretations of its characters through reading simply the story itself. Then the results of fixed views consider the narrator is as an isolated or imprisoned woman, inferior and weak woman, mad woman, imaginative woman, and John is as a bad husband, superior and strong man, then Jennie is as a good woman.

The second step, the researcher comments these ideas based on the evidences of the texts that are described in the story and based on the explanations from the previous researches. Then the third step, the researcher reverses the hierarchies that are held previously. Through reversing these hierarchies, the meanings or the interpretations about characters in the story that previously are unprivileged become the privileged side. The narrator that is previously considered as an isolated or imprisoned woman, after deconstructed she turns out to be a free woman. Then previously, she is an inferior and weak woman, mad woman, and imaginative woman, however after is deconstructed she also proven as a superior and strong woman, normal woman, and realistic woman. Furthermore, it is also same with John and Jennie because after they are deconstructed their characters become the opposite sides. John becomes a good husband, inferior and weak man, even previously he is assumed as a bad husband, superior and strong man. Then Jennie, that is previously is mentioned as a good woman, however after is deconstructed precisely becomes a bad woman.

Moreover, the fourth step is dismantling the previous fixed views. In the dismantling process, the dominant texts that describe the narrator as an isolated or imprisoned woman, inferior and weak woman, mad woman, and imaginative woman, John as a bad husband, superior and strong man, and Jennie as a good woman, are denied by tracing and dismantling

the text itself. The texts that are appeared here are the texts that describe the opposite from the fixed views. This step is more focused to the analysis of non-dominant texts that describe the characters in the story. So later, the text will proves itself to be “undecidable”.

The fifth step, the researcher accepts the possibility from various perspectives of meanings or interpretations of the characters in the story. Then the last step, the researcher allows meaning or interpretation of the characters in the story to be undecidable. In this research, the previous fixed views of the characters in *The Yellow Wallpaper* story are proven not the permanent interpretations because after the characters are deconstructed, evidently there are also the new interpretations found. For example, the narrator that is previously assumed as an isolated woman, however after reread and reinterpreted, she is also proven as a free woman. Therefore, it shows that the meaning of the texts is undecidable.

E. CONCLUSION

There are sixth steps of deconstruction strategy itself, however the points are, discovering the binary oppositions then reversing them. As in this research, the researcher discover the binary oppositions through identify the previous fixed views of the characters in the story. The previous fixed views consider that the characters, especially the narrator is as an isolated or imprisoned woman, inferior and weak woman, mad woman, and imaginative woman. In addition, John is considered as a bad husband, superior and strong man, and Jennie is considered as a good woman. Then through following the next point step of deconstruction strategy, such fixed views are reversed. This reversing is done by seek the gap that resides in the texts. Furthermore, after analyzing deeply and widely the texts, the narrator is also proven as a free woman, superior and strong woman, normal woman, and realistic woman. Then John becomes a good husband, inferior and weak man. Likewise, Jennie becomes a bad woman. Then at the end, the previously *The Yellow Wallpaper* is mentioned as a story about a woman who is isolated, but this time the story can be concluded to contain about a woman who is not grateful. This is because she previously is said has isolated by her husband, but after further investigation, it turns out that her husband does not isolate her, precisely her husband is a caring and loving person. Therefore, by realizing this deconstruction analysis, besides it can give contribution in the form of the new perspectives toward the characters in the story. It also turn out can enlarge the insight of the researcher or the readers.

WORKS CITED

- “Mansion.” *Oxford: Learner’s Pocket Dictionary*. 4rd ed. n.year. Print.
- Al-Fayyadl, Muhammad. *Derrida*. Yogyakarta: LKis Yogyakarta, 2012. Print.
- Asmarani, Ratna. “Keterpenjaraan Tokoh Perempuan dalam Cerpen *The Yellow Wallpaper* Karya Charlotte Perkins Gilman.” *Humanika* 21 (2015). *Diponegoro University*. Web. 16 January. 2018.
- Barry, Peter. *Beginning Theory: An introduction to literary and cultural theory*. 3rd ed. New York: Manchester University Press, 2009. Print.
- Beurden, Mara Van. ““The Yellow Wallpaper” A Horror Story With a Feminist Touch.” Theses. 2013. Print.
- Bressler, Charles E. *Literary Criticism, an Introduction Theory and Practice*. USA: Prentice-Hall, inc, 1994. Print.

- Derrida, Jacques. *'As if I were Dead': an interview with Jacques Derrida. In: Applying: To Derrida.* Ed. J. Brannigan, R. Robbins & J. Wolfreys. London: Macmillan Press Ltd, 1996. Print.
- Derrida, Jacques. *Letter to a Japanese friend. In: A Derrida Reader.* Ed. Peggy Kamuf. New York: Columbia University Press, 1991. Print.
- Derrida, Jacques. *Of Grammatology.* Trans. Gayatri Chakravorty S. Baltimore and London: Johns Hopkins University Press, 1976. Print.
- Ghandeharion, Azra. "Women Entrapment and Flight in Gilman's "The Yellow Wallpaper"." *Alicante Journal of English Studies.* 29 (2016). *Ferdowsi University of Mashhad.* Web. 23 May. 2018.
- Gill, Richard. *Mastering: English Literature.* 3rd ed. England: Palgrave Macmillan, 2006. Print.
- Gilman, Charlotte. *The Yellow Wallpaper.* USA: The New England Magazine Press, 1892. Print.
- Jackson, Ronal L., et al. "What is Qualitative Research?." *Qualitative Research Reports in Communication.* 8.1 (2010): 23-26. *University of Illinois.* Print.
- Payne, M. *Reading Theory.* Oxford: Blackwell, 1993. Print.
- Putra, Rudi Fahrizal. "6 Jenis Hewan ini Dikenal Setia pada Pasangannya." *Idntimes.com,* 2018. Web. 13 November 2018.
- Qasim, Naheed, et al. "Women's Liberation: The Effects of Patriarchal Oppression on Women's Mind." *International Journal of Asian Social Science* 5.7 (2015). *International Journal of Asian Social Science.* Web. 15 February 2018.
- Rohman, Saifur. *Dekonstruksi, Desain Penelitian dan Analisis.* Yogyakarta: Penerbit Ombak, 2014. Print.
- Sigurdardottir, Helga. "Behind The Wallpaper: The Feminist point of view in the story "The Yellow Wallpaper"." *Haskoli Islands University.* (2010):4. Web. 16 February 2018.
- Sudheer, V. "The Story of Short Story." *International Journal of Multidisciplinary Educational Research* 1.3 (2012): 244-246. *International Journal of Multidisciplinary Educational Research.* Web. 07 June 2017.
- Zulfadhli. "Dekonstruksi dalam Cerpen Malin Kundang, Ibunya Durhaka Karya A.A. Navis." *Jurnal Bahasa dan Seni* 10.2 (2009): 132. Universitas Negri Padang. Web. 04 November 2018.