

**NARCISSISM IN DECONSTRUCTION ANALYSIS OF THE SELECTED  
CHARACTERS IN OSCAR WILDE'S "THE PICTURE OF DORIAN GRAY"**



**A THESIS**

*Submitted to the Faculty of Cultural Sciences of Hasanuddin  
University as a Partial Fulfillment of the Requirements to Obtain the  
Sarjana Degree in English Literature Study Program*

**Nurfadillah Maulidini**

**F041191054**

**ENGLISH LITERATURE STUDY PROGRAM  
FACULTY OF CULTURAL SCIENCES  
HASANUDDIN UNIVERSITY**

**2023**

**LEGITIMATION**

**THESIS**

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CHARACTERS IN OSCAR WILDE'S "THE PICTURE OF DORIAN GRAY" BY**

**NURFADILLAH MAULIDINI**

Student ID Number: F041191054

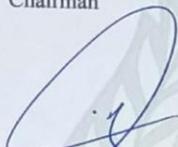
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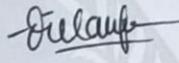
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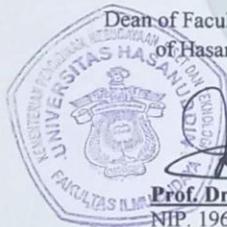
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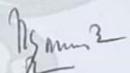
  
**A.ST. Aldilah Khaerana, S.S., M.Hum**  
NIP. 198612262019032010

Dean of Faculty of Cultural Sciences  
of Hasanuddin University 

Head of English Literature Study Program



  
**Prof. Dr. Akin Duli, M.A.**  
NIP. 196407161991031010

  
**Dra. Nasmilah, M.Hum, Ph.D**  
NIP. 196311031988112001

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HASANUDDIN UNIVERSITY

AGREEMENT

On Tuesday, February 27<sup>th</sup> 2023, the Board of Thesis Examination has kindly approved a thesis by **NURFADILLAH MAULIDINI** (F041191054) entitled "*Narcissism in Deconstruction Analysis of The Selected Characters in Oscar Wilde's 'The Picture of Dorian Gray'*" submitted in fulfillment of one of the requirements to obtain Sarjana Degree in English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

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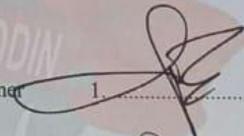
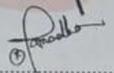
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DECLARATION

The thesis by **NURFADILLAH MAULIDINI** (F041191054) entitled "*Narcissism in Deconstruction Analysis of The Selected Characters in Oscar Wilde's 'The Picture of Dorian Gray'*" has been revised as advised during the examination on Friday, February 24<sup>th</sup> 2023 and is approved by the Board of Undergraduate Thesis Examiners:

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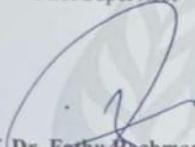
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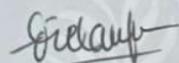
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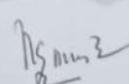
Second Supervisor

  
Prof. Dr. Fathu Rachman, M.Hum  
NIP. 196012311987031025

  
A.ST. Aldilah Khaerana, S.S., M.Hum  
NIP. 198612262019032010

Approved by the Execution of Thesis Examination by  
The Thesis Organizing Committees

On Behalf of Dean  
Head of English Literature Study Program

  
Dra. Nasmilah, M.Hum, Ph.D  
NIP. 196311031988112001

### STATEMENT OF ORIGINALLY

The undersigned,

Name : Nurfadillah Maulidini

ID Number : F041191054

Department : English Literature

Judul Skripsi : **Narcissism in Deconstruction Analysis of The Selected Characters  
in Oscar Wilde's "The Picture of Dorian Gray"**

Hereby, the writer declares that this thesis is written by herself. This thesis does not contain any materials which have been published by other people, and it does not cite other people's ideas except the quotations and references.

