

DECONSTRUCTING THE MAIN CHARACTERS IN KHALED HOSSEINI'S *THE KITE RUNNER* NOVEL

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ABSTRACT

This paper discussed the deconstruction of the fixed meaning of the main characters in Khaled Hosseini's *The Kite Runner* novel named Amir and Hassan. The purposes of this thesis are to determine how the fixed meaning of Amir and Hassan's characters is described in the novel and to comprehend how Derrida's deconstruction theory may help us to find a new meaning of Amir and Hassan's characters. The research used a descriptive qualitative method and deconstruction approach. Further, the theories that are used in this analysis are the theories of deconstruction from Jacques Derrida and Boggs and Petrie's theory of characterization. The results of this thesis showed that there are three characteristics of each character that has the opposite meaning. Firstly, Amir's character was described as someone who has the character of selfish, superior, and coward. But after analyzing deeply, Amir's character also has the opposite side of his characters, they are: selfless, inferior, and also brave character. Meanwhile, Hassan was described as an uneducated, brave, and good character, but he also has the opposite character. The new meaning of Hassan was described as educated, coward, and bad character.

Keywords: deconstruction, characterization, *The Kite Runner* novel

ABSTRAK

Makalah ini membahas dekonstruksi makna tetap dari karakter utama dalam novel *The Kite Runner* karya Khaled Hosseini bernama Amir dan Hassan. Tujuan dari skripsi ini adalah untuk menentukan bagaimana makna tetap karakter Amir dan Hassan yang dijelaskan dalam novel dan untuk memahami bagaimana teori dekonstruksi Derrida dapat membantu kita menemukan makna baru dari karakter Amir dan Hassan. Penelitian ini menggunakan metode deskriptif kualitatif dan pendekatan dekonstruksi. Lebih lanjut, teori-teori yang digunakan dalam analisis ini adalah teori dekonstruksi dari Jacques Derrida dan teori karakterisasi dari Boggs dan Petrie. Hasil dari skripsi ini menunjukkan bahwa terdapat tiga karakteristik dari masing-masing karakter yang memiliki makna yang berlawanan. Pertama, karakter Amir digambarkan sebagai seseorang yang memiliki karakter egois, superior, dan pengecut. Tetapi setelah menganalisis secara mendalam, karakter Amir juga memiliki sisi berlawanan dari

karakter-karakturnya, yaitu: tidak mementingkan diri sendiri, inferior, dan juga karakter pemberani. Sementara itu, Hassan digambarkan sebagai karakter yang tidak berpendidikan, berani, dan baik, tetapi dia juga memiliki karakter yang berlawanan dengannya. Makna baru dari Hassan digambarkan sebagai karakter berpendidikan, pengecut, dan buruk.

Kata kunci: *Dekonstruksi, Penokohan, The Kite Runner novel*

A. INTRODUCTION

In half of the twentieth century, the study of structure became a more interesting one in literature. The study was known as Structuralism. Structuralism itself is a belief that reflects events that are explainable by structures, data, and other phenomena below the surface (Guney and Kaan 221). It had dominated French intellectual life since the mid-1950s and begun to replace the one who rejects the movement which was eventually called Post-structuralism (Ryan 67).

Post-structuralism was born as a form of reaction or critique against structuralism premises which assume that language and individual thought are “shaped by linguistic structures” (Balkin 1). Many poststructuralists precisely denied the possibility of such a structure, and one of them is Jacques Derrida. In Derrida’s work, *Of Grammatology*, he had analyzed and criticized western philosophy. By that book, Derrida has openly refused “logos” centralization philosophy (Derrida 49). The word ‘logos’ itself was originally from Greek which implies “the existence of an authority or an external center that gives credibility to thoughts, expressions, and patterns. This center is self-evident and unquestioned” (Hoteit 118). By rejecting western philosophy, it results in the new thought known as deconstruction.

Deconstruction views language as a play of differences and produces a strategy that allows one to discover the powerful role played by language in our thinking. It is because the process of deconstruction comes from the text or the language itself. There is always a possibility to produce a new meaning in the text. Besides, the text has a more global view that involves looking for “shifts in point of view, time, voice, vocabulary, or tone because such shifts may signal that the narrative or the narrator (speaker) of the work is not unified or stable.” (Dobie 169). It means that deconstruction urges a reader to resist the general meaning of the text, also known as the “privileged” meaning of the text. It can consider whether a text might have alternative explanations that are ignored by many readers. The reader tries to expose unconventional ideas and possibilities when reading the text.

