



Deconstructing the Binary Opposition of Characters in the Novel Putri by Putu Wijaya

Nurhamidah; Mukh Doyin; Nas Haryati Setyaningsih

Semarang State University, Indonesia

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Abstract

The objective of this research is to examine the dismantling of the binary contrast between characters and their portrayal in the novel Putri by Putu Wijaya. A concept or set of principles that explains a phenomenon or a group of related phenomena. This research employs Jacques Derrida's deconstruction theory and structural theory to examine the characters and characterizations in the novel. The analytical methods employed are the deconstruction approach and the structural approach. The research data and data sources consist of textual information comprising words and sentences that exhibit binary opposition. The primary data source is derived from the novel Putri Parts 1 and 2, authored by Putu Wijaya. Data collection employs the heuristic reading method, but data analysis employs the hermeneutic method. The analysis of research 1 reveals that the primary protagonist in the novel Putri by Putu Wijaya is a character named Putri, who possesses a multifaceted personality characterized by both internal and external challenges. The research identifies the characteristics of the Putri character as a lady who is both simple and attractive, innocent, kind and compassionate, brave, rational and clever, firm, calm, wise, tough, and strong. The novel Putri by Putu Wijaya explores binary oppositions such as men vs. women, old versus young, adults versus children, affluent versus poor, and rational versus irrational. The novel Putri by Putu Wijaya has a logical inconsistency in its characters and characteristics, particularly in the main characters: Putri, Mangku Puseh, and Ngurah Wikan. This inconsistency manifests as character actions that are incongruous with the portrayal in other sections of the work, resulting in shifts in the character's demeanor.

Keywords: *Deconstruction; Binary Opposition; Characters & Characterization; Logical Inconsistency of Characters*

Introduction

Teeuw (in Semi, 2012: 2) posits that literature serves as a tool for guiding aspects pertaining to life. Literature encompasses a collection of experiences and teachings that pertain to life. Literature is an enduring form of artistic expression that has been present throughout the course of human civilization. The undeniable significance of literature in human civilization stems from its integral role as a socio-cultural phenomenon. This cultural reality is manifested through literary works that impart valuable life lessons to humanity. Currently, literature is not solely seen as a kind of artistic expression that encompasses imagination and emotion. It is also recognized as a creative endeavor that serves both intellectual and emotional purposes (Semi, 2012: 8).

Literature arises from the innate human inclination to articulate their thoughts and emotions. Humans require media in the form of spoken or written communication. Two literary works are the tangible manifestations of thoughts and feelings expressed through spoken and written mediums. An exemplary type of literary composition that is deserving of scholarly investigation is the novel.

Novels are a genre of written literature that consists of prose. Novels frequently depict profound binary oppositions that mirror the intricate social, cultural, and philosophical complexity of society. Putu Wijaya and other writers played a crucial role in advancing the progress of contemporary Indonesian literature. The novel *Putri* is an example of his work that constructs an intricate imaginary realm and showcases intriguing types of binary opposition, which warrant more investigation. The existence of this binary opposition presents intriguing possibilities for literary interpretation, particularly when employing a deconstructionist approach.

Prior studies have analyzed the novel *Putri*, mostly emphasizing gender issues, including the protagonist's feminine feminism. In addition, extensive research has been conducted on the novel *Putri* to uncover the significance of the story's newly introduced customs. Research has been conducted on the novel *Putri* using deconstruction studies, with the primary emphasis being on discovering novel traditional interpretations within the text. Thus, there exists an opportunity for academics to explore and unveil novel significances that remain undiscovered. Prior studies frequently prioritized the main character while neglecting the other characters. Consequently, it is intriguing to investigate these supporting characters in greater detail via the lens of literary deconstruction. This strategy is employed due to its efficacy in delving deeply into the meaning of literary works and affording the freedom to uncover their significance.