Makassar, 27<sup>th</sup> February 2023

The Writer,



Nurfadillah Maulidini

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Makassar, 25<sup>th</sup> January 2023

The Writer,

Nurfadillah Maulidini

## TABLE OF CONTENTS

COVER .....	i
LEGITIMATION .....	ii
AGREEMENT .....	iii
DECLARATION .....	iv
APPROVAL FORM .....	v
STATEMENT OF ORIGINALLY .....	vi
ACKNOWLEDGMENT .....	vii
TABLE OF CONTENTS .....	ix
ABSTRACT .....	xi
ABSTRAK .....	xii
<b>CHAPTER 1 INTRODUCTION .....</b>	<b>1</b>
A. Background.....	1
B. Problems Identification .....	4
C. Scope of Problems.....	4
D. Research Questions .....	4
E. Objective of Research.....	5
F. Sequence of Writing .....	5
<b>CHAPTER II LITERATURE REVIEW .....</b>	<b>6</b>
A. Previous Study.....	6
B. Deconstruction Approach .....	10
C. Intrinsic Element .....	15
1. Character and characterization .....	16
2. Plot.....	17
3. Setting.....	18
4. Theme .....	19
5. Point of view.....	19
<b>CHAPTER III METHODOLOGY .....</b>	<b>20</b>

A. Methodological Design .....	20
B. Sources of Data.....	20
C. Data Collection.....	21
D. Research Procedure .....	21
<b>CHAPTER IV FINDINGS AND DISCUSSION .....</b>	<b>23</b>
A. Findings .....	23
1. Character and characterization .....	23
1.1. Major Character .....	23
1.2. Minor Character .....	29
2. Plot.....	32
3. Setting .....	36
4. Theme .....	38
B. Discussion .....	39
1. Description of Dorian Gray and James Vane before deconstructed .....	39
2. Description of Dorian Gray and James Vane after deconstructed .....	50
3. Narcissism in Deconstruction Analysis <i>The Picture of Dorian Gray</i> .....	62
<b>CHAPTER V CONCLUSION AND SUGGESTION .....</b>	<b>65</b>
A. Conclusion.....	65
B. Suggestion.....	66
<b>BIBLIOGRAPHY .....</b>	<b>67</b>
<b>APPENDICES</b>	

Appendix 1 Synopsis of *The Picture of Dorian Gray*

Appendix 2 Biography of Oscar Wilde

## ABSTRACT

**NURFADILLAH MAULIDINI.** 2023. Narcissism in Deconstruction Analysis on The Characterization of Selected Characters in Oscar Wilde's "*The Picture of Dorian Gray*" (Supervised by **Prof. Dr. Fathu Rahman, M.Hum** dan **A. ST. Aldilah Khaerana, S.S., M.Hum.**)

This study aims to reveal the differences in the characterization of the selected characters, namely Dorian Gray and James Vane, before and after being deconstructed. The writer also describes the narcissistic side that exists in Dorian Gray who is the main character in *The Picture of Dorian Gray*.

This study used descriptive qualitative with a deconstruction approach from Jaques Derrida. This approach tries to find the elements that are made central or highlighted in the story and then dismantles the hierarchy that places the center as the absolute thing so that the writer gets new facts that break the absolute of the center. This approach refuses to ignore marginalized and understated facts. The data were obtained by carefully reading Oscar Wilde's *The Picture of Dorian Gray*. The writer then looked for the characteristics of the selected characters that were highlighted in the story. After that, the writer identified the characteristics of the chosen characters that were not featured and marginalized in the story.

The results of this study indicate an inconsistency in the characterization of Dorian Gray and James Vane. Wilde describes Dorian gray as shallow, narcissistic, wicked, and unreflective. But after deconstructed, the writer finds that Dorian is not easy to manipulate, not narcissitic, has a warm heart, and is a reflective person. For James Vane, the writer identifies that Wilde emphasizes the following characteristics in James Vane, namely fearless and rough. After analyzing the characterization of James Vane, the writer discovers that James Vane also has a timid personality and good manners.

*Keywords: Deconstruction, Dorian Gray, Oscar Wilde, Characters*

## ABSTRAK

**NURFADILLAH MAULIDINI.** 2023. Narcissism in Deconstruction Analysis on The Characterization of Selected Characters in Oscar Wilde's "*The Picture of Dorian Gray*" dibimbing oleh **Prof. Dr. Fathu Rahman, M.Hum** dan **A. ST. Aldilah Khaerana, S.S., M.Hum.**

Penelitian ini bertujuan untuk mengungkapkan perbedaan karakterisasi tokoh yang dipilih, yakni Dorian Gray dan James Vane, sebelum dan setelah didekonstruksi. Penulis juga mendeskripsikan sisi narsistik yang ada dalam Dorian Gray yang merupakan karakter utama dalam *The Picture of Dorian Gray*.