By this research, researchers aimed to analyze the fixed meaning of Amir and Hassan’s characters in *The Kite Runner* novel to find out another meaning that was previously unthinkable. Then, in analyzing the research, the researcher correlated it by using Derrida’s deconstruction theory. This research has two purposes. The first is to determine how the fixed meaning of the main characters and the second is to

comprehend how Derrida's deconstruction theory may help us to know the new meaning of the main characters. The researcher hopes this research could give a significant contribution to the study about analyzing the characters in a literary work by using Derrida's deconstruction theory and it could become additional guidance for the future researcher in conducting similar research related to deconstruction theory.

B. RELATED LITERATURE

Based on the background and research questions mentioned above, the researcher used some theories, they are:

1. Structuralism

In the context of literature, structuralism is used as an attempt to apply the linguistic paradigm to the study of literature. It is concerned with structure and the way elements relate with one another in literary production. The focus of structuralism theory is to analyze deep structures in such a text concerning the signs employed by a writer. As stated in *The Norton Introduction to Literature* by Jerome Beaty that "structuralism focuses on the text as an independent aesthetic object and also tends to detach literature from history and society as well as political implications" (qtd. in Gbenoba and Okoroegbe 51).

The focus of structuralists is not to determine whether or not a literary text constitutes great literature, but their focus is on the structural system which underlies and generates literary meaning. Structuralists see literature as a thing that involves too much subjectivism. They "identify and interpret literary works by exploring the whole system of codes, genres, and conventions" (Eagleton 107). It can be concluded that the meaning which is produced by using structuralism can be found by analyzing the system of rules that comprise literature itself, and it makes the meaning unchanging; it posits a fixed meaning.

2. Deconstruction

Deconstruction is the most influential movement of post-structuralism. Deconstruction is "the best-known form of literary criticism known (and most significant) as post-structuralism, and in fact, many people use the terms interchangeably" (Dobie 138). In *Of Grammatology*, Derrida also stated that a deconstructive reading must always aim at a certain relationship, unperceived by the writer, between what he commands and what he does not command of patterns of language that he uses. . . It attempts to make not seen accessible to sight (156-163). It shows that deconstruction concerns the unseen or hidden meaning than the obvious one. There is never only one meaning to interpret the language or literary text.

a. Deconstruction as a Critic of Western Metaphysical

Deconstruction was born as a reaction or critique of the western metaphysical tradition such as Husserlian phenomenology, Saussurean structuralism, French structuralism in general, Freudian psychoanalysis, and Lacanian Psychoanalysis. According to Akhter in his journal, *Waiting for Godot: a Deconstructive Study*, Derrida argued that deconstruction criticized the Western philosophical tradition about the metaphysics of presence which was called logocentrism and phonocentrism (47). For Derrida, there is a difference between phonocentrism and logocentrism. The difference is that phonocentrism is the word spoken, while logocentrism is the word written. “When speech fails to protect presence, writing becomes necessary. In this case, writing then serves as a supplement which takes the place of speech” (Derrida, 1976: 144).

b. The Process of Deconstruction Analysis

In deconstructing a text, reading becomes the first step to do by a researcher. Derrida himself explained it by saying that “the reading must always aim at a certain relationship, unperceived by the writer, between what he commands and what he does not command of the patterns of the language that he uses” (qtd in Dobie 162). After double reading, next is to show how the oppositions are central and marginalized. Eventually, the opposition subverts the hierarchy to show what the text means. Finally, both the hierarchical terms are engaged in the free play of binary oppositions in a never-ending process of giving absolute meaning (41-42). Then, identifying and determining the privileged meaning and the one that is not. Furthermore, undermining or subverting the hierarchy to make the text contradict what originally or previously seemed meaningful. It is because deconstruction is to “take what has previously seemed marginal and make it central. Elements customarily considered to be of minor interest can become the focus of interest, with binary oppositions and possible reversals of their own” (Dobie 150).