This study employs Derrida's deconstruction philosophy. Jacques Derrida was the first to introduce the concept of deconstruction. Deconstruction is recognized as a methodology. The deconstruction approach involves the subject asking questions and systematically dismantling an object that consists of multiple pieces (Norris, 2020: 5). This demolition was a radical act because it fearlessly destroyed a meticulously designed and highly revered edifice. Deconstruction, as defined by Budiyanto (in Supriyanto 2021:30), is a concept that pertains to Derrida's analytical or philosophical argument paradigm. In addition, the deconstruction method, as described by Budiyant, is employed to demonstrate the logical or rhetorical inconsistency between something that is explicitly said and something that is implied. Barbara Johnson (in Ariwidodo, 2013) also conveyed the definition of deconstruction as a technique for analyzing text. The term deconstruction, in its etymological sense, signifies the act of unraveling, releasing, and opening.

Deconstruction is a perspective that involves dismantling something that is constructed or established based on the prevailing beliefs or central ideas of something that is represented and generalized through a "core theory." Tazid (2017:183) argues that deconstruction should not be seen as a mode, technique, or style of literary criticism or text analysis procedure. Instead, it should be seen as a concept related to language. Deconstruction is a theoretical framework that challenges the idea of logocentrism, which posits that language and reason are the central foundations of the mind. It uses both linguistic and philosophical assumptions to critique and reject this concept. Deconstruction is a method of critiquing philosophy that focuses on exposing and challenging the tendency to prioritize logic and objectivity (Tazid, 2017: 184). This implies that the fundamental principles of language are not only universal, bringing together different languages, but also require the use of diverse symbol systems external to language in order to describe their purposes and goals.

Hoed defines deconstruction as an approach that rejects logocentrism and phonocentrism (Siregar, 2019). Logocentrism is a sort of favoritism towards writing, whereas phonocentrism places importance on the spoken word and views writing as a less clear form of communication. In

deconstruction theory, speech is regarded as being more closely aligned with authentic thinking and suggests the existence of the author, whereas writing does not necessitate the author's presence.

Logocentrism is a philosophical framework that posits the presence of a logos, or transcendent truth, underlying all surface appearances and events in the perceptual world (Ariwidodo, 2013). Logocentrism is a prominent feature of Western thinking and is associated with opposition to mythicism. In contemporary society, human cognition is predominantly influenced by logos. Humans strive to discover the concept of absolute truth. Absolute truth refers to a singular, overarching, and universally applicable truth. Modernists perceive human life as progressively perfected through their mastery of logos. Post-modernists reject this perspective based on the practical observation that the anticipated remarkable advancements have not been realized. Modern science is often criticized for its susceptibility to the misuse of power and for the existence of inconsistencies between theoretical concepts and empirical evidence in its progress. In addition, modernism has a fallacy that claims current science has the capability to resolve all the challenges of human existence. Nevertheless, the actuality reveals a substantial prevalence of hunger, poverty, and environmental degradation as a direct outcome of the repercussions of science and technology. According to Santoso (as cited in Siregar, 2019), current sciences disregard the mystical and metaphysical aspects of human existence due to their greater emphasis on particular physical characteristics.

It is anticipated that humans will consistently generate novel advancements and continuously challenge the veracity of information. Truth is not confined to a solitary, overarching, and universally applicable truth but instead is diverse, specific, and context-dependent. The concept of multifarious truth suggests that each individual interprets an event in different ways. Meaning is subject to multiple interpretations. Signs may not always exhibit a direct correlation between their physical form (signifier) and the concept or idea they represent (signified). Thus, Derrida aims to liberate society from the institution of slavery within various specific or universal systems or frameworks. Derrida advocates for a society emancipated from the influence of intellectual authorities who establish hegemonic ideologies. By exercising their autonomy, individuals have the ability to become self-reliant authors.

The analysis of deconstruction is inherently intertwined with binary opposition. Binary opposition has a crucial role in shaping the narrative structure and comprehending the significance of literary works. Binary opposition refers to the inclination to perceive concepts as being diametrically opposed to one another. The notion of binary opposition originated from structuralism, a mode of thought focused on perceiving and describing the structure of the universe, as defined by Terence Hawkes (Nanda, 2015). The notion of binary opposition was initially proposed by Ferdinand De Saussure and later gained significant influence when introduced by Claude Levi-Strauss, a prominent anthropologist known for his structuralist approach. Strauss extensively employs Saussure's linguistic theory as a framework to examine various cultural phenomena, including culinary practices, sartorial customs, familial structures, myths, and legends. Strauss considers binary opposition to be the fundamental aspect of sense-making, which governs the meaning system of culture and the human world (Sandiyasa, 2018).