Penelitian ini menggunakan deskriptif kualitatif dengan pendekatan dekonstruksi dari Jaques Derrida. Pendekatan ini mencoba mencari unsur-unsur yang dijadikan pusat atau ditonjolkan dalam cerita kemudian membongkar hirarki yang menempatkan pusat sebagai kepastian yang paling benar sehingga penulis mendapatkan fakta baru yang mematahkan kepastian pusat tersebut. Pendekatan ini menolak untuk mengabaikan fakta fakta yang terpinggirkan dan tidak ditonjolkan. Data diperoleh dengan membaca dengan seksama novel *The Picture of Dorian Gray* karya Oscar Wilde. Penulis kemudian mencari karakterisasi yang ditonjolkan pada karakter yang telah dipilih kemudian penulis mencari karakterisasi dari karakter yang telah dipilih yang tidak ditonjolkan dan terpinggirkan dalam cerita.

Hasil penelitian ini menunjukkan ketidakkonsistenan karakterisasi Dorian Gray dan James Vane. Oscar menggambarkan Dorian Gray sebagai seseorang yang dangkal, narsis, jahat, dan tidak reflektif. Namun setelah didekonstruksi, penulis menemukan bahwa Dorian tidak mudah dimanipulasi, tidak narsistik, memiliki hati yang hangat, dan merupakan orang yang reflektif. Kemudian James Vane, Penulis menemukan bahwa Wilde menekankan ciri-ciri berikut dalam James Vane, yaitu tidak kenal takut dan kasar. Setelah menganalisis karakterisasi James Vane, penulis menemukan bahwa James Vane juga memiliki kepribadian pemalu dan sopan santun.

*Kata Kunci: Deconstruction, Dorian Gray, Oscar Wilde, Characters*

# **CHAPTER I**

## **INTRODUCTION**

In this chapter, the author explains the initial description of the study. This chapter contains background, problem identification, scope of problems, research questions, research objectives, and sequence of chapters.

### **A. Background**

Literature can be defined as a product of human inventions expressed through language by the author. The literature contains the author's expressions formed from events viewed and experienced by the author. In other words, literature reflects human life. It makes literature easy to enjoy for people since it is linked to everyday life, allowing readers to understand how characters in literary works feel.

Some experts point out that literature is a picture of the universe and human life, 'truth' or everything that the author wants to describe is the main criterion for literary works (Pradopo 1994). Then, Klages (2017) stated that the purpose of literature is to teach people how to think objectively about people, things, and the world in general. The idea here is that literature emphasizes good behaviour, but literature that emphasizes negative behaviour teaches you that what the characters do in the literary works is wicked, wrong, and immoral therefore these actions should be avoided.

Literary works can be studied using various theories. One of the theories that can be used to analyse literary works is the post-structuralism theory. Post-structuralism appears as a contradiction to structuralism, which concentrates on literary works as

autonomous works, i.e., the text can only be examined by looking at the relationships between the elements in the text. Post-structuralism, on the other hand, emphasizes that text is dynamic. The text is not tied to the structure itself but can be studied from various aspects. Deconstruction is part of post-structuralism. The deconstruction approach assumes that the text has no absolute meaning. The meaning of a text will produce a new interpretation that will undermine the first meaning. With this fact, the writer is interested in revealing new interpretations in a text.

In this study, the writer chooses to apply deconstruction theory to analyze the selected characters in Oscar Wilde's *The Picture of Dorian Gray* because each character in the novel has a distinct and fascinating personality. Each character in this book, whether they are the major character or a minor character, has a significant part to play according to its portion. However, the writer detects ambiguity in the characterization in this book, which makes the writer is curious to examine the characterization in *The Picture of Dorian Gray* novel in greater details.

Narrates the tale of Dorian Gray, a young man who is exceedingly gorgeous. Once upon a time, his friend Basil Howard—an artist—painted him and gave the painting to Dorian. Simultaneously, Basil's friend, Henry Wotton, is attracted to Dorian's good looks and innocence. He then taught Dorian to enjoy his youth: to live freely and without limits. Influenced by Henry Wotton, Dorian begins to wish he could be young and handsome forever. Somehow, the wish is granted. Dorian noticed that his face in the painting had aged more and more, whereas his appearance had not changed in the least. No matter how bad his actions, the picture will bear the sin of his actions.