3. Novel

A novel can be defined as a literary work that is formed in a narrative story. The story is supposed to entertain the readers. However, the experiences and the problems of life usually become the important points in the story. “Fictions must remain as an interesting story, remains as a coherent structure building, and still has an aesthetic purpose” (Wellek and Warren 212).

4. Character

In literary works, especially fiction works, characters are divided into some types. According to E. M. Foster in his book, *Aspect of the Novel*, he divides character into two types, namely:

a. Flat Characters

Flat character can be called as simple characters. They are easily recognized whenever they come in – recognized by the readers’ emotional eye. . . They are also easily remembered by the readers afterwards (49).

b. Round Characters

Round characters can be called as complex characters. They are realistic, behave like a human in real life. They also have attitudes and anything that can make the readers surprised after reading because the character can be changed in the middle or at the end of the story (55).

5. Characterization

To know the characterization of characters in a literary work, the readers can find it through several classifications of characterization. According to Boggs and Petrie in *Narrative Fiction*, they classify the characterization into five classifications, namely:

a. Characterization through appearance

Appearance becomes the first assessment in reading the characteristics of a person. Likewise in a literary work. A reader can know or assess the characteristics of the characters through their appearance. By their appearance, we can see and make a certain assumption about the character.

b. Characterization through action

Generally, characterization through action is classified into two types. They are external action and internal action. According to Boggs and Petrie, internal action is an inner world of action that normally remains unseen and unheard by other characters. It occurs within “characters’ minds and emotions and consists of secret, unspoken thoughts, daydreams, aspirations, memories, fears, and fantasies” (62).

Meanwhile, external action is what the characters do for a purpose, out of motives that are consistent with their overall personality. The relationship between a character and his or her actions should be clear. The actions grow naturally out of the character’s personality. Every action which is taken by a character in some ways reflect the quality of his or her particular personality (62).

c. Characterization through dialogue

Characters in literary work, naturally reveal a great deal about themselves by what they say and how they say. “Their true thoughts, attitudes, and emotions can be revealed in subtle ways through word choice of their speech and the use of grammar, sentence structure, vocabulary, and particular dialects (if any) reveal a great deal about their characters’ social and economic level, educational background, and mental process” (61). Through the character’s conversation and dialogue with other characters in a story, readers can know the personality of each character and also determine the background of the character.

d. Characterization through reaction of other characters

The way other characters view a person in a story often serves as an excellent instrument of characterization. The information about a character is already provided through such an instrument before the character first appears (64). It means that the characteristics of character can be seen through the view of others around them; How the characters affect other people and how these people react to the character as well as the information about how the characters handle themselves socially, and the relationships they are able or unable with other characters who are shown in a story are ways to tell the reader what

explicit aspects of the characters' personalities are put forth to all the other characters. Therefore, it will help us to better understand how to view the character.

e. Characterization through choice of name

One important method of characterization is "the use of names that have appropriate meanings or connotations" (66). For the authors, a great deal of thought goes into the choice of name. So the author usually thinks out his or her characters' names very carefully. The name which has been chosen by the author, sometimes based on the background of the story itself and it must have a certain meaning.

C. RESEARCH METHODS

This study used a qualitative descriptive as a method. Since the analysis was to determine how the fixed meaning of Amir and Hassan's characters described in Khaled Hosseini's *The Kite Runner* novel, and to comprehend how Derrida's deconstruction theory may help us to know the new meaning of Amir and Hassan's characters in the novel, the theory of deconstruction was really important to be used. The data in this study are the information that is taken from a novel by Khaled Hosseini entitled *The Kite Runner*.

D. RESULTS AND DISCUSSION

1. Analysis of the Characters

a. Amir's Character

1. Selfish Person

In the novel, Amir is portrayed as a selfish person. Dealing with the definition, selfish is defined as someone who concerns with one's interests, and never thinks about others or 'egoism' (Tame 1). Amir as a selfish person can be seen when Amir always tries to fulfill everything he needs and wants in many ways that he thinks is right, such as to get his father's attention and affection. It can be seen from this part of the novel:

"I remembered the day before the orphanage opened, Baba took me to Ghargha Lake, a few miles north of Kabul. He asked me to fetch Hassan too, but I lied and told him Hassan had the runs. I wanted Baba all to myself."
(Hosseini 13)

