



**A DECONSTRUCTIVE ANALYSIS
OF MAN'S HEGEMONY OVER WOMAN IN LOVE
IN OSCAR WILDE'S DRAMA *A FLORENTINE TRAGEDY***

A FINAL PROJECT

**Submitted in Partial Fulfillment of the Requirements
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by

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Demikian, harap pernyataan ini dipergunakan sebagaimana semestinya.

Semarang, 24 Februari 2007

Yang membuat pernyataan,

Teguh Tri Imana

IMPOSSIBLE IS NOTHING!

*With GOD's permission, there is always a way for us
to get what we want. (tti)*

To

All Humans, science and its culture

My family

The girls who love and hate me

ABSTRACT

Imana, Teguh T. 2007. A DECONSTRUCTION ANALYSIS ON MAN'S HEGEMONY OVER WOMAN IN LOVE IN OSCAR WILDE'S DRAMA A *FLORENTINE TRAGEDY*. English department. Languages and Arts Faculty. Semarang State University.

This study analyzes the men's hegemony in love found in the drama. The object of the study is a drama written by Oscar Wilde entitled "A Florentine Tragedy". The drama tells about a triangle love of Simone, Guido and Bianca. Hegemony is an unhealthy social phenomenon while love is a sweet and powerful phenomenon. Hegemony in love happens if one of the lovers is on privilege position. He or she always controls the situation. To detect the hegemony in love in the drama, the analysis of this study uses a socio-psychological approach. And then for deeper discussion, the final project uses a deconstructive analysis since it needs a creativity of the researcher. Using a deconstructive analysis, we can undermine the acceptably hierarchy in the drama. This final project has three problems to be explored; those are: (1) Is there any domination in love, which we can find in Oscar Wilde's drama "A Florentine Tragedy"? (2) How does domination in love work in the drama? (3) How does the deconstructive analysis help to interpret domination in love in the drama? The analysis in chapter four discusses all the problems above. The writer uses qualitative method as the method of investigation. The writer takes the data from the text of the novel and compiles some references from several books that are related to the subject matter and searched information on the internet in supporting this study. The data are in the form of words, phrases, sentences, and quotations, which are related to the topic. The data are gathered by identifying, inventorizing, classifying and analyzing. At first, he identify the data, which are suspected to be related to the topic. Second, he inventorizes the identified data, classifies them according to the problem of the study. The last, he analyzes the data, which are resumed to be the answer of the problems. The analysis is done by several techniques. To answer problems number one and two, the analysis uses method of exposing, interpreting and summarizing. Locate an opposition, determine which member is privileged, reverse and undermine the hierarchy are method to answer problem number three. The result of the discussion in the final project concludes that both man and woman have the same capacity to show hegemony.

This study is expected useful for the readers, especially who falls in love to open their mind in seeing the hegemony in love. After reading this final project, perhaps they would not practice hegemony over their lover.

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Finally, the writer realizes that this final project lacks many things. Therefore, he hopes for criticisms and suggestions for the betterment. He hopes this final project will be useful for the readers.

Semarang, February 24, 2007

The Writer

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

In our ordinary life, we can easily find one group's domination towards the other groups. Even more so, we do not realize the existence of the domination itself. One example of domination is bourgeois hegemony in France during the middle ages. Bourgeois class was separated from working class. This condition created a new system of economic and social classification (The Encyclopaedia Americana, 1998). The system emphasized the distinction between bourgeois and proletariat (working class). Bourgeois class dominated in all aspects of life over the groups of people that had a lower social class. Moreover, bourgeois hegemony dominated the state policies. In Marx's theory on the establishment of state, the dominant class that has a great power on the means of production, controls the state (Suseno, 2001:120). As a result, government does not respond to the needs of the other classes.

Another example of domination is United States of America (USA) hegemony. As a superior country, USA plays a dominant role to make a decision that can influence other countries. Even, most of USA' policies become world policies. Most of all countries in the world often follow USA' policies. One example of USA policies that becomes world policies is a war

against terrorism. Since USA declared a war against terrorism, many other countries, especially its alliance countries, declared the same policies at the same time.

There are many pillars that bring America to become a country with great hegemony. The most important pillar of American hegemony is economy. Economy takes an important role in international relations. Pap in his book *Contemporary International Relations* states that an economic capability of a nation is one of significant parameters of power (Pap: 1988). It is obvious that America has a good economy that establishes their development. The U.S. economy has outstripped almost all of its contributors. Charles de Gaulle supports this statement.

As Robert Gilpin notes, quoting Charles de Gaulle, such policies led to a 'hegemony of the dollar' that gave the U.S. 'extravagant privileges'.
(<http://www.foreignaffairs.org/20030901>).

Both examples above give us description that power of money can create hegemony. Domination is formed by social situation. Group of people that has a superior power dominates the other groups. They determine social policies unfairly. They make their needs as public's needs. They always can do what they want to do. They never tolerate with the people who do not agree with them. People, who are dominated, struggle against the hegemony. Since having no power, dominated people often fail to get rid of the hegemony. All they have done is useless. They waste their effort and time.

The most interesting phenomenon related to this discussion is domination in love. It does not bore us to talk about love since we know love is sweet powerful. Everything we do for love is the right thing. We believe that people who fall in love cannot be blamed, even if they do the craziest things and hurt either themselves or others. Love can drive us to do everything. Love is blind and love also makes lovers be blind.

There is a close relation between literature and our ordinary life. According to Rees (1973:3) literature is a piece of writing, which expresses and communicates thought, feeling and attitudes toward life. It implies that literature can deal with every human activity or human expression.