The writer examines the major and minor characters in *The Picture of Dorian Gray*. The representative characters are Dorian Gray and James Vane. Major characters are crucial to any literary work because they are the central figures of a narrative. Therefore, readers must be familiar with and comprehend the major characters. The writer is also intrigued by studying minor characters because they are frequently overlooked in novels. They are not considered too important. Even though the contribution is small, minor characters are still necessary for building a story. As a result, the study intends for minor characters to be taken into consideration too because, to fully comprehend a literary work, we must not only focus on the major character but also acknowledge and comprehend the minor character and appreciate the role of the minor character.

This study aims to examine the major and minor characters which focuses on Dorian Gray and James Vane. *The Picture of Dorian Gray* novel leads the reader to develop a single interpretation in which the reader assumes that Lord Henry's influence caused Dorian Gray, a charming and innocent man, to change into a man who enjoys doing immoral acts and simply having fun. Also, James Vane, a minor character, is described as rude and cruel. By applying the deconstruction approach in this novel, the author wants to expose a different meaning from the one that shapes the reader's opinion. The writer wants to show that the meaning highlighted is not the only meaning that the reader must believe. But there is another hidden meaning in the text. The writer analyzes new meanings that can be used as information for the reader so that the reader can understand this novel from various points of view.

## **B. Problem Identification**

After reading the short story, the writer identifies various problems in the short story *A Rose for Emily* as follows:

1. Narcissism in Oscar Wilde's *The Picture of Dorian Gray*
2. Hedonism in Oscar Wilde's *The Picture of Dorian Gray*
3. The inconsistencies in the characterization of the major and minor character in Oscar Wilde's *The Picture of Dorian Gray*
4. Reasons for inconsistencies in the characterization of the major character and character in Oscar Wilde's *The Picture of Dorian Gray*
5. Morality in Oscar Wilde's *The Picture of Dorian Gray*

## **C. Scope of Problems**

Based on the problem mentioned above, the writer limits the scope of the problem in this research to focus on the analysis of the deconstruction of the selected the major and minor character by using deconstruction theory. The writer identifies the inconsistencies on the characterization of the major and minor character in Oscar Wilde's *The Picture of Dorian Gray*. In addition, the writer also analyses the narcissism in *The Picture of Dorian Gray*.

## **D. Research Questions**

Based on the explanations above, the writer formulates the following problem statement that can be addressed by this study:

1. How are the characterization of Dorian Gray and James Vane describe before deconstructed?

2. How are the characterization of Dorian Gray and James Vane described after deconstructed?
3. How is the depiction of narcissism in *The Picture of Dorian Gray*

#### **E. Objective of Research**

In this study, the writer examines certain objectives goals to be attained according to the statement of problems such as:

1. To describe the traits of Dorian Gray and James Vane before being deconstructed.
2. To elaborate the traits of Dorian Gray and James Vane after being deconstructed.
3. To describe the narcissism in *The Picture of Dorian Gray*

#### **F. Sequence of Chapter**

The writing consists of five chapters. In the first chapter, the writer begins with an introduction which includes the background of the research, identification of problem, research questions, objective of writing, and sequence of the chapter. The second chapter explains the approach used by the writer and explanation of the previous study and the differences between the previous study and this study. The third chapter consists of methodological design, research focus, source of data, data collection, and research procedures. The fourth chapter explains the findings and deep analysis in the discussion part. This chapter also explores narcissism in *The Picture of Dorian Gray*. The fifth chapter consists of the conclusion and suggestions.

## **CHAPTER II**

### **LITERATURE REVIEW**

In this section the author describes the literature used to help analyze The Picture of Dorian Gray. The author divides it into three parts, namely discussing the previous study, deconstruction approach, and intrinsic elements

#### **A. Previous Study**

Previous research is a significant reference that assists the writer in analyzing the issue of this study. The writer has found several previous studies that used similar object or approach with this study.

