

## DISMANTLING THE MEANING OF LOVE: A DECONSTRUCTION IN THE NOVEL *CINTA TERAKHIR* BY VINCENTIUS J. BOEKAN

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**Abstract.** This study aims to deconstruct the meaning of love in the novel *Cinta Terakhir* by Vincentius J. Boekan. The novel *Cinta Terakhir* by Vincentius J. Boekan tells the romance of two human beings, Armando and Rosalia whose meaning is different from love in general. The method used in this research is descriptive qualitative. The results showed that (1) the main character of Armando was a betrayer of love who appeared when Indonesian political conditions were influenced by international politics, then Armando's characters betrayed their love by choosing the NKRI ideology as a fixed price, (2) the nature of patriotism was so inherent in the character's characteristics Armando is very strong towards the ideology of the Republic of Indonesia so Armando prefers to flee with hundreds of thousands of East Timorese people to the West Timor of the Republic of Indonesia and leaves his beloved wife and only daughter in Timor Leste, but Catholic marriage remains husband and wife until death separates.

**Keywords:** *deconstruction, love, novel, Vincentius Boekan*

### INTRODUCTION

Someone will imagine beautiful writing in the form of poetry, stories, or the like using language as the medium to convey inspiration when talking about literature. In line with what was conveyed by Darma, that the scope of literature is the creativity of creation, while the scope of the study of literature is the science with literature as its object (Darma, 2019). A literary work can be said to be the result of the thought of the author who tells all forms of problems that occur in everyday social life. The problems that occur are expressed by the author because they are in the same time dimension. Various forms of problems written by the author move from observations around them and try to

make the work into an interesting form of literary work and can be used as a personal collection.

There are various forms of literary works, but literary works that are often used in literary research are novels that are part of prose because the complexity of stories in novels is more systematically arranged from beginning to end. Novels are the most popular form of literary works in the world, and these forms of literature are the most widely circulated due to their extensive communication power to the community (Savitri, Syam, & Seli, 2018, p. 1). Novels can act as entertaining literary works or can be called serious literary works. The main requirement for a novel is to be interesting, entertaining, and bring a

sense of satisfaction after people have finished reading it can even be said to possess the social soul of the reader.

The novel that will be the object of this study is the novel *Cinta Terakhir* by Vincentius J. Boekan, a beginner writer from East Nusa Tenggara. This has disturbed the readers' conscience to be more interested and immersed in the flow of the story of this novel. The novel *Cinta Terakhir* focused on the main character, namely a middle-aged man who experiences a separation of residence due to differences in ideology that is the basis of life principles (Boekan, 2011). Willing to leave his wife and eldest daughter in the country of Timor Leste, willing to live in a refugee camp with one of his sons with three thousand other refugees in a village in the East Nusa Tenggara region precisely in Tuapukan village. We know together that in the Catholic Church there is a sacrament of marriage that unites men and women. In the Catholic Church the name of the sacrament of marriage in which God has united cannot be divorced by humans. But with the politics being so dramatized by UNAMET, a popular consultation was held on 30 August 1999. The results of the popular consultation were won by the pro-independence party. Initially, he lived in harmony and happiness with his extended family in the territory of East Timor, had a safe and peaceful life, a person who was well respected and respected in his family and social community, but then had to part with his wife and eldest daughter because of differences in ideology, and finally brought it to the lap of the motherland

because of belief in the ideology of the Unitary Republic of Indonesia.

In the novel, *Cinta Terakhir*, Vincentius J. Boekan, tries to cover up something complementary to the story that was built first at the beginning of the story. The author tries to save a moral message that the author has described in the characters' characters. The author keeps a moral message behind the character of the main character who is known as someone who has the behavior of kalam and hard but soft and loving heart (Boekan, 2011). Only love, justice, and peace are the principles of his life so that the separation he experienced did not solve the problem but instead made him even worse because of the love of the ideology of the Republic of Indonesia. From the incident that was told that also gave him understanding, that it is not the difference in principle and ideology of a person who can free himself from any restraints, but to live the reality of life-based on love, compassion, sincerity and patience and gratitude that will make life have meaning.