Ghargha Lake is a place to play a game to children, and also to relax with families in Kabul, especially on Friday "On Friday, the lake was bustling with families out for a day in the sun" (Hosseini 14). When Amir's father, Baba, took him to Ghargha Lake, Baba also wanted to fetch Hassan too, but Amir instead lied to his father by saying that Hassan had to complete his task. From there, we can see that Amir only thought of something he wanted. He does not care about the people around him. Amir dared to lie to his father only because of the selfishness that was inside him. He did not want to share his father's affection with anyone, including Hassan, the son of his father's servant, and also his loyal friend. So that lying is a reason to be able to get affection from his father.

2. Superior

As the main character, Amir is also depicted as a superior person. Superior itself is someone who has authority than others to make a big deal and always gives orders to accomplish all the things he/she wants without making himself do the things he should do, and thinks better and higher in status or position (Laine 13). Amir's character as a superior person appears when he was with Hassan. The evidence of his character can be seen from the narration below:

“Sometimes, up in those trees, I talked Hassan into firing walnuts with his slingshot at the neighbor's one-eyed German shepherd. **Hassan never wanted to, but if I asked, really asked, he wouldn't deny me. Hassan never denied me anything.**” (Hosseini 4)

When Amir and Hassan were children, they used to climb the poplar trees, and then played together in those trees. When Amir was with Hassan, he always ordered Hassan to do the things he wanted. Even though Hassan did not want it, but if Amir asked for it, Hassan would still do it. Not only that. In other conditions, Amir did the same thing for a second time. He ordered Hassan to do a naughtiness which actually Hassan did not want to do it, such as: “I'd make Hassan sit on the Wall of Ailing Corn and fire pebbles with his slingshot at the camels' rears.” (Hosseini 25).

It can be seen from the quotation above that Amir is superior. Amir acted like that because Amir and Hassan have a different position, especially in term of status or position. Amir's position is higher than Hassan's. Being the son of an employer makes Amir has more authority and power to give order to the lower people who have no authority like Hassan.

3. Coward

In addition, Amir is also described as a coward person. The coward is a person who lacks courage in facing something such as danger and difficulty. The idea of cowardice is as providing an exact mirror of someone's anxieties and fears (Pividori 112 - 113). Most of the coward person will try to avoid unpleasant condition he needs to face. Amir's characteristic as a coward person is proved when he was a child.

“Sometimes I look out this window and I see him playing on the street with the neighborhood boys. I see how they push him around, take his toys from him, give him a shove here, a whack there. And, you know, he never fights back. Never. He just . . . drops his head and . . .” (Hosseini 21).

Never fighting back when there were people who bothered him was Amir's behavior that shows he is a coward person. He does not have the courage to defend himself when disturbed by the neighborhood boys. And when Amir chooses to drop his head, it can be interpreted as fear from Amir, so he does not want to look at the boys who have bothered him.

b. Hassan's Character

1. Uneducated

In the novel, Hassan is depicted as an uneducated person because he does not have the opportunity to get a formal school like Amir, and it makes Hassan unable to read (illiterate). Dealing with the definition, uneducated is someone who does not have the ability to write and read of something, and also does not have a good understanding of knowledge (Nweke 176). Hassan's characteristics as an uneducated person can be seen from the narration below:

“ . . . I read him stories he couldn't read for himself. That Hassan would grow up illiterate like Ali and most Hazaras had been decided the minute he had been born, perhaps even the moment he had been conceived in Sanaubar's unwelcoming womb—after all, what use did a servant have for the written word?” (Hosseini 26).

The Kite Runner novel, described two very-well-known races in Afghanistan, namely Pashtun and Hazara. Pashtun itself is the majority and wealthy race in Afghanistan, while Hazara is the minority and poor race in Afghanistan. As depicted in the novel, Pashtuns are considered as the strongest and richest people, while Hazaras are considered as the weakest and poorest race in Afghanistan. Based on the facts, the Pashtuns always consider that the Hazaras people are inferior; they consider that the Hazaras were born as servants, so the Hazaras do not need any privilege which Pashtuns have.