Lubis (in Siregar, 2019) defines binary opposition as a system including two interconnected categories that, in its most fundamental state, establishes universality. According to this perspective, oppositions coexist, indicating that a category can only be comprehended in relation to other groups. Examples of antagonism include signifier/signified, speech/writing, langue/parole, good/bad, right/wrong, presence/absence, meaning/form, front/back, and so on. The binary opposition perspective posits that the initial term holds greater significance (superior) compared to the second term, which is considered less significant (inferior). Ruisah (in Ningrum et al. 2020) provides a consistent description of binary opposition as a system that aims to categorize the universe into two interconnected classes. Binary oppositional thinking is closely linked to the concept of categorization, which can only be comprehended in relation to other groupings.

Below are a series of procedures to identify binary opposition in the novel *Putri* by Putu Wijaya.

1. Begin by thoroughly perusing *Putri's* novel. This process involves closely scrutinizing the interactions of characters, plot circumstances, and conflicts that emerge.
2. Identify the characters and their characterizations in the story *Putri*. Gain familiarity with the primary characters in the text by examining their introduction, the depiction of their traits and personalities, and their significance in the narrative.
3. Take note of the conflicts that occur in the novel *Putri*. Identify conflicts or inconsistencies that occur in the novel, including those involving the major characters, conflicts between the characters and their environment, or even internal conflicts experienced by the characters.
4. Identify the instances of binary opposition within the novel *Putri*. Identify the binary opposition present in this novel, which may manifest as a clash between affluence and poverty, power and vulnerability, tradition and modernity, or other contrasting elements. Ensure that you are mindful of the specific instances and manner in which this binary opposition is manifested in the story.
5. Examine the plot and setting scenarios that impact and reinforce established binary oppositions.
6. Analyze the conversation and character interactions in the novel *Putri* that may emphasize the presence of binary opposition.
7. Observe the evolution and growth of characters throughout the narrative, paying attention to any shifts in their self-perception, perception of others, or their surroundings. Determine if these changes are influenced by pre-existing binary oppositions.
8. Gather evidence from the book through direct quotations, character descriptions, or significant narrative events that emphasize the tension between two opposing poles, thus establishing the presence of a binary opposition.

Typically, the identification of binary opposition in novels is closely linked to the examination of character elements and the process of characterization within the plot. These aspects will intricately intertwine and mold the storyline and the conflicts within it. Prior to comprehending the components of a book, it is important to get a grasp of the definition of a novel. A novel is an extensive work of writing that presents a sequence of narratives centered around an individual's life and their social circle (Ariska & Amelysa, 2020: 16). The novel emphasizes the individuality and inherent qualities of each actor in the narrative. Various character depiction approaches are frequently employed to provide a more detailed explanation of the personality and traits of each performer. Typically, novels commence with a significant event encountered by the protagonist that has the potential to subsequently alter their destiny.

According to several specialists, including Stanton, novels are characterized and described. Stanton argues that novels have the capacity to depict the growth of individual characters, intricate social dynamics, and the intricate relationships between these characters, which unfold over a specific time period with meticulous attention to detail (Nurgiyantoro, 2018:15). Hence, the story portrays the complete evolution of a character's personality. Novels depict an imagined realm that encompasses a sequence of narratives detailing the life of an individual, encompassing various events, challenges, and distinctive qualities for each character. Characters in novels mirror real-life individuals and their actions and are portrayed inside an intricate storyline (Aziez et al. 2010:92).