Compared with other kinds of literature, drama has a closest relation with our ordinary life. Reaske supports this statement. According to Reaske drama is a work of literature or composition that delineates life and human activity by means of presenting various action of and dialogues between the groups of characters (1966:5). In other words, drama is an imitation of human life.

The simple conclusion is that drama has the phenomena, which we found in our real life. Based on the explanation above, we can also find the phenomena of domination in love in a drama. One of the great British writers is Oscar Wilde. He wrote a trilogy drama. One part of the drama is entitled "A Florentine Tragedy". The fragment tells about love. Moreover, it will be very

interesting for us to analyze the domination in love in the drama by a deconstructive method.

Deconstructive analysis is a way to see a phenomenon with a unique angle. By deconstructive analysis, we can see both positive and negative point of one phenomenon. It needs creativity since we have to see closely through the phenomenon. Wardoyo (1999:351) states

Deconstruction seems worthwhile because it encourages creativity, and many readers often enjoy the imaginative playfulness and punning of much post-structuralist (deconstructive) criticism and scrutiny (in order to deconstruct a work, readers at least must conduct an intensive close reading). A deconstructive analyst rejects neat conclusion and always strive to expose the text as being ambiguous.

By deconstruction, we can find unusual things in a work of literature that we cannot find them when we use other approaches. Deconstruction gives us ways to read a literary work in a different view with a common opinion.

1.2 Reasons for Choosing the Topic

This study has been conducted on the following reasons:

- (1) The topic is very interesting since it talks about position of men and women in love. The drama proves that position of men and women in love is complicated. Power relation between men and women in the drama is unequal.

- (2) The topic will make us realize the great power of domination in love. Love needs sacrifice from man and woman. But it becomes unhealthy if one side gives too much sacrifice while the other does not.
- (3) The topic will lead us to reverse our mind to see the domination in love with different angle from common people. It is an advantage of seeing a problem with a deconstructive approach.

1.3 Statements of the Problem

In this final project, I would like to analyze the hegemony in love in the drama by presenting and focusing the discussion on the following problems:

- (1) Is there any hegemony in love, which we can find in Oscar Wilde's drama "A Florentine Tragedy"?
- (2) How does hegemony in love work in the drama?
- (3) How does the deconstructive analysis help to interpret hegemony in love in the drama?

1.4 Objectives of the Study

The objectives of the study can be stated as follows:

- (1) to find out hegemony in the drama,
- (2) to describe how domination in love works in the drama,
- (3) to describe the way how deconstructive analysis works in the interpretation of domination in love in the drama.

1.5 Significance of the Study

The result of the study is expected to be able to give the following benefits:

- (1) The study would be able to facilitate the readers, especially those who fall in love, to have them understand the hegemony in love.
- (2) The result of the study would give an example to the readers how to open their mind in seeing the hegemony in love.
- (3) The study is expected useful for readers to realize that both man and woman have the same capacity to show hegemony in love.

1.6 Outline of the Report

The discussion of this final project is divided into five chapters and they are as follows:

Chapter I is the introduction. As the first chapter, of course, it gives earlier description about the analysis. It contains the background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study and the outline of the study.

Chapter II is a review of related literature, which contains the discussion of hegemony, deconstruction, love, psychology, and also Oscar Wilde and his drama.

Chapter III discusses the method of investigation. It contains the object of the study, types of data, procedures of collecting data, method and procedure

of collecting data, role of the researcher, procedure and method of analyzing the data.

Chapter IV presents the analysis of hegemony in love and its deconstruction. It is the main chapter of the analysis.

Chapter V is the conclusion and suggestion that we will derive from the analysis. It is the last chapter of the analysis.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Hegemony

2.1.1 Antonio Gramsci

Gramsci initiated the struggle against hegemony. He provoked a working class as the dominated people to protest against hegemony. He gave an extreme solution. He advised a working class to take a revolution. Gitlin supports it in his book *Prime Time Ideology: The Hegemonic Process in Television Entertainment*.

"It was Gramsci who, in the late twenties and thirties, with the rise of fascism and the failure of the Western European working-class movements, began to consider why the working class was not necessarily revolutionary, why it could, in fact, yield to fascism." (Gitlin, 1994: 516)

Williams stands on the same line with Gitlin. Thus, it will be no doubt that Gramsci is the most important person to be known when we talk about hegemony.

"...Gramsci therefore introduced the necessary recognition of dominance and subordination in what has still, however, to be recognized as a whole process." (Williams, 1977: 108).

Gramsci fought against capitalism, which made him, and other people live desperately. He used term of hegemony to denote the predominance of one

social class or group over others in society
(<http://www.aber.ac.uk/media/documents/marxism/marxism10.html>).

Antonio Gramsci was born on January 22, 1891 at Ales, Cagliari, Italy. He was the fourth son of Francesco Gramsci, a clerk in the local register office. Gramsci's life was full of suffering. Most of his life was spent in a prison, a very improper place for a great thinker. He was a victim of capitalism. He was a victim of the economical and social unfairness of the beginning of the 20th century. Bureaucracy had made his family's life broken. He felt that he was one of the marginal people. Those factors affected him for his brilliant view about hegemony. He thought that hegemony impeded marginal groups to develop their life.