2. Brave

The other characteristic of Hassan is a brave person. Dealing with the definition, a brave person refers to voluntary (not coerced) action in the face of a dangerous circumstance. This strength involves judgment; the brave person must have an understanding of the risks and consequences involved in acting (The Positivity Project 1). In this case, most of Hassan's brave was shown when he wanted to protect Amir.

“You know what always happens when the neighborhood boys tease him? Hassan steps in and fends them off. I've seen it with my own eyes.” (Hosseini 21). Baba told Rahim Khan that when Amir was bothered by neighborhood boys, Amir had never fought back the boys who had bothered him but Hassan who dared oppose them. Hassan took over and protected Amir from the boys. Hassan's behavior, clearly shows that Hassan is a brave person. He dared to fight the boys who had bothered Amir, only to protect Amir.

3. Good Character

Hassan is also described as a person who has good behavior. He always shows his good behavior to everyone around him, especially Amir. Good character connotes moral and ethical strength, distinguishable as an amalgam of virtuous or socially acceptable attributes or traits which undoubtedly include, among others, integrity, candour, empathy, and honesty (Smith 335). Hassan's good character can be seen from Amir's narration below:

“Hassan's father, Ali, used to catch us and get mad, or as mad as someone as gentle as Ali could ever get. . . But he never told on me. Never told that the

mirror, like shooting walnuts at the neighbor's dog, was always my idea.” (Hosseini 4).

The narration above shows us that Hassan has a good character because he never told his father that all the mischiefs he and Amir did were not purely from Hassan's thought, but Amir's own idea. Hassan's actions were not based on lies but based on the kindness of Hassan who always wanted to protect Amir, including protecting him from Ali's anger.

2. The Deconstruction of the Characters

a. Amir's Character

Previously, Amir's character is depicted as a selfish person who does whatever he wants and needs just to get something that becomes his great desire to please his father. Besides that, Amir is also described as a superior person who appears when he was with Hassan. Then, he is also a coward person who was afraid of something that could endanger himself and did not have the courage to deal with it. But after further reading, the researcher found that there are some opposite behaviors are indicated by Amir. Below is the new meaning of Amir's character after deconstructed:

1. Selfish and Selfless

Previously, Amir's character is described as a selfish person because Amir always put himself first than others. He seldom puts another person first, and it is an example of the quality of a selfish person. But after the researcher reads the novel by using Derrida's own process, double reading, it emerges the new meaning of Amir's character, that is a selfless person. Dealing with the definition, selfless is to treat one's own happiness as less important than the happiness of other people in one's life (Zamp 24). Amir's characteristic as a selfless person can be seen through his narration below:

“Later, in the dark, after the movie had started, I heard Hassan next to me croaking. Tears were sliding down his cheeks. **I reached across my seat, slung my arm around him, pulled him close. He rested his head on my shoulders.**” (Hosseini 7).

Seeing Hassan's condition who at that time was crying, then Amir reached across the seat, slung his arm around Hassan, and pull him close. By doing such things, are the body gestures of Amir which show his affection and concern toward Hassan. So, it can be said that Amir is also described as a selfless person.

2. Superior and Inferior

In the first analysis, Amir is described as a superior person but when the researcher reread again the novel, she found the new meaning of Amir's character that is an inferior person. Inferior itself is a person who considers himself as less important because he has less status, ability, or quality (Babalola, et al. 29). Most of the inferior person always feels that he/she is lower in rank, status, or accomplishment than another.

The first evidence that shows Amir as an inferior person was seen when he was a boy; when he played with the neighborhood boys. It can be seen through Baba's words below:

“Sometimes, I look out this window and I see him playing on the street with the neighborhood boys. I see how they push him around, take his toys from him, give him a shove here, a whack there. And, you know, he never fights back. Never. He just. . . drops his head and. . . You know what always happens when the neighborhood boys tease him? Hassan steps in and fends them off. I’ve seen it with my own eyes.” (Hosseini 21).

In the context above, Baba told Rahim Khan that when Amir was bothered by neighborhood boys, he never responded; Amir had never fought back the boys who had bothered him. Though Amir has been bothered by the boys such as pushing Amir around, taking his toys from him, giving him a shove here, a whack there. From the treatments Amir received from the boys, it can be said that Amir is being judged by them. Amir lack self-confidence to respond or fight them back, and it makes Amir becomes an inferior person.