The deconstruction theory put forward by Jacques Derrida, a French philosopher who was born in Algeria, accuses the mode of centralized interpretation and tends to be round. Deconstruction infiltrated since the beginning of the formation of the text (Afdholy, 2019, p. 27). Meaning is more experienced as a process of interpretation rather than a ready-made result and can be enjoyed just like that. The meaning is always behind the scenes, but its form is not in the form of presence but as an

ongoing process. Therefore, when using the deconstruction method, the view of something dominant described by the author is released from the concept of thought in the story. However, sometimes it is still rare to use the method of deconstruction in studying literary works in the form of novels because they are still difficult to understand and widely accepted. Based on these considerations, the researcher is interested in examining the novel *Cinta Terakhir* by Vincentius J. Boekan by discovering the meaning of love in the novel *Cinta Terakhir* by Vincentius J. Boekan.

This research focuses on the deconstruction of the meaning of love in the novel *Cinta Terakhir* by Vincentius Boekan, while the results of several studies that are relevant to the deconstruction theory focus on (1) a series of codes that simulate the Margio characters in the novel *Lelaki Harimau* by Eka Kurniawan (Hajar & Wazib, 2014: 72), (2) dismantling the meaning of jihad and giving birth to a new meaning of jihad, namely jihad using suicide bombings (Afdholy, 2019: 24), and (3) intertextuality and deconstruction of the novel *Lambung Mangkurat*, and two of its hypograms, *Hikayat Banjar* and *Tutur Candi* (Alfianti & Taqwiem, 2020: 1). Based on previous studies there has never been a research that revealed the deconstruction of the meaning of love contained in the novel *Cinta Terakhir*. Therefore, the main objective of this research is to deconstruct the meaning of love in the novel *Cinta Terakhir* by Vincentius Boekan.

## METHOD

The research method used in this research is descriptive qualitative by analyzing and interpreting to determine the level of achievement of understanding of the topic under study. The deconstruction theory initiated by Jacques Derrida is used to dismantle the meaning of the text so that it finds a new center and plural consciousness through a double reading of a binary text which in this case gives rise to a new meaning of the concept of love whose meaning is different from love in general. The object of research is the novel entitled *Cinta Terakhir* by Vincentius J. Boekan. This novel is published by CV. NURANIKU in 2011. This novel also tells the story of the fiction and facts of East Timor refugees since losing the poll directed by UNAMET on August 30, 1999. Data collection techniques in the form of reading, quotation, and interpretation. Data analysis techniques with detailed reading, describing the behavior of figures associated with dismantling the meaning, analyzing, and make conclusions.

## RESULT AND DISCUSSION

There are always delays and differences in meaning that depend on other markers. The desk gets its identity through differences with chairs, cigarettes, coffee, and books. Every word will be forever delayed by the shifting relationship between the markers. Deconstruction is considered successful if it can change the text, making it unfamiliar to the readers who already consider themselves familiar, making wide-eyed when exposed to

marginalized meanings (Haryatmoko, 2016, p. 134). Deconstruction theory means reading and analyzing it carefully so that we can express meaning in each way for people who read it. In connection with this Derrida theory, I see that in the novel *Cinta Terakhir* by Vincentius J. Boekan, it implies love where love is carried out by two human beings, a male named Armando and female named Rosalia.

#### **A. Deconstruction of the Meaning of Love in the Novel *Cinta Terakhir***

Love is difficult to define because love is related to emotions, not intellectuals. Feelings play a greater role in love than intellectuals. Therefore, most people define love according to each person's emotions. The binary opposition hierarchy system that was initiated by Ferdinand de Saussure is a system that divides the world into two structurally related categories (Sandiyasa, 2018, p. 69). A perfect binary opposition hierarchical system is that everything is included in category A and category B, and by using this categorization we regulate the understanding of the outside world. A category does not exist by itself without structurally related to other categories. It can be concluded that binary opposition is a system in which there are only two signs or words that only have meaning if each of them can be in opposition to the other. The existence of one part can be determined by the absence of another part. For example, men and women, land and sea, day and night. Something was mentioned because of its existence. Someone will be called a man because he is not a woman, and

something is called an ocean because he is not land, that is, and so on.