Gramsci had a difficult childhood. Little Gramsci lived in poverty. When Gramsci was six years old, his father was put in jail for five years on charges of maladministration. At that time, he and his six siblings grew up in difficult circumstances and deep financial insecurity. This condition troubled Gramsci's health. He often got sick. In 1903, when Gramsci was twelve, he worked in the register office of Ghilarza. He worked so hard in order to earn his life. His work brought a good result. Gramsci got scholarships from Turin University. His career rose when he started working as a journalist for the Socialist Party paper, *Il Grido del Papolo*. The climax was when he became a leader of communist party, *Partito Comunista Italiano*. He met his future wife,

Giulia Schucht, when he spent a year in a Moscow as a member of communist international party. In 1927, he was condemned to twenty years imprisonment by his opposition, Mussolini. However, the prison was a place where Gramsci was able to write about his feelings and political ideas. He produced 33 books when he was in prison. When he died in 46 years old, he had sent those books to Tatiana, a sister of his wife, in Moscow to be published. It was a gossip that Gramsci had a love affair with Tatiana.

Gramsci's biography (re-interpretation from www.theory.org.uk/ctr-gram.htm - 46k) above gives us information that capitalism, or at least money can create hegemony. Gramsci was an important intellectual of Marxist theories. He was concerned to get rid of economic determinism by Marxism. He was a person who declared a rejection to capitalism. He suggested an extreme way to reject capitalism. He gave support to dominated people for making revolution.

2.1.2 The Meaning of Hegemony

Hegemony has similar meaning to domination. Thus, this analysis will use both of the words; hegemony and domination. Gramsci conveys a hegemony concept through his explanation about basic class supremacies. He states that the supremacy of a social group or class manifest itself in two different ways, as 'domination' or 'coercion' and as 'intellectual and moral leadership' (Femia,

1987: 24). Those manifestations will make the group that has the supremacy become privileged group. As a result, the other groups will be the marginal or subordinated groups. Intellectual and moral leadership constitute hegemony since hegemony is the predominance obtained by consent rather than force of one class or group over the others. Social control can be done by two methods; by external control and internal control (Femia, 1987: 24). Domination is an instrument to practice external control. It uses rewards and punishments to force people to obey the rule. On other side, hegemony is an instrument for internal control. Hegemony approaches the spirit of the people. It influences thought and behaviour of the people. By hegemony, the privileged class can controls the others smoothly.

The ideological superiority must have solid economic roots (Femia, 1980). It means that hegemony is supported by economic activity. Bourgeois people practised this theory well. They successfully dominated a working class by using their wealth. Strinati, cited in www.theory.org.uk/ctr-gram.htm - 46k -, states

"...Dominant groups in society, including fundamentally but not exclusively the ruling class, maintain their dominance by securing the 'spontaneous consent' of subordinate groups, including the working class, through the negotiated construction of a political and ideological consensus which incorporates both dominant and dominated groups." (Strinati, 1995: 165)

From Strinati statement above, we can find out some points related to hegemony. The first point is that dominant people do not always rule the

society. However, they can influence the policies that are made by the ruling group. They take themselves outside of the political circumstance. They rule using the ruling group. It is called ruling indirectly. The second point is that dominant group, in a difficult situation, secure the consent of subordinated groups to continue their hegemony. They tolerate with dominated people's willing. The last point is dominant group still can create hegemony although the dominated groups do not accept the ideology of dominant group. They will use their power to force the dominated groups to obey their rule.

Hegemony does not only represent political and economical control, but also the ability of the dominant class to project its own way of seeing the world, so that those who are subordinated by the dominant group accept as a common sense. The implementation of domination creates a marginal group, a low social class that has no power to get their rights in social life. The marginal group is a group that is dominated by a higher social class group or the dominant group. It is the dominant group that has a power to make a policy in social life. Thus, hegemony is always related to supremacy.

2.1.3 Types of Hegemony

There are three types of hegemony, which is told by Gramsci (Femia, 1987). The three types of hegemony are integral hegemony, decadent hegemony and minimal hegemony.

In integral hegemony, mass affiliation takes unqualified commitment. Society shows a unity of moral stratification and fixed intellectuality. This is shown in organizational relationship between government and governed people. This relationship does not give a place for contradiction and antagonism on social and ethical level. It is a stable situation in hegemony. For instance, French people after revolution in 1879.

In a modern capitalistic society, domination of highest-level society faces serious challenge. It shows that potentials of disintegration may happen anytime. It means that the conflicts just lurk beneath the surface of a mass affiliation. In other words, though a system has reached the needs or its objective, the mass mentality is not proper in their dominated thought. Therefore, the integration of culture and politics is fragile. This situation is called as decadent hegemony. In decadent hegemony, the conformity is not a stable condition. Many contradictions exist in this hegemony.

The form of hegemony, which is lower than the two forms before is called minimal hegemony. Minimal hegemony is the lowest form of hegemony since it is a weak hegemony. This situation happens in Italy from the unification period until the middle of this century. Hegemony rests on the unity of ideology

among economical, political and intellectual elite, which is together with unwillingness to every intervention of mass in civilized life. Thus, the hegemony group does not want to adapt their needs and aspiration to another class in the society. The dominant group does not conform their interests and aspiration with the interests and aspirations of other classes.

According to Gramsci, those types of hegemony are based on stability of conformity, which is created by dominant and dominated people. In present day, the hegemony has developed into condition that is more complicated.

2.2 Deconstruction

2.2.1 Definition of Deconstruction

The word *deconstruction* is introduced in the late sixties by Jacques Derrida, a French Philosopher. Thus, Derrida is called as a founding father of deconstruction. It is supported by Husin (1995: 66). He says that deconstruction is a contemporary critical theory based on the work of Jacques Derrida, who is concerned with the relationships between speech and the written language.