When we refer to the structure of a novel, we are essentially discussing the fundamental components that make up the novel. The novel employed in this research incorporates several fundamental aspects, including a theme, which refers to an idea or concept that underlies a sequence of stories. The theme serves as the initial criterion for the author when crafting a story. The theme serves as a fundamental element in the creation of his fictional work. The theme is the central concept that forms the foundation of the story and serves as the author's initial inspiration for crafting a work of fiction (Suryadi & Nuryatin, 2017). 2) Analysis of characters and their portrayal. According to Nurgiyantoro (2018: 173), characters play many roles in a tale. They are both responsible for the events that occur and

are affected by them. Furthermore, they significantly influence the story's progression through their thoughts, actions, emotions, and verbal and non-verbal behavior. As stated by Fanani (in Mardhiah et al. 2019:37), characterization refers to the portrayal of a character by numerous means in order to make the figure seem vibrant and engaged in activities. Characterization refers to the qualities and traits of the characters in a narrative. According to Forster (in Aziez & Hasim, 2012), plot can be defined as the narration of events that focuses on the cause-and-effect linkages between them. 4) The setting plays a crucial role in literary works. Setting, as a foundational element, encompasses the physical location, temporal context, and societal backdrop in which the narrative unfolds (Nurgiyantoro, 2018:216).

Research Method

This research employs a deconstruction technique. Literary reading and study can be conducted utilizing a deconstruction technique, which involves identifying conflicting, ironic, or hidden meanings that are often overlooked by the reader (Nurgiyantoro, 2018:92). The purpose of the deconstruction technique in this research is to uncover contradictory, ironic, concealed, or paradoxical meanings within the fundamental components of the characters, characterization, and storyline. The subsequent methodology is a structural one. The structural approach focuses specifically on the object of study, which is literary works (Supriyanto, 2021:54). The research employs a structural approach to examine character elements and characterization in the novel *Putri* by analyzing dialogue and narrative.

This research aims to identify the constituent elements of character and characterization, analyze the binary opposition between character and characterization, examine the logical consistency of these elements, and explore the deconstruction of the binary opposition of characters in the novel *Putri* by Putu Wijaya. The data utilized in this research comprises phrases, sentences, or statements that are believed to encompass binary opposition. The data sources included in this research consist of the novel *Putri* and the first and second books authored by Putu Wijaya, which were released by PT Pustaka Utama Grafiti in 2004. This research employs the semiotic reading method as its data collection approach. The semiotic reading method employs a two-tiered approach to semiotic analysis (Supriyanto, 2017:75). The data collection in this study employed a heuristic approach, wherein the book *Putri* by Putu Wijaya was analyzed to detect the presence of character names and other relevant information that showed binary opposition.

The research employs a semiotic method with hermeneutic reading for data analysis. The data analysis process in the novel *Putri* involves identifying and categorizing pertinent texts and settings related to the problem formulation. These texts are then evaluated, interpreted, and decided upon. The next phase is to validate the findings through appropriate research.

Findings and Analysis

1. An Analysis of the Characters and Their Portrayal in the Novel *Putri* by Putu Wijaya

Character and characterization are closely linked concepts. The two are inseparable. These two themes play a significant role in the narrative of the novel. The novel grows increasingly vibrant and poignant. The portrayal of characters and their development in books is closely intertwined with the overall character development in the plot. Characters are distinct individuals within the narrative. According to Nurgiyantoro (2018: 173), characters play many roles in a tale. They are both responsible for the events that occur and are affected by them. Additionally, characters significantly influence the progression of the story through their thoughts, actions, emotions, and verbal and non-verbal behavior. Characterization refers to the act of constructing and developing characters within a narrative. As stated

by Fanani (in Mardhiah et al. 2019:37), characterization refers to the portrayal of a character in a manner that brings them to life and showcases their actions. Describing characterization entails providing specific information about the characters, such as their motivations, traits, and progression throughout the story

The main character in the novel *Putri* by Wijaya is Putri, who is supported by other characters including Nelly, Mangku Puseh, Ngurah Wikan, Putri's mother, Made, Nyoman, Ratu Aji, Oka, Pak Raka, Putri's grandmother, Palakarma, Sueti, and others. In this research, of course, not all the characters will be analyzed. Characters who have an important role in the main character's conflict will be the center of attention. Character analysis is based on the theory of character analysis according to Tarigan (in Aziez and Hasim, 2012: 48), which includes physical form, way of thinking, the character's response to facing an event, direct analysis of the character's character, the author's description of the circumstances around the perpetrator, and how other actors view them. In a story about the main actor, and the narration of other characters in discussing the main character. Apart from that, the theory expressed by Aminuddin (1995: 80–81) is also used. Apart from that, to analyze the characterization using Nurgiyantoro's expository techniques and dramatic techniques.