3. Coward and Brave

In the previous sub-chapter, Amir’s character was described as a coward person. Generally, a coward person is marked by the characteristics of someone who lacks courage; he/she is afraid to face something dangerous or difficult. But after further reading, the new meaning of Amir’s character is present. Amir also showed the opposite side of his character from before, that is as a brave person. Dealing with the definition, a brave person refers to voluntary (not coerced) action in the face of a dangerous circumstance. This strength involves judgment; the brave person must have an understanding of the risks and consequences involved in acting (The Positivity Project 1).

In this case, the first proof that shows Amir as a brave person is when he was an adult; when he was in Kabul looking for Sohrab, the son of Hassan. “I was thousands of miles from my wife, **sitting in a room that felt like a holding cell, waiting for a man I had seen murder two people that same day. It was insanity.**” (Hosseini 253).

Amir, at that time, was waiting in a big house in Wazir Akbar Khan to meet a Talib who wore dark round sunglasses whom he had met previously at the Ghazi Stadium. The main reason Amir was there was to look for Sohrab, the son of Hassan. Even though Amir felt like he was holding a cell while in that place, he still ventured in waiting for the Talib to come out. By doing that, Amir implied that he was brave. He dared to come to the house thousands of miles from his home in America and dared to enter the house alone.

b. Hassan’s Character

1. Uneducated and Educated

Being a Hazara as well as illiterate, it makes Hassan’s character is depicted as an uneducated person. Generally, the quality of an uneducated person is someone who lacks education formally. He does not have the ability to write and read of something and has no deep thought because an uneducated person does not think about anything more than his own personal experience in life. But after the researcher read the novel by using Derrida’s own process, double reading, it emerges the new

meaning of Hassan's character as an educated person. An educated person itself is someone who is capable, to a certain extent, of doing and knowing things for their own sake (Peter 240). Hassan's characteristic as an educated person can be seen from the narration below:

“But despite his illiteracy, or maybe because of it, Hassan was drawn to the mystery of words, seduced by a secret world forbidden to him. **I read him poems and stories, sometimes riddles—though I stopped reading those when I saw he was far better at solving them than I was.**” (Hosseini 26-27).

The quotation above shows us that even though Hassan was an illiterate person, he was still enthusiastic as well as captivated by the mystery of the words that he heard through Amir. Sometimes when Amir reads poetry or story to him, and Hassan is confronted with puzzles, he is better at solving them than Amir. By Hassan's way of solving the puzzles cleverly, he indirectly showed the opposite of his character from before, which is as an educated person.

2. Brave and Coward

Previously, the researcher was mentioned that Hassan in *The Kite Runner* novel was described as a brave person because he has the courage to defend Amir from those who want to hurt Amir. However, even so, Hassan is a brave character, after analyzing deeply, the researcher found the different side of Hassan's character. Through the reanalysis of the story, Hassan is also described as a coward person. Dealing with the definition of a coward, is a person who lacks courage in facing something such as danger and difficulty. The idea of cowardice is as providing an exact mirror of someone's anxieties and fears (Pividori 112-113).

The first thing that proves Hassan as a coward person is when he was raped by Assef in an alley.

“**Hassan lay with his chest pinned to the ground. Kamal and Wali each gripped an arm, twisted and bent at the elbow so that Hassan's hands were pressed to his back.** Assef was standing over them, the heel of his snow boots crushing the back of Hassan's back. . . Assef knelt behind Hassan, put his hands on Hassan's hips and lifted his bare buttocks. He kept one hand on Hassan's back and undid his own belt buckle with his free hand. He unzipped his jeans. Dropped his underwear. He positioned himself behind Hassan. **Hassan didn't struggle. Didn't even whimper. He moved his head slightly and I caught a glimpse of his face. Saw the resignation in it.**” (Hosseini 71)

The narrative above shows that when Hassan was raped by Assef who at that time was assisted by Assef's gang, Hassan did not struggle any resistance at all toward the treatment he received. He just lay with his chest pinned to the ground by which his brown corduroy pants thrown on a heap of eroded bricks. By seeing the condition of Hassan at that time, it can be said that Hassan is a coward person because he does not have the courage to fight Assef and his gang. He tried to avoid the unpleasant condition only by moving his head slightly and saw the surrender resignation on his face.