Lexically the prefix 'de' means reduction and rejection (Sutisno, 2017, p. 3). So, deconstruction can be interpreted as ways of reducing the intensity of construction, namely ideas, buildings, standard structures, and even universal. Deconstruction is not an ordinary theory that can be easily mapped into definitions. Deconstruction itself tends to avoid any definition so that it cannot be defined at all and is open to various interpretations. The basic character of deconstruction is its attention to the text, conceptual and linguistic systems by continuing to link interiority and exteriority. A text is not entirely external to the reader, in the process of understanding it is assumed that self-internalization takes place, to make the text his own.

Derrida's deconstruction theory is centered on the text, but the understanding held more broadly. One cannot limit the meaning of a text. On the contrary, the meaning of a text in the view of deconstruction will be different and there is no limit or has more than one meaning so that the text can be interpreted very complexly (Adawiyah & Hasanah, 2018, p. 238). All elements are understood separately. Thus, no one element is considered not important or has no role. The elements that have been understood are associated with other elements to find out whether these elements are one network, both networks between all elements, or are one network with other elements. Derrida wants to present a deconstruction strategy to what he calls

the binary opposition hierarchy model (two opposites) that is characteristic of Western metaphysics, such as speech, there is - no, day and night, the first is more in control of the second, resulting in the first showing more superiority while the second tends to be inferior, so as if the first has more privileges than the second.

Through this hierarchical model, we want to show that conceptual pairs never stand parallel or in line with each other, but always affirm that the first is fundamental and valuable compared to the second or its opponent. Thus Derrida's deconstruction is always preceded by completely unthinkable things. So this understanding calms the view that language has a definite meaning, as expressed by structuralists. Therefore, Derrida's deconstruction is included in post-structuralism.

The meaning of love raised in this novel is only for a fairly simple reason following the dream of three hundred thousand ex-East Timorese who fled to West Timor, NTT Province and other provinces in the context of the unity of the Indonesian republic, and several ex-East Timorese citizens became Timorese citizens Leste (Boekan, 2011). The longing for love is not the result of anyone's manipulation somehow with the divine, but a call of conscience because of descent, one tribe, a culture, and a language. There is love in the main character Armando's character is love for the motherland of the motherland even though catholically united God should not be divorced by humans.

Deconstruction is not a momentary pleasure to get out of the darkness of meaning, it is still a deep attempt to

overcome the limitations of understanding the meaning of meaning. A text always has multiple faces. When we think of the meaning and draw conclusions from that meaning, often that's when the text carries another meaning that is different from the meaning we have taken. Al-Fayyadl in Imron said that the meaning was often not thought of because it might be a secondary meaning that was not desired by the author of the text (Imron, 2015, p. 74). The reading of literary works according to the concept of Deconstruction, is not intended to emphasize the meaning as is commonly done. Because, once again there is no meaning that is presented by something certain, but rather to find the contradictory meaning, the ironic meaning. The deconstruction approach intends to trace the elements of Aporia, namely in the form of paradoxical meanings, contradictory meanings, irony meanings, in literary works that are read.

The elements and forms in the work are sought after and understood precisely in the opposite meaning. Unimportant elements are tracked and then emphasized, given meaning, a role so that they will be seen (or: prominent) their role in the work in question. The contents of the deconstruction theory when contextualized by the novel *Cinta Terakhir* by Vincentius J. Boekan have shown a deep sense of love within (Boekan, 2011). However, researchers will discuss more the correlation between Derrida theory and its object. The opposition is arranged hierarchically by placing one pair as special. In the analysis of the novel *Cinta Terakhir*,

the oppositions are dominated by what the views in the novel say.

The character of struggle and love is so attached to the figure of Armando. A face that is aging quickly with its 70s (Boekan, 2011). Love can unite men and women but practice can separate like men and women because the most important thing in politics is an ideology not love as required by love. But what is done by the main character is that although they have different ideologies, they still maintain the sanctity of the sacrament. To knit love is truly born of conscience there are consequences that peace in love must be a war between opposing forces.

The researcher identifies the hierarchy of opposition in the text in accordance with what has been mentioned by Derrida, where it can usually be seen which terminologies are systematically privileged and which are not. In the novel *Cinta Terakhir*, the first opposition of the main character Armando who is the dominant opposition is expressed by the author (Boekan, 2011). The step of identifying the opposition hierarchy can be done with ordinary readings because in normal readings we will be directed to conclude a single meaning where the author pursues conclusions based on the causal relationship that he has composed.