Wazib (2017) conducted research entitled "Social Interpretation of the Protagonist Code. (Analysis of Derrida's Deconstruction of Margio's Character in the Novel "Lelaki Harimau")". The purpose of this research is to describe a series of codes that are formed in a simulation of the character Margio in the novel "Lelaki Harimau", as well as add insight into critical cultural studies. This research used Derrida's deconstruction approach. The results of this study indicate that Margio's character in the novel "Lelaki Harimau" is described as the protagonist and placed as an ordinate point in the storytelling. Margio's murder of Anwar Sadat illustrates an attitude of heroism and patriotism.

Arisandy (2018) in his thesis entitled "Analysis of Deconstruction of the Main Character Satar in the Novel Sabda Dari Permayaman by T.M. Dhani Iqbal: Perspective of Jacques Derrida". This study aims to describe the thought-forms of the Satar

character and the reversal of the binary opposition hierarchy using Jacques Derrida's deconstruction theory in the novel *Sabda Dari Persemayaman* by T.M. Dhani Iqbal. The results of this study prove that there is a form of thinking in the main character of Satar with a courageous and introverted character. However, after an analysis by reversing the hierarchy of binary oppositions in Satar's character, it was found that the timid and extroverted characters found in the aporia text in the novel *Sabda Dari Persemayaman* were found.

Astuti (2019) in her thesis analyzes "The Main Character of the Short Story of *Tanah Peninggalan* by Asmawati with a Deconstruction Approach". This study aims to determine the character of the main character in *Tanah Peninggalan* short story by Asmawati with a deconstruction approach. The results of this study reveal that Bejo as the main character has many negative traits such as being greedy, feared by everyone, being selfish, quiet, and easily discouraged. Meanwhile, Bejo also has a positive side that is not highlighted in the story. Bejo was not greedy and not afraid. He is also a helpful figure, chatty when talking about agriculture, and also never gives up.

Marzuq et al (2021) in a study entitled "Deconstruction in the Novel *Ranah 3 Warna* by Ahmad Fuadi" analyzed another meaning in the novel *Ranah 3 Warna* by Ahmad Fuadi, namely seeing the other side of the character Alif who was persistent, tough, and never gave up. This study applies a deconstruction approach in analyzing the object of study. The results of this study reveal that Alif a protagonist is a person who is easily offended lacks gratitude, cannot accept reality, and is ambitious.

Sholichah (2020) in study “Hegemonic Masculinity in Oscar Wilde’s *The Picture of Dorian Gray*” examined how the main characters in Oscar Wilde's *The Picture of Dorian Gray* exhibit hegemonic masculinity. This study applies Mills' theory, which presupposes the traits of hegemonic masculinity, to literary criticism. The study's findings indicate that Lord Henry and Dorian Gray adopt a variety of attitudes to build their hegemonic masculinity. In terms of heterosexuality, Lord Henry is married to a woman, whereas Dorian Gray has relationships with several women. The major characters also demonstrate their hegemonic masculinity through their ability to exert influence over others. The power of the main characters to compel individuals to do something makes their authority clear. The major characters also act aggressively, displaying their hegemonic masculinity by attacking anyone who disturbs their peace of mind on a physical and mental level. In the end, their technical prowess, which upholds their hegemonic masculinity, is an ability that demonstrates how competent they are at what they do.

Wieland (2021) analyzes the novel *The Picture of Dorian Gray* entitled "Aestheticism in Oscar Wilde's *The Picture of Dorian Gray*." This study aims to define and analyse aestheticist and non-aestheticist components in *The Picture of Dorian Gray* by Oscar Wilde. The aesthetics theory is applied in this study. The results of this research are first, Oscar Wilde included several references to aestheticism and artists. Second, although the novel contains numerous aestheticist aspects, it frequently—and especially in crucial passages—contradicts the introduction and philosophy of Oscar Wilde. Dorian is the ideal illustration of a man who, having experienced all sensations,

just longs for morality, as Wilde noted in some of his works that it is difficult to separate aesthetics from ethics. With the help of this book, Oscar Wilde explores an extreme aestheticist lifestyle before discovering its drawbacks.