a) .Putri

The character Putri in the novel *Putri* is described as having several characters. These characters include the character of Putri, who is described as: 1) a woman who has a simple appearance and is beautiful both physically and mentally; 2) innocent; 3) loving and gentle; 4) brave, rational and intelligent; 5) firm, calm and wise; 6) firm and strong; and 7) firm, self-confident and independent. The character of the character Putri is described through the author's speech regarding the characteristics of the perpetrator, the description given by the author through descriptions of the living environment and way of dressing, the character's behavior, seen from how the character or actor talks about himself, the way the characters think, and the dialogue between the characters. Putri's character depiction technique uses expository techniques by providing direct descriptions and also dramatic techniques by looking at the conflict and development of characters, character interactions, character dynamics, roles and motivations, as well as the continuity and consistency of character characters.

b) Mangku Puseh

The character Mangku Puseh in the novel *Putri* possesses a multitude of traits, including patience, wisdom, compassion, firmness, and a strong leadership spirit. The author portrays Mangku Puseh's character through various means, such as the author's speech about the perpetrator's characteristics, descriptions of the environment, the character's behavior, and dialogues between characters. The depiction of Mangku Puseh's character employs dramatic techniques, focusing on conflicts, character development, interactions, dynamics, roles, and motivations, as well as the continuity and consistency of the character.

c) Oka

Oka is a character in the story who is portrayed as a man, despite being biologically female. He holds the position of journalist at a newspaper and is regarded as the leader in his workplace. Throughout the narrative, Oka is primarily recognized as a male figure. The author conveys Oka's character mainly through dialogues, interactions with other characters, and direct descriptions. Oka exhibits various qualities in the novel, such as intelligence, agility, courage, optimism, and cunning.

d) Nelly

In the novel *Putri*, the character Nelly is portrayed as possessing multiple traits. These traits include intelligence, confidence, cunningness, arrogance, and manipulateness. The author describes

Nelly's character through direct statements about the perpetrator's characteristics, descriptions of the environment, the character's physical appearance, behavior, self-reflection, thought processes, and dialogue with other characters. The depiction of Nelly's character employs expository techniques, such as direct descriptions by the author, as well as dramatic techniques, such as examining conflicts, character development, interactions, dynamics, roles, motivations, and the consistency of the character's portrayal.

e) Ngurah Wikan

The character Ngurah Wikan in the novel *Putri* possesses multiple traits. He is depicted as friendly, innocent, cheerful, gentle, and cowardly. The author conveys Ngurah Wikan's character through various means, such as describing his actions, his self-reflection, his thought process, and his dialogues with other characters. The author employs expository techniques, providing direct descriptions through narration, as well as dramatic techniques, examining conflicts, character development, interactions, dynamics, roles, motivations, and the overall consistency of Ngurah Wikan's portrayal.

f) Sueti

Sueti is a secondary character in the novel *Putri* by Putu Wijaya. He assumes the role of Putri's younger sister after she becomes homeless in the market. Their initial encounter takes place at Puri Puncak, where Sueti serves as a servant before eventually fleeing. The portrayal of Sueti's character primarily unfolds through dialogue among the characters. Additionally, the conversations of other characters and the author's narration contribute to the understanding of Sueti's personality. In this novel, Sueti is depicted as a sincere, cheerful, self-assured, and intelligent adolescent girl.

2. Binary Opposition of Characters in the Novel Putri

The novel *Putri* explores the binary opposition of characters. The novel *Putri* by Putu Wijaya reveals numerous paradoxical elements, which may be observed through the characters, characterization, and story structure. The novel presents several binary oppositions that further highlight these paradoxes.

a) Males and Females

The novel *Putri* by Putu Wijaya explores the binary opposition between men and women through various aspects of the story, particularly in the portrayal of characters and gender roles. The binary opposition of men and women is also evident in the social interactions depicted in the narrative. The novel provides several examples of this binary opposition, including the representation of social and family roles, power dynamics and authority, as well as instances of conflict and struggle.