Derrida took the word *deconstruction* from the work of Martin Heidegger (<http://jamesfaulconer.byu.edu/deconstr.htm>). In the summer of 1927, Martin Heidegger delivered a lecture course (now published under the title, *Basic Problems of Phenomenology*), which also discussed the philosophical movement called *phenomenology*. Borrowing creatively from his teacher, Edmund Husserl, Heidegger says that phenomenology is the name for a

method of doing philosophy; he says that the method includes three steps -- reduction, construction, and destruction. He explains that these three are mutually pertinent to one another. Construction necessarily involves destruction, he says, and then he identifies destruction with deconstruction. Heidegger explains what he means by philosophical destruction by using an ordinary German word that we can translate literally as rebuild. It means that deconstruction is a process of creating a new interpretation of the text. It gives a different interpretation a common one.

Derrida rejects logocentrism. He does not believe in absolute truths. Derrida thinks that texts create a clearness that we understand as reality. He does not think that we can reach a final interpretation, the truth. Texts could be re-interpreted with an awareness of the hierarchies implicit in language (<http://www.philosopher.org.uk/poststr.html>). One consequence of deconstruction is that certainty in textual analysis is impossible. Deconstruction gives respect to multiple interpretations.

Meaning is always diffuse, not settled. In *A Road Map into Literary Research Method* (2003), Wardoyo says that often, deconstructive reading makes privilege what appears to be marginal. Another scientist, Abram in Nurgiyantoro (2000), says that deconstruction, basically is a way to read a text, and destroy the belief that a text has a basement in language system for clarifying structure, totality and acceptable meaning. Thus, deconstructing a literary work is to reject the assumed particular meaning and underlies the work

with their own elements in the literary works. Then, what does the deconstructionist do? Boje (2001) gives description about it. Stated in <http://cbae.nmsu.edu/~dboje/decopnstruct.html>, he explains that deconstructionist points out the instability, complex movements, processes of change, and the play of differences and heterogeneity. Those make stability, unity, structure, function, and coherence one-sided reading. According to deconstruction, no work of literature whatsoever has been able to express exactly what it wants to say.

2.2.2 Steps of Deconstruction Process

The work of deconstructionist is not to deconstruct the text but to show how the text has deconstructed itself (Das: 2002). It means that we will play with the text itself. We will find implicit meanings of language in the text, which give different interpretations. Taking Johnson's concept of 'teasing out' and Culler's undermining what the text asserts, Wardoyo (2004:350) describes:

“Deconstruction as a three step process, first, a deconstructive reading must locate an opposition in the text. Second, it must note which member of an opposition in the text appears to be privileged or dominant. Finally, the reading must show how this hierarchy can be reversed within the text or how the apparent hierarchy is actually only arbitrary or illusory”.

The three steps offered by Wardoyo is an efficient and suitable process of deconstruction. Based on Wardoyo says, the three steps are locate an

opposition, determine which member is privileged, and reverse and undermine the hierarchy.

Locate an opposition is to find which of the things are in opposition with the other. This means that the researcher has to find two things that are in the very opposite condition. Just like men versus women and good versus bad. The next step is, to decide which member is acceptably privileged in the text. This means that he has to decide which one of those two opposite things as the privileged. The final step is, to show that the hierarchy is just an arbitrary. This step leads us to take the dominated side become the privileged one.

We have to do the three steps above to deconstruct a text. The steps will be our guides to do a deconstructive analysis. Of course, it will make deconstruction be easier than we thought.

2.2.3 Benefits of Deconstruction

According to Husin (1995:74), there are three positive points of deconstruction. He says that the first positive point is that deconstruction gives us understanding that literary work or text has many possible meanings. By deconstruction, there is no absolute meaning. Many meanings are possible derived from the same literary work. The second positive point is that many possible meanings from the deconstruction analysis inactivate “predictable term”. We cannot predict the new meanings, which are created by

deconstruction. Moreover, the meanings sometimes are out of our mind. We have never thought before. The third positive point is that deconstruction brings creativity to the tradition of making literary criticism. By deconstruction, we can create unusual interpretation from the literary work.

The explanation above is only some benefits of deconstruction. It is now clear that deconstructive is a very useful analysis. Deconstructive analysis gives various interpretations. It rejects mono-interpretation.

2.3 Love

2.3.1 Definition of love

“*Love*” is the most difficult word to define. Although it is only a term, many words could not describe it perfectly. Love is the perfection itself. Many wise words are created about love. One says that love cannot be defined because it can only be felt. Another says that it is difficult for us to define love, but it is easy for love to draw us. Some dictionaries do not give enough definitions on love. From wikipedia, perhaps we will get more little understanding of love.

Wikipedia states that:

Love is a basic dimension of human experience that is variously conveyed as a sense of tender affection, an intense attraction, the foundation of intimacy and good interpersonal chemistry, willing self-sacrifice on behalf of another, and as an ineffable sense of affinity or connection to nature, other living beings, or even that which is unseen (<http://en.wikipedia.org/wiki/Love>)

Warga in his book says that love is strong fondness or enthusiasm for something (Warga, 1983: 313). Love is a feeling more than just like. What makes different from loving, according to Rubin (<http://www.love-detector.com/typesoflove.html>), is its emphasis on evaluating the other person. Love is just love. We cannot love someone only because of his face, wealth, brain or others reason. There is no logical reason when a man falls in love with a woman. We cannot predict when we will fall in love.