Based on six relevant previous studies, it can be concluded that the research "Deconstruction analysis of the selected characters in Oscar Wilde's *The Picture of Dorian Gray*" has similarities with the six previous studies. The first four studies analyzed the object of study using Deconstruction theory and the remaining two studies analyzed the same novel, namely *The Picture of Dorian Gray* novel by Oscar Wilde. The difference between this study and previous research is that this study discusses the major character and minor character in *The Picture of Dorian Gray* by Oscar Wilde, which turns out to have inconsistencies. In addition, this study also examines the causes of inconsistent characterization of the major character and minor character in *The Picture of Dorian Gray*. Previous research, namely Wazib (2017), focused his research on the deconstructive meaning of the main character of *Pria Harimau* novel which examines the social interpretation of the main character and the deconstruction of his character. Then Arisandy's thesis (2018) examines the reversal of the characterization of the satar character in *Sabda Dari Persemayaman* novel. In subsequent research, Astuti (2019) discusses the characterization of Bejo in the *Tanah Peninggalan* short story which turns out to be inconsistent. Bejo has other characters that are not featured in the short story text. The research of Marzuq et al (2021) also discusses the characterization of the character, namely the character Alif in the novel *Ranah 3 Warna*. Alif, who is the protagonist with a commendable character, turns out to have bad

attitude. Then for the the last two studies are Sholichah's (2020) and Wieland's (2021) research. Sholichah (2020) analyzes the main character of *The Picture of Dorian Gray* for how the main character displays hegemonic masculinity. Then Wieland (2021) concentrated on defining and examining the aestheticist and nonaestheticist elements of *The Picture of Dorian Gray*. So, it can be said that this study has similarities as well as differences with previous studies which has been described above.

## **B. Deconstruction Approach**

Deconstruction is a post-structuralist philosophy that challenges structuralism's assertion that language has a fixed and unchanging meaning. In other words, deconstruction aims to remove something's conceptual bounds, in this case, in the text. In a literary text, there is an idea that the author develops to help the reader comprehend what is conveyed. Deconstruction steps in at this point to deconstruct the notion and search for additional conceptions that might give rise to the new fact. This newly discovered information is known as the other meaning that deconstruction seeks. According to Royle (2000:1), deconstruction is a technique for critical analysis that is particularly useful for literary texts. It challenges the idea that language can accurately capture reality, contends that no text can have a single, unchanging meaning, and advises readers to approach texts without bringing their philosophical preconceptions with them. This implies that deconstruction is not give much consideration to literary structures. Deconstruction continuously strays from established structures because it does not want to be bound by them. This results deconstruction seeks to study the text

from both inside and outside the text, not just from the text itself. The reader is supposed to get a new viewpoint from it.

Jacques Derrida, a French philosopher, and literary critic, was the first to propose this notion. Since the publication of three works by Jacques Derrida in 1967, named *Grammatology*; *Writing and Deference*; and *Speech and Phenomena*, this deconstruction has grown. The works explain that all language theory, language use practices, and Western cultural traditions are logocentric, meaning that they prioritize logos or words as the subject based on metaphysical presence assumptions. Then, Derrida uses the term phonocentrism to describe the practice of prioritizing phonemes or speech overwriting. Deconstruction rose in popularity and eventually made its way to America. Around the 1970s and 1980s, this deconstruction theory had a significant impact in the United States.

Norris (2002:2) states that deconstruction might be viewed in part as a vigilant response to structuralist thought's propensity to domesticate and tame its own greatest findings. The job of destroying a concept of "structure" that serves to paralyze the dynamic of meaning in a text and restrict it to a controllable compass is the focus of some of Jacques Derrida's most potent essays. Thus, Derrida places a lot of emphasis in his essay on how deconstruction destroys the idea of structure, which governs the dynamics of meaning. Derrida does not want a text to be constrained by a concept's structure.

Furthermore, Norris explained deconstruction is avowedly "post-structuralism," rejecting the notion that structure is a given or objectively "present" in a text in any

way. Most importantly, it raises doubts about the presumption that the boundaries of understand ability are determined by some deeply ingrained brain "set" or reaction pattern. According to Culler (2002:3), the theory is the pursuit of invariant structures or formal universals that capture the essence of human intellect. Because it aims for nothing less than a complete explanation of the human mind and culture, a mode of analysis with a strong justification may make sense of literary texts as well as myths, music, and other cultural artifacts. By asserting a profound, universal kinship with the systems of meaning that it attempts to analyze, the theory secures its methodological footing. Contrarily, deconstruction begins by firmly suspending this presumption of a connection between mind, meaning, and the idea of technique that purports to connect them.