The social and family roles of men and women are portrayed as binary opposites, in which men assume the positions of family leaders and primary earners while women are assigned the roles of household caretakers and child guardians. In pre-patriarchal cultural systems, women are often subjected to the authority of men (Septiana et al., 2023:281). The media frequently portrays women as inferior to men (Mardikantoro et al., 2022:5). Nugroho & Suhendi (2022:79) also assert in their research that women are positioned beneath male superiority in various aspects of life, including social, political, economic, religious, and cultural domains. The subsequent data exemplifies the binary opposition between men and women in the novel *Putri*.

"Saya masih belum ingin berumah tangga. Saya mau bekerja dulu Pa."

"Ah untuk apa bekerja, kalau tidak perlu."

Putri tertegun.

“Tapi saya sekolah supaya bisa bekerja, membantu membiayai sekolah Made dan Nyoman.”

Kalau kamu sudah di Puri, Ratu Aji tidak akan membiarkan sekolah adik-adik kamu terputus gara-gara biaya.”

(Wijaya 1, 2004:16)

This data illustrates the binary opposition between men and women in their social and family roles. Men are positioned as the leaders of families and providers. They are expected to engage in employment, while women are expected to remain at home. Despite women's education, their societal expectation is to prioritize their role as caretakers for their husbands and children. This binary opposition is further evident in the subsequent data.

“Saya tidak mengerti, mengapa wanita hanya ditugaskan untuk menerima dan menunggu. Tradisi kita jauh lebih pintar dan lebih bijaksana dari kehidupan kita sekarang, Bapa. Dalam tradisi kita, ada yang nyentana. Lembaga yang membenarkan pihak wanita mengambil inisiatif memimpin rumah tangga dan meminang laki-laki. Tapi pada kenyataannya lembaga yang dibenarkan oleh adat itu dianggap sebagai kelemahan oleh kehidupan kita sekarang. Oleh kaum lelaki khususnya, dianggap memalukan, padahal lelaki yang berani begitu adalah lelaki yang hebat. nyatanya, wanita hanya disuruh menunggu dan dikunci di dapur.”

(Wijaya 2, 2004:42)

The data reveals a clear dichotomy between men and women in their social and familial roles. In Balinese culture, women are traditionally expected to be passive and wait for men to make the first move. However, there is a custom that allows women to initiate proposals. Nevertheless, in practice, this is viewed negatively, as women who propose to men are seen as bringing shame upon themselves and undermining men's self-confidence.

The second binary opposition in this novel revolves around power and authority, with men predominantly occupying positions of power in both the family and society. Men assume the role of decision-makers and exert control over various aspects of women's lives. Conversely, women are portrayed as occupying a subordinate position, obediently following the directions and decisions of men. This is evident in the novel through the depiction of male characters in leadership roles. For instance, Palakarma leads the Mahakarya company, Mangku Puseh leads Meliling village, Ratu Aji leads Puri Puncak, and the governor of Tabanan is also male. Furthermore, the leaders of various companies portrayed in the novel are exclusively men, leaving no room for women to assume leadership positions.

b) The Elderly and the Youth

The binary opposition of old and young in the novel *Putri* by Putu Wijaya can be found through interaction and conflict. This conflict often occurs between the older generation and the younger generation. Several depictions of the binary opposition of old and young in the novel *Putri* are seen in thoughts and values, methods of solving problems, and family relationships. The older generation is often described as having conservative views and sticking to traditions and customs. The older generation tends to judge everything based on experience and wisdom accumulated over the years. In contrast to young generations, who are more progressive and open to change. Younger generations often challenge traditional norms and look for ways to express themselves and solve problems. As is done by several characters in the novel *Putri*. The older generation, whose thoughts often emerge, is depicted through the character Mangku Puseh, the village traditional head, Semeton Puri Puncak. Meanwhile, the thoughts of the younger generation are often depicted through the characters Putri, Ngurah Wikan, Abu, Nelly, and

Oka. The following is some data that describes the thoughts of the older generation in the novel *Putri* by Putu Wijaya.