2.3.2 The Element of Love

Love is composed of three elements: attachment, caring, and intimacy (<http://www.love-detector.com/typesoflove.html>). "Attachment" refers to the powerful desire to be in the other's presence, to make a physical contact, to be approved of, to be cared for. "Caring" is the willingness to sacrifice oneself for the sake of others. One will do anything for someone he/she loves. "Intimacy" is the union between these two individuals, for example, the sexual relationship.

We can detect love by identifying the elements. Someone is falling in love when he or she has those three elements of love.

2.3.3 Types of Love

In http://www.links2love.com/science_of_love_types.htm, two California sociologists, Thomas Lasswell and Terry Hatkoff, have divided Love into

romantic love, companionate love, unselfish love, logical love, and game-playing love.

A romantic lover thinks constantly about the person he/she loves. The lover is jealous and unrealistic. The lover is sexually attracted by physical appearance. The lover needs repeated reassurance. The lover wishes that the person he/she loves would respond his/her love.

The second type is best friend or companionate love. This lover enjoys the companionship and intimacy of a close friendship. It is a comfortable, slowly developing, trusting, committed relationship, not intense excitement, desperation, or sexual obsessions.

An unselfish lover is devoted. The lover is self-sacrificing to the loved one. He/she gives without expecting anything in return. The lover is gentle, caring, and dutiful.

A logical lover carefully selects the "right person" logically, looking for someone with compatible interests, similar education and religion, a harmonious personality, common values, and long-term goals.

The last type of love based on Lasswell and Hatkoff is game-playing love. The lover of this type may be charming but is hardly a lover. He/she merely enjoys the dating game. He/she enjoys the meeting, the impressiveness, the seductiveness, and the challenge of a conquest but usually makes it clear there is little or no long-term commitment to the other person.

To Hatfield (1978), the two basic types of love are passionate love and companionate love. It is believed that passionate love, based on a human bio-physiological system shared with other people, is a powerful emotion that can be both blissfully positive (when love is reciprocal) and despairingly negative (when love is unrequited). Companionate love is the affection we feel for those with whom our lives are deeply comfortable. Companionate love is achieved only between partners who are able to positively reinforce each other's intimate behaviours. Although most people hope to combine the delights of passionate love with the security of companionate love in a single relationship, actually to do so may be impossible.

Nowadays, more scientists give more classification of love. One has different opinion than other. We do not have to know all of the types of love. The important is that we have to have love in our heart.

2.4 Psychology

2.4.1 Psychology

Psychology is a scientific study of behavior and mind-set. There are many definition of psychology. Drever says that those all definitions of psychology are based on the psychologists background.

Psychology: as a branch of science, psychology has been defined in various ways, according to the particular method of approach adopted or field of study proposed by the individual psychologist (Drever, 1960: 227).

Each of the definitions about psychology has both good and bad points. Sartain gives one of the definitions. Sartain is a psychologist who observes human behavior. Sartain (1967:19) moreover states that psychology is a science of human behavior. Indeed, he also focuses on animal research, as the results of the research are useful for understanding human behavior.

Maddi (1976) states that personality consists of all the relative stable and distinctive styles of thought, behavior and emotional response that characterize a person' adaptation to surrounding circumstances. He adds that psychology studies the structures and process of personalities and the relationships as a whole. Compared to Sartain, Hartley (1961: 1) gives a very different definition about psychology. He says that psychology is a branch of social sciences, which seeks to understand individual behavior in a context of social interaction.

2.4.2 Social Psychology

The definition about psychology that has been given by Hartley shows that psychology has a real connection with a social life. Psychology reveals many facts about human being, especially a relationship between personalities towards social life. Sherif (1956:4) states that social psychology is the scientific study of the experience and behavior of the individual in relation to social situation. Individual behavior and social condition always have a close relation. Moreover, Myers (1983:4) says that social psychology is the scientific study on

how people think, influence others, and respond to their relation. According to Myers, people's relationship cannot be separated from social situation.

From the explanation above, we can conclude that social psychology studies individual behavior in the context of social situation. Each people will give various responses to a similar social condition. Social psychology suggests what response given by individuals and the reasons why they respond in that way.

2.5 Drama

2.5.1 Definition

Word of 'drama' comes from Greek word "*dran*" which means to do or to perform. Thus, drama means a story that is performed on stage. Many scientists give different definition of drama. Reaske gives one of the famous definitions.

Drama is a work of literature or composition, which delineates life and human activity by means of presenting various action of and dialogues between a group of characters (Reaske, 1966: 5).

Different with Reaske, Kennedy has his own opinion about drama.

Reaske, in his definition emphasizes on the characters.

A play is a work of storytelling in which the characters are represented by actors (Kennedy, 1983: 118).

Both Reaske and Kennedy agree that drama has characters. Characters are the main element of the drama. By their dialogues, characters tell the story of the drama.

2.5.2 Types of Drama

2.5.2.1 Types of Drama Based on Performance

Based on performance, drama is divided into stage drama and closet drama.

Stage drama is a drama, which is written to be performed on the stage in which the audiences participate in it. Kennedy gives definition of stage drama as follow:

Drama is addressed not to solitary reader (nor too many solitary readers) but to a group of people seat together in theatre (Kennedy, 1983: 833).

According to Kennedy, a stage drama should be performed in theatre and it has a group of audience.

Closet drama is a drama, which is designed for reading than theatrical performance. Kennedy also gives definition of closet drama.

A play destined to be read but not to be acted (whatever the intention of the its author) is sometimes called closet drama.

Closet drama is not to be performed. The readers just imagine the story of the drama in their mind. Closet drama is cheaper than stage drama since it does not need to be performed on stage, which spends much money.