Deconstruction is characterized by the rejection of binary oppositions and hierarchical and dichotomous ways of thinking. This is so because the first element is regarded as the center in binary opposition. Other elements are considered secondary to force something to obey a system. The goal of deconstruction is to eliminate the center. Deconstruction opposes the use of a privileged or centralized sign. Deconstruction attempts to underline those other parts, like the other opposition, have the same position as the first opposition. To put it in another way, deconstruction strives to break free from a single central system and find alternative centers (meaning) that are in the same place as the first.

Ryan (2011: 97-98) concludes Derrida's deconstruction that the goal of deconstruction is to uncover the metaphysical values that persist in texts and serve to

stifle differences and cause them to produce identity derivatives. Deconstruction then entails analyzing the text to discover ideal truths that appear to be remote from significance or representation but can be demonstrated by relying on elements that characterize representation. Conventionality is one of them. Social conventions, or agreements that give signs real-world meaning, underlie all sign systems. The deconstruction process also aims to show that metaphysical truth is not supernatural. Metaphysical truth does not exist in a supernatural realm beyond the signification and conventions that make signification work. Metaphysical truth, on the other hand, is an outcome or impact of signification.

Gasche (1997: 128-129) explains that there are several steps in which the creation of concepts itself refutes the theoretical significance of concept homogeneity.

1. Since a notion is not a straightforward assertion, its predicate's construction is itself conditioned by the context of the others.
2. Every idea is a part of a conceptual binary opposition where each term is thought to be merely external to the other. However, the space that separates each notion from its counterpart and from what it does not also contribute to what each concept is. A notion is defined by its interval and by how it differs from other concepts. But by also splitting it, this interval gives the idea its own identity. A concept's property is solely determined by how it differs from an excluded idea.
3. Concepts are always (by right and in fact) embedded in systems or conceptual chains where they are constantly related to a variety of other concepts and conceptual oppositions from which they derive their meaning through the

differential play of sense constitution and which, as a result, have an impact on them at their very core.

4. Within a text or corpus of texts, a single concept may be subject to various functions. It can serve as a citation for both the original meaning of the notion as well as any additional meanings that it might have in a different context.

We may infer from the explanation above that several processes must be completed to carry out deconstruction, including (i) because the text's ideas can change depending on the context in which they are used, rather than having a fixed meaning. (ii) Each of these notions or concepts is known as a conceptual binary opposition, in which the notion or concept is merely an exterior notion that is separated from other oppositions that are opposite to it by an interval. (iii) Each notion will be integrated into a conceptual framework that connects to other concepts. (iv) A notion in literature can serve many purposes. Either function as the actual meaning of the text's ideas or function as additional ideas that may occur if we look at the text from a different context.

Deconstruction theory is based on various principles, including:

1. Identifying the components of aporia (paradoxical meaning, contradictory meaning, and ironic meaning)
2. Reverse or undermine traditional meanings

Klages (2017: 31) explains that deconstructing a system can be done by showing its inconsistencies, by showing that there is an anomaly in the structure or the center can no longer be maintained. Derrida offers two possible options, namely discarding

the entire structure as something that is not good at all, then trying to build another structure without any inconsistencies or contradictions. But of course, that's impossible. It is like substituting a center for another center and not seeing the center as something that creates the illusion of fixed and stable truth. Another option is to stick with the structure, but recognize that it is flawed. From the explanation above it can be said that in deconstructing a system or text, we need to show the inconsistencies of the system or text. This inconsistency can be identified by the presence of anomalies in the structure or the center can no longer be maintained. The next step is to continue to acknowledge the structure but recognize that it is flawed and admit its inconsistencies.

Deconstruction is the best approach to apply in this study. Deconstruction reveals contradictions in a concept or text. This is compatible with the study's objective, which is to show how inconsistently the major and minor characters are characterized. Deconstruction can assist in tearing apart the idea of characterization in the text and presenting new meanings, specifically new characterizations of major and minor characters that are unfamiliar to readers to present new viewpoints in reading literary works.