“Sebagai anak laki-laki satu-satunya, Made punya kewajiban secara tradisional untuk melanjutkan fungsi Bapa sebagai Mangku Puseh. Melayani desa, mengurus upacara di pura Puseh. Sebuah estafet yang tidak bisa lagi ditolak, karena dituntut oleh seluruh penduduk Meliling. Itu merupakan sudah hak desa dan kewajiban Made. Tidak bisa didiskusikan, sudah menjadi nasib Made sebagai penduduk Meliling, sebagai anak laki-laki Mangku Puseh.”

(Wijaya 1, 2004:39)

This data represents the conversation between Mangku Puseh and Putri. Mangku Puseh, being the elder, believes that his son, Made, should succeed him. As a stakeholder's son, Made is obligated to take over his father's role and cannot decline due to tradition. However, Putri, as the younger generation, disagrees with this tradition. He does not think it is fair to force his younger brother, Made, into a role that he does not desire. Putri suggests that the responsibility of being Mangku Puseh should be open to discussion, considering the challenging nature of the position. It is not appropriate to simply assign someone without careful consideration.

c) Adults and Children

The novel *Putri* portrays a binary opposition between adults and children through the characters' perspectives, attitudes, and behaviors. This opposition is evident in their differing views on life and experiences, responsibility and freedom, power and authority, problem-solving approaches, and the exploration of identity. The interactions between the characters Putri and Sueti serve as a prominent example of this binary opposition.

“Menambah gaji itu lebih irit daripada menambah karyawan Mbok,” kata Sueti.

Putri sempat menganggap usul Sueti itu semacam pikiran anak kecil. Sueti tidak memahami cita-cita dibalik usaha itu.

(Wijaya 2, 2004:35)

In the given data, Sueti proposed a salary increase for Putri's employees without much forethought. Sueti believes that this proposal will not significantly affect the lives of the employees. Sueti made this statement based on a previous visit to the T-shirt factory, where she casually mentioned that Putri would raise the employees' salaries. The employees responded positively and showed enthusiasm at work. Sueti believed that this would positively impact the improvement of her brother's t-shirt factory. However, Putri, being older and more mature, felt that Sueti's statement was made too hastily and without considering the consequences. Sueti relied solely on her spontaneous instincts as a child, while Putri, being more mature, understood the importance of careful deliberation before making such statements.

d) Wealthy and Impoverished

The binary opposition of rich and poor in the novel *Putri* can be found through interactions between characters, conflicts and the characters' lifestyles. The binary opposition of rich and poor is visible in their lifestyles. The rich characters in this novel are depicted through the characters Nelly, Oka, and Ngurah Wikan. These characters are depicted living in luxurious houses. Nelly is described as the daughter of an official and businessman; Oka is a rich journalist who has a position; and Ngurah Wikan is the son of a rich merchant who lives in Puri Puncak. All three have easy access to education through

wealth and inheritance. Nelly and Oka studied at Udayana, while Ngurah Wikan studied medicine in America. These three characters have something in common, namely living a luxurious life, but have differences in the way they respond to luxury. Nelly uses her wealth and power for arrogance. Oka uses his wealth and profession to prove that no one can oppress him, while Wikan doesn't care much about his wealth. Wikan enjoys life more and has fun.

On the other hand, the poor characters in this novel are depicted through the characters of Putri and several of her relatives. Putri lives in a village with a simple house, but she is able to become a graduate. Putri had to work hard to get a job after she graduated. She has worked as a secretary at her father's Mahakarya, as a shop employee, as a teacher, as well as as a trader and owns a t-shirt business. The character Putri is also depicted as feeling marginalized and lacking a voice in social decisions. An economically weak position makes him feel vulnerable to exploitation and injustice. Like some of the conflicts in the novel. This conflict includes when Putri's mind is exploited by Nelly by creating new ideas about new traditions. Nelly printed and published a book about the new tradition, but the idea for the writing was created by Putri. The princess character cannot do anything because she has no power. Putri was also repeatedly used by Nelly in various ways.