2.5.2.2 Types of Drama Based on Story

Waluyo (2002: 3) claims that there are four types of drama. Tragedy, comedy, melodrama and farce are types of drama based on the story. Tragedy describes a

very majestic and biggest sadness. It is a very tragic drama. The character is a tragic hero who has a tragic destiny. The destruction in the drama leads to the main characters weakness.

The second type is comedy. Comedy is a light drama that entertains and has funny metaphor within the dialogue. Tarigan (1985: 85) states that comedy has some characteristics. Comedy probably performs a serious subject and light subject but it directs the subject in a clear and light tendency. The atmosphere of the drama is always fun. Comedy performs a possible and probable incident. In comedy, everything comes up through the characters not the circumstances. The humor in comedy, which is achieved, is a serious humor and nature.

The next type is melodrama. The main character of melodrama is sentimental. Tarigan (1985: 86) states that melodrama performs a serious subject, but the character is not so authentic than tragedy. Melodrama has a change within the characters. The pity is emphasized and it causes sad circumstances. It is an unforgettable moment when the hero wins with hard efforts.

The last type of drama based on the story is farce. Farce is almost the same as comedy. Nevertheless, it is simply unstructured. In farce, the incident may be bigger, more important than the reality. It emphasizes not on characterization but on plot. Tarigan (1985: 87) defines that farce has characteristics. In farce, the incidents and the characters may happen and exist, but possibility does not so strongly happen. Farce arouses laughter

spontaneously. The humor has not been planned before. Farce is episodic. It only needs credibility or temporary belief in the aspects. In farce, everything, which appears in the particular circumstances, does not come from the characters.

2.5.3 Elements of the Drama

Elements of the drama help to create lively condition for imitating the real life.

The elements of the drama are plot, character, dialogue, theme, and setting.

Plot is a series of coherent and cohesive events in a literary work.

Porrine (1959: 61) defines plot as

“the sequence of incidents or events of which the story composed”.

In other words, plot is ordered steps to tell the story, in which each step has a tied relation with the others.

The order of conventional plot according to Porrine (Koesnosoebroto: 1980) starts with an introduction. Introduction gives earlier description about the condition of the whole story. The second step is to create a point of attack. It initiates the action of the characters who are involving conflict with themselves, others and nature or social forces. In this time, the problem starts to appear slowly. After the problem has appears in the drama, the writer will create a situation, which is called complication. It is the time when the problem is more difficult to solve. The most important step to attract the readers is giving a

climax. It presents the apex of the main character struggle to solve the problem. After this step, the plot will be cooling down. Therefore, the writer will offer resolution. It settles the outcome of the conflict. After all the steps above, now it comes to the conclusion. It is the time when the story ends because the problem has been solved.

To define the characterization is by observing moral quality of what the character says and does. Based on E. M. Foster (Koesnosobroto:1988), there are two types of character. The two types are flat character and round character. A flat character is built around a single idea or quality. It is represented in an outline and without much individualizing detail. A round character is complex in temperament and motivation. It is represented with subtle particularities.

Dialogue becomes a main feature of drama since the writer of drama has given much attention to characters' conversation in opposing to daily life activities. Drama always uses a communicative language.

Viyante says that theme is an underlying concept of a story (Koesnosobroto: 761). Theme is one of the important aspects in drama or other literary works. Theme is an idea, which we can find in the drama insight.

An incident always has a place and a time, which follow the accident. It is what we call as a setting or background. Connolly, cited by Koesnosobroto (1988: 79), describes that setting is a sense of the time, place, and concrete situation as the web of environment in which the characters spin out their destinies. Setting has to integrate with the plot and characters.

2.6 Oscar Wilde and His Drama

2.6.1 Oscar Wilde

Oscar Wilde is a great writer with great works. His life began with pleasure and ended with sorrow. He was born on October 16, 1854 in Dublin. His mother Lady Jane Francesca Wilde (1820-1896) was a poet and journalist. His father was Sir William Wilde, an Irish antiquarian, gifted writer, and specialist in diseases of the eye and ear. In 1878 Wilde received his B.A. from Oxford University and in the same year he moved to London.

He worked as an art reviewer in 1881, lecturer in the United States and Canada and Britain along 1882 until 1884. His mother influenced his talent very much. During the middle of 1880s, he was a regular contributor for *Pall Mall Gazette* and *Dramatic View*. In 1884, Wilde married Constance Lloyd (died 1898), and to support his family, Wilde worked as an editor in *Woman's World* from 1887 to 1889. In 1888, he published *The Happy Prince and Other Tales*, fairy-stories written for his two sons. Wilde's marriage ended in 1893. A few years later, He had met Lord Alfred Douglas, an athlete and a poet, who became both his lover and his downfall.

Wilde's personal life was open to rumours. His years of triumph ended dramatically, when his intimate association with Alfred Douglas led to his trial on charges of homosexuality that was illegal in Britain. He was sentenced to two years of hard labour for the crime of sodomy. At the first time, Wilde was in Wandsworth prison, London, and then in Reading Gaol. In 1897, He wrote

"The Ballad of Reading Gaol", revealing his concern for inhumane prison conditions. In 1905, he wrote *De Profundis*, a dramatic monologue and autobiography, which was addressed to Alfred Douglas. At the age of 46 and in penniless condition, Wilde died of cerebral meningitis on November 30, 1900, in a cheap Paris hotel.

2.6.2 "A Florentine Tragedy"

"A Florentine Tragedy" is just one of Oscar Wilde's masterpieces. The drama is a fragment, a part of a trilogy drama. The complete work of the drama was lost since it had not been documented. Not much information we can get about the drama since only a few critics pays attention to the drama. However, A Florentine Tragedy is still an interesting drama.