### **C. Intrinsic Element**

Intrinsic elements are components that help a literary work stand on their own. This is what qualifies the current literary works as literary works. Intrinsic elements are the building blocks that exist in literary works (Nurgiyantoro 2015:23). These elements are

elements that exist in the literature itself such as themes, plots, settings, characters and characterization, and points of view.

### 1. Character and characterization

Characters have a crucial role in a story. The plot will be affected by the decisions and actions of each character. Rollins (2010:5) stated that character is an imagined figure or creature from a work of fiction (play, film, or story). According to Culler (2007:34-35) A character's core identity develops as a result of action and conflict with the outside world, but it is suggested that this identity is the reason for and even the source of those conflicts. Therefore, characterization can be interpreted as a set of actions performed by characters in living their world. These actions will also affect the conflict and plot of the narrative

Furthermore, Characters can be divided into two categories major characters and minor characters. Stanton (2007:33) defined major characters as those who are connected to every event in the plot. Additionally, these events alter the character or our perception of the character. From this, it may be inferred that the main character is a figure who significantly influences the plot. Minor characters are the opposite of major characters. It can be said that minor characters are supporting figures whose presence is not highlighted. The minor character is present if it is related to the major character. Minor characters nevertheless have an impact on the plot. Both the presence of minor characters and the presence of major characters aid in the plot's development. Minor characters nonetheless play a crucial part even though their impact is not as significant as major characters.

Characterization is the process of giving the characters in a story personality. In another way, characterization refers to a group of behaviors carried out by fictitious characters in a narrative. Therefore, we can pay attention to the actions, words, ideas, and descriptions of the characters in the story to determine their characterization.

## 2. Plot

Nurgiantoro (2018: 165) reveals that the plot contains mutually sustainable elements of a storyline. The plot is more than just a series of events. A set of interconnected occurrences or events that take place in a story can be viewed as the plot. The cause-and-effect concept, which states that every occurrence in a story is influenced by a reason and will affect other events, is present in this plot. If a new event has a major effect that will have an impact on other occurrences, it can be characterized as a plot. If an incident had no consequences, it was simply that—an incident. The plot has several sections, namely exposition, rising action, climax, falling action, and resolution. Rollins (2010: 5) explains for dividing the plots into:

- a. Exposition (the beginning of the plot) includes the introductions of the main characters and the location of the story. Typically, this section introduces the main character and gives some backstory on the story.
- b. Rising action is the section of a story where the reader learns more about the main character and when the conflict first appears. Additional character information is provided in this section. The origins of the conflict were initially evident in this section.

- c. Climax is the highest point in the story, which occurs when the main conflict culminates in a battle, argument, physical action, or an extremely emotional moment. This section tells the culmination of the story's problems where the main conflict is getting out of control and causing big problems.
- d. Falling action is part of the deal with the result of the climax. This is the turning point of the conflict. When the conflict has peaked at the climax, in falling action the conflict decreases again and at this time the character will be dealing with the result of the climax.
- e. The ending of the plot segment is the resolution. This section tells the end of a story. Here is told the end of the conflict and the characters. Both good and bad outcomes are possible in this text.

### 3. Setting

The setting can be thought of as the surroundings of the story's characters. The location and time of a tale can be used to determine the setting. The setting provides a concrete and clear footing for the story. It is important to give a realistic impression to the reader, to create a certain atmosphere as if it existed and happened (Nurgiyantoro 2018: 303). Setting refers to the time and place where the story is being conveyed. It can be observed from a particular nation, city, or location in the narrative. Additionally seen from the time frame in which the narrative is told. Furthermore, settings can be determined by observing how people interact with one another and how they reveal their humanity to the spectator when appropriate.

#### 4. Theme

The theme is the primary message that the author wants to get over to the reader (Rollins, 2010:5). This theme may include the author's opinions or thoughts on a particular subject. Typically, this theme is expressed through the usage of the story's symbols, actions, and characterizations. By examining the elements or events in a story, we can identify the theme because it typically holds the meaning that the story is attempting to realize.

#### 5. Point of view

Point of view refers to the perspective through which the tale is told. The narrator or storyteller of a story might be referred to as the point of view. This may refer to the people who saw and reported events in the story's imaginary world. The point of view refers to the way the story is told and who the narrator of the story is (Rollins, 2010:5). This point of view is divided into the first person, second person, and third person.