3. Good and Bad Character

As explained earlier, Hassan's character is also portrayed as someone who has good behavior. Moreover, having analyzed deeply by using deconstruction theory,

the researcher found the other side of Hassan's character, which is a bad person. Dealing with the definition, "bad people commit crimes, and since they are intrinsically bad" (Ruiz 1). This kind of person cannot do something well because have bad self-qualities. As in the following narration, it proves and shows that Hassan is described as a bad character:

"... I hurled the pomegranate at him. It struck him in the chest, exploded in a spray of red pulp. Hassan's cry was pregnant with surprise and pain. . . I hit him with another pomegranate, in the shoulder this time. The juice splattered his face. "Hit me back!" I spat. "Hit me back, goddamn you!" I wish he would. **I wished he'd give me the punishment I craved, so maybe I'd finally sleep at night. Maybe then things could return to how they used to be between us.** But **Hassan did nothing** as I pelted him again and again. "You're a coward!" I said. "Nothing but a goddamn coward!" I don't know how many times I hit him. **All I know is that, when I finally stopped, exhausted and panting,** Hassan was smeared in red like he'd been shot by a firing squad. **I fell to my knees, tired, spent, frustrated.**" (Hosseini 86).

The narration shows that Hassan displayed the opposite character from before, that is good character becomes a bad character. It was proven by the way Hassan did not want to respond to Amir who had thrown pomegranates repeatedly at his body. Hassan, who did not respond to the same thing as what Amir did to him, indirectly Hassan wanted to make Amir felt guilty and bad in front of him. Hassan knew that all along that Amir needed to redeem his mistakes. And even though Amir did not tell it, but Hassan understood the purpose of everything Amir had done, including the purpose of the pomegranate that Amir had thrown to his body. It is because "Hassan always understood about me." (Hosseini 30); Hassan understood very well everything about Amir. By deciding not to respond the same thing as what Amir did to him, it can be interpreted that Hassan wanted to make Amir felt guilty and tired of everything he had done to Hassan.

Based on the research findings that are explained above, the general meanings of the main characters in *The Kite Runner* novel mostly emerge with the new opposing meanings. It happens because "any structure whether in social studies, science or literature needs re-thinking from new position to leave demonstrative to interpretation" (Derrida, 1976: 158 – 159).

In this research, the researchers have found the opposite evidence that is explained in research findings. It is clearly seen that each character of Amir and Hassan in the novel has the opposite character meanings. The researcher found the new meanings of the main characters as the result of dismantling and reconstituting the evidence in the novel. From each character that has been analyzed, the researchers take evidence that contradicts the evidence used to answer the first research question. So, after further research, the characteristics of the main characters result in the opposite meanings of each character.

E. CONCLUSION

After analyzing the main characters in *The Kite Runner* novel using the deconstruction theory by Jacques Derrida, the researcher concluded that:

Based on the previous part of the research findings, the researchers discover the binary opposition through identify the fixed meaning of the main characters in the novel. Through the first analysis, Amir's characters were described as someone who had a selfish, superior, and coward character. While Hassan's characters were described as uneducated, brave, and also a good character.

In addition, through applying the deconstruction theory, it emerges new possible meanings that are opposite from each character. Firstly, Amir's character is described as someone who has a character of selfish, superior, and coward, but after analyzing deeply, Amir's character has also the opposite side of his characters, they are: selfless, inferior, and also brave character. Meanwhile, Hassan is previously described as an uneducated, brave, and good character, however after is deconstructed he also proven as an educated, coward, and bad character.

Overall, it can be also concluded that when deconstruction theory is applied in a literary work, it can find many meanings in a single text. All of them were possible and all of them were replaceable by others. In this case, it is proven in *The Kite Runner* novel that the meaning of the main characters does not only have one fixed meaning, but there may be a possibility to reveal a new meaning of each character.

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Ilmu Budaya

Jurnal Bahasa, Sastra, Seni, dan Budaya

e-ISSN 2549-7715 | Volume 6 | Nomor 2 | April 2022 | Hal: 690-704
Terakreditasi Sinta 4

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