CHAPTER III

METHOD OF INVESTIGATION

3.1 Object of the Study

The object of the study is a drama entitled *A Florentine Tragedy* written by Oscar Wilde. Actually, it is only a fragment of drama. The complete drama related to this literature is lost because it was not published. *A Florentine Tragedy* has 13 pages, quite enough long for a fragment. In this study, I will focus on domination in love.

3.2 Types of the Data

This final project will analyze domination in love. Since the object of this final project is a drama, the kinds of data will be taken in the form of words, phrases, sentences, dialogues or even prologues that we find in the drama.

3.3 Procedures of Collecting Data

The writer collects the data by applying some steps stated as followings:

- (1) Reading the drama is a very step in collecting data. The researcher reads the drama many times in regards to understand the topic of this study.

- (2) Identifying the data by underlining, bracketing, marking, and then numbering the data. For example: “What! The son of the great Lord of the Florence whose towers like shadows silvered by wandering moon.”
- (3) Inventorizing the data by listing the data into column in several variables. In order to make it easier, the writer use table to put the identified data in it. All of the data will be put in appendix 1. The table of the data just like below:

No	Number of datum	Datum	Form	Location	Explanation

- (4) Classifying the data based on the problems that will be answered. Classified data will be put in the table in appendix 2. The table will help us to answer the questions easily.
- (5) Analyzing the data. It means that the writer analyzes the selected data with its reasons why the data supports the determination problems. The complete analysis will be reported in chapter IV as the result of this study.

3.4 Role of the Researcher

The role of the researcher is as a data analyst. The researcher tries to analyze the domination in love found in the drama by using a deconstructive method. It also means that the researcher is a deconstructionist.

3.5 Approach of the Study

This analysis talks about hegemony, a social phenomena that happens in a real life. Further, hegemony in Oscar Wilde's drama *A Florentine Tragedy* implies between characters' behavior. Therefore, we use a socio-psychological approach in this analysis. This approach is the appropriate one to be used in the discussion. After that, we also use a deconstructive method to get a new interpretation about the drama.

3.6 Method and Procedure of Analyzing the Data

The purpose of research is to discover answer to question through the application of systematic procedures. In reporting the analysis, the writer uses a qualitative research with qualitative data in the form of description and identification of the text, such as words, phrases, idiom, sentences and dialogues. Berg in his book *Qualitative Research Methods*, states that qualitative research properly seeks answers to questions by examining various social setting and individuals' behaviour. It means that qualitative research is suitable with the approach used in this analysis. The approach, which is used in this analysis, is a socio-psychological approach. According to Huberman and Miles (1994:45), qualitative data is usually in the form of words rather than numbers. The qualitative data are sources of well-grounded, rich descriptions and explanations of processes in identifiable context of words, sentences, utterances and dialogues.

To answer the first and second problems, the writer uses this method below:

(1) Exposing

The writer exposes the data in order to reveal the problems.

(2) Interpreting

This activity refers to the writer in interpreting the meaning of problems including domination in love.

(3) Summarizing

In the final step, the writer draws some conclusion in order to answer the statement of the problems. In addition, some suggestions might be able to be presented.

Then, to answer the third problem, the writer uses a method that is advised by Wardoyo. There are three steps to deconstruct a text according to Wardoyo (2003).

(1) Locate an opposition

The first step is, to find which of the characters are in opposition with the other.

(2) Determine which member is privileged

The next step is, to decide which member is acceptably privileged in the text.

(3) Reverse and undermine the hierarchy

The final step is, to show that the hierarchy is just an arbitrary. In this third step, we will do a controversial interpretation that is rejected by most people. This step is the climax in answering question number three.

The analysis will take dialogues and other data that support the problem in order to make the analysis more accurate. Those procedures of analyzing data above will make the analysis become ordered and easier to do. And perhaps, it is also easy for readers to understand the analysis.

CHAPTER IV

DATA ANALYSIS

This chapter presents the analysis of the data. The chapter is divided into three subchapters that represent the three problems we will discuss. Thus, each subchapter will discuss each problem. The three subchapters are the existence of hegemony in love in the drama, the implementation of hegemony in love and the last subchapter is deconstructive analysis.

4.1 The Existence of Hegemony in Love in the Drama

It is a basic analysis to prove the existence of hegemony in love in the drama. Firstly, we will find out the data, which shows the existence of love. After that, we will describe hegemony in love itself. In this subchapter, the discussion uses three methods. The methods are exposing, interpreting, and summarizing.

4.1.1 The Summary of the Drama

Simone is a poor merchant who, with his luck, marries Bianca, a very beautiful woman. Guido is a prince in Florence. Guido is attracted to Bianca. Moreover, he begins to fall in love with Bianca. He starts to seduce Bianca. On the other side, Bianca is in a bad condition. At that time, she is not comfortable with the love she has. She feels that her husband's love is boring. She needs variations in

love. She gets a challenge through Guido's love. She plays with the fire. She accepts Guido's love. It is a way for her to run away from her depression.

The problem of the drama appears when Simone knows about Bianca's love affair with Guido. The climax of the drama shows a fighting between Simone and Guido. Unpredictably, in this fighting, Bianca supports Guido, her secret lover. She does it because her love to Simone is getting less. The resolution of the drama brings the victory of Simone. Finally, with his effort, Simone can kill Guido. Bianca ends the drama through his decision to come back to Simone.