e) Rational and Irrational Numbers

The binary opposition of rational and irrational in the novel Putri is depicted through the characters, actions and decisions. Several binary oppositions between rational and irrational characters appear when the characters make decisions on a problem. Rational characters usually make decisions based on logic, facts, and mature thinking. These characters consider the long-term consequences of the actions they are about to take. Rational characters usually also think analytically and logically. Often, characters who think rationally look for practical and efficient solutions by using evidence and supporting data for the actions taken. And also, characters who are depicted as rational are also influenced by educational, scientific and technological backgrounds. Several characters who have a rational way of thinking are Putri, Ngurah Wikan, and Oka. Some examples of the actions they took included the Putri figure, who went against the tradition of the cremation ceremony having to be in accordance with traditional agreements. Putri rejected it because it did not suit her purpose. Then, the character Oka does not want to act according to his wishes as a journalist. And the last one is the character Ngurah Wikan, who tried to escape from Puri Puncak because the traditions there were considered too complicated and difficult. He even conducted research by conducting interviews and comparing ceremonial activities at Puri Puncak with those at other castles.

Conversely, irrational binary opposition relies on emotions and unsupported beliefs when making decisions, as opposed to relying on facts. This irrationality is also evident in the characters Putri, Ngurah Wikan, and Mangku Puseh. Although these characters often exhibit rational thinking, there are instances when they act irrationally, particularly when faced with urgent problems. For example, Putri has been observed hastily jumping to conclusions without seeking evidence beforehand. This behavior is evident in instances where she accused Sueti of theft, accused Mangku Puseh of sacrificing her to become Ratu Aji's wife, and others.

3. The Logical Inconsistency of Characters in the Novel "Putri" by Putu Wijaya

The logical inconsistencies found in the novel *Putri* by Putu Wijaya are analyzed based on the character inconsistencies seen in the actions, thoughts and character development of the characters in the story. These logical inconsistencies occur when characters act in ways that do not match their previously established personalities or motivations, or when there are sudden changes for no apparent reason. Some of the logical inconsistencies found in the novel Putri include the sudden change in Putri's attitude when the character suddenly changes her views or decisions for no apparent reason. Like when she is described

as a strong woman, but in other parts of the story she is so weak and unable to stop crying. Then, at times, he is depicted as being rebellious, but in other parts, he becomes obedient for no apparent reason. This is certainly a logical inconsistency. This logical inconsistency also appears in contradictions in action. For example, when the character Putri is described as someone who is independent and firm but suddenly becomes very passive and dependent on other people for no good reason, The third logical inconsistency that appears in the analysis of this novel can be seen in the inappropriate dialogue and tone of speech. For example, when Putri is faced with a problem, she cries, but suddenly she becomes angry for no apparent reason. This can also be seen in the character Mangku Puseh. He is described as never getting angry or shouting, but in one part of the story, he is described as being angry and shouting at Putri. Another logical inconsistency found in the analysis of this novel is seen in the background and motivation of the characters. For example, when Putri was faced with a theft problem, she suddenly accused 185 without seeking the truth first and immediately became angry without clarity. This certainly does not fit with Putri's background. She is an experienced and intelligent educational scholar, but she makes stupid or naive decisions. So this is not consistent.

Conclusion

The novel *Putri* by Putu Wijaya showcases a meticulous analysis of characters and their characterization. Wijaya skillfully constructs complex and lifelike characters that evoke empathy from readers and add profound significance to the story. The narrative techniques employed in *Putri* contribute to the creation of vibrant and impactful characters throughout the plot. Notably, supporting characters such as Mangku Puseh, Nelly, and Sueti play a significant role in shaping the protagonist's mindset.

An analysis of characters and characterization in stories can aid in identifying binary opposition. In the novel *Putri* by Putu Wijaya, binary opposition is evident in the contradictory elements of characters and characterization. By examining the characters, the search for binary opposition in *Putri* was conducted. Several binary oppositions were discovered in the novel, including male vs. female, old vs. young, adult vs. child, rich vs. poor, and rational vs. irrational.

An analysis of the novel *Putri* by Putu Wijaya reveals logical inconsistencies that arise from discrepancies in the actions, thoughts, and character development of the story's characters. These inconsistencies occur when characters behave in ways that contradict their established personalities or motivations, or when sudden changes occur without explanation. One such inconsistency in the novel *Putri* is the abrupt shift in Putri's attitude, where she inexplicably alters her views or decisions. For instance, she is initially portrayed as a strong woman, but in other parts of the story, she displays weakness and an inability to control her emotions.

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