Paired opposition represents an ideological way of looking. Ideologies often draw rigid boundaries between what is acceptable and what is not, between truth and falsehood, which make sense and make no sense (Faruk, 2012, p. 214). Derrida suggested that critics try to overthrow the oppositions with which

people are accustomed to thinking and which guarantee the survival of metaphysics in people's minds. By using deconstruction, critics can unravel or dismantle these oppositions. Conditioning Derrida's view on the novel that is the object of study, we can see a representation of an ideological way of view shown by the author by privileging one of the oppositions in his narrative.

After obtaining the dominant things, then enter the stage of reversing the binary opposition hierarchy, namely the figure of Armando is not a coward and vengeful towards his wife and the people of Timor Leste as the author has told the text as a whole (Boekan, 2011). It was precisely Armando himself who had evacuated with thousands of Timorese people who chose to become one with the beloved NKRI. The nature of his love that Armando had shown in the novel *Cinta Terakhir* was denied through deconstruction reading, even though Armado chose to unite with the Republic of Indonesia but was still in a sacred marriage bond which he showed by not remarrying with other women in West Timor refugee camps since the referendum or referendum.

Armando's figure has a compassionate side in him so he wants to prove love and unfortunately to his wife eagerly wants to meet his wife at the Motaain NKRI-RDTL border bridge (Boekan, 2011). Although each always defends their ideology. Between the warring people began to realize that ideology should not separate love, only because of a dividing line on the border bridges. However, it cannot be denied that there are still many

people who remain adamant in their political stance: independence is a fixed price.

Armando also has a gentle character or character even though years of living separated from his wife only because of differences in ideology but still have a sense of softness when the meeting between Armado and his wife on the border bridge Motaain NKRI-RDTL by expressing soft languages that make his wife increasingly love Armando as her husband (Boekan, 2011). The love that Armando's love shows that in the meaning of the sacrament of holy marriage, Catholicism is what God unites cannot be divorced. Although, between husband and wife have different views or ideologies, but in Catholic teaching it is still a legitimate husband and wife.

### **B. The Ideology of Love in the Novel *Cinta Terakhir***

The essence of love for Armando does not always unite people who love each other but needs to be proven with passion and affection as a husband or wife. Love is not only limited to individuals but love for many people as shown by Armando who is so persistent in defending ideology to leave his wife and only daughter for the sake of many people who still love the Republic of Indonesia (Boekan, 2011). Although their love was separated by a referendum or poll, they were rediscovered at the Motaan bridge in the border of the Republic of Indonesia-RDTL. The hardness and patriotism exhibited by Armando's character are undeniable through deconstruction reading

Universal love for Armando is that which can be shared with people who are marginalized, the poorest, and cornered. All the evil qualities that have been inherent in the Armando character are also refuted through deconstruction reading because there are many events involving the occurrence of husband and wife and children separated because of state politics so that there are two ideologies that affect them as husband and wife and separate children are wanting to choose the ideology of NKRI or RDTL (Boekan, 2011). So, political games like that are deliberately created by the author to show the harsh nature and patriotism of the character Armando in the novel. Even though the Armando figure was so tormented with life in the area or place of refuge.

### **CONCLUSION**

Based on the application of the deconstruction theory of Derrida in the novel *Cinta Terakhir* by Vincentius J. Boekan, the meaning of the construction of love has taken place. Love which is generally interpreted to always end with happiness is not always the case. Precisely in the *Cinta Terakhir*, the love story ends with separation. *First*, the main character Armando is a traitor of love. The concept of a traitor is actually that when the Indonesian political situation is influenced by the international world, the Armando figures betray their love by choosing the NKRI ideology as a fixed price. *Second*, the nature of patriotism is inherent in the characteristics of the Armando character. This characteristic is so strong towards the ideology of the Republic of Indonesia that

Armando prefers to flee with hundreds of thousands of East Timorese people to the West Timor of the Republic of Indonesia and leaves his beloved wife and only daughter in Timor Leste.

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