4.1.2 The Existence of Love in the Drama

The drama itself tells about a triangle-love of the three characters, who are the only characters that appears in the drama. The three characters are Simone, Bianca, and Guido. Simone and Bianca are a couple of husband and wife. On the first page of the drama, there is Simone's dialogue that shows this fact.

(1) "**My good wife**, you come slowly, were it not better to run to meet your lord? ...". (datum no. 1)

The dialogue above is spoken by Guido to Bianca. Simone calls Bianca by using phrase of "my good wife". Still on the same page, there is also another phrase, which is used by Simone to call Bianca.

(2) "For I trust my honest wife, ..."
(Datum no. 3)

Simone always calls Bianca with phrases “wife”, either “good wife” or “honest wife”. Those phrases show that actually, Bianca is a wife of Simone. It is clear now that Bianca is a wife of Simone. And there must be a love between husband and wife. He shows his love by rejecting Guido’s ask. Guido asks him to give Bianca.

- (3) “What if I asked for white Bianca here?”
(Datum no. 8)

Simone rejects what Guido requires. He does not want to lose Bianca. He is a husband of Bianca. He loves Bianca very much. For him, Bianca is his life. His life does not mean anything without Bianca. Giving respect to the prince, Simone still uses polite rejection.

- (4) “You jest my lord, she is not worthy of so great prince. She is but made to keep the house and spin. Is it not so, good wife? It is so. Look! Your distaff waits for you. Sit down and spin. Women should not be idle in their home, for idle fingers make a thoughtless heart. Sit down I say.”
(Datum no. 9)

The dialogue has an implicit meaning that Simone loves Bianca. It reveals one of the hidden elements of love: attachment.

- (5) "**Attachment**" refers the powerful desire to be in the other's presence, to make physical contact, to be approved of, to be cared for.
(<http://www.love-detector.com/typesoflove.html>).

Simone wants Bianca to be always beside him. Simone does not want to be far from Bianca. It has been proved that Simone loves Bianca although he has never explicitly said that.

Guido is a prince, who loves Bianca although he knows that Bianca is married. He likes to be with Bianca. The dialogue below shows that Guido also shows an attachment.

(6) “And when your business bids you walk abroad, I will sit here and charm her loneliness. Lest she might sorrow for you overmuch.”

(Datum no. 5)

He makes an appointment to spend the time together with Bianca again. It seems that Guido has a fun with Bianca. He wants to be next to Bianca forever.

(7) “This common chapman wearies me with words. I must go hence. Tomorrow I will come. Tell me the hour.”

(Datum no. 12)

Guido also has a dear nickname for Bianca. He calls Bianca with phrase of “sweet Bianca”. He wishes that he could get Bianca’s heart.

(8) “Sweet Bianca, he is not worthy of your thought or mine. The man is but a very honest knave; full of fine phrases for life’s merchandise, selling most dear what he must hold must cheap, a windy brawler in a world of words. I never met so eloquent a fool.”

(Datum no. 11)

The other element of love is caring. Guido cares about Bianca so much. He will do anything to make Bianca happy. He will give everything to her. He will give all his prosperity to Bianca. Even, he will give his life.

(9) "**Caring**" is the willingness to sacrifice oneself for the sake of the other person.

(<http://www.love-detector.com/typesoflove.html>).

Guido will do anything for Bianca. His sacrifice is enough to show his care to Bianca. All the data above give interpretation about Guido’s love to Bianca.

The problem becomes complicated when Bianca gives a response to Guido's love. She gives a chance to Guido. She lets an affair happen. She invites Guido to come to her house again the next day. She also wants to spend her time with Guido. She cares too much about Guido.

(10) "Come with the youngest dawn."
(Datum no. 13.)

Bianca, who is a wife of Simone, begins to fall in love with Guido. Her care to Guido shows her feeling indirectly. She also directly tells Guido that she loves him. It shows that

(11) "As you will. You know that I am yours for love or death."
(Datum no. 14)

It begins to be a complicated love between the three characters. The love in the drama is a triangle love. All of the characters do not make a mistake. Love cannot be blamed.

On the last page of the drama, intimacy, which is the third element of love, is revealed. This is the intimacy between Simone and Bianca. Bianca praises Simone by saying:

(12) "Why did you not tell me you were so strong?"
(Datum no. 18)

Bianca's question makes Simone proud. He does not answer Bianca's question, but then Simone replies it by giving a question again.

(13) "Why did you not tell me you were so beautiful?"
(Datum no. 19)

That question makes Bianca be happy. She does not need to worry about the mistake she has done. She believes that Simone will not discuss it again. Finally, their act at the closing of the drama clearly shows their intimacy.

(14) Description of stage's situation: (he kisses her on the mouth)
(Datum no. 20)

So far, the discussion has shown the existence of love in the drama. The elements of love, which are found during the discussion, have proved it. The three elements are attachment, caring and intimacy. All of the elements exist in the drama.

The love that appears in the drama is a triangle-love between Simone, Bianca and Guido. Simone and Guido love Bianca. Bianca is a wife of Simone but she also loves Guido. Bianca's love to Guido is only a logical love. In http://www.links2love.com/science_of_love_types.htm, logical lover always selects the right person logically. And Bianca loves Guido because of his wealth. Simone and Guido have the same love to Bianca. The love is a companionate love. Still in http://www.links2love.com/science_of_love_types.htm, companionate love is comfortable, slowly developing, trusting, and committed relationship. The companionate lover enjoys the companionship and intimacy of a close friendship.

4.1.3 Hegemony in Love

This section will only identify hegemony in love whether it exists or not, without giving a detail description about the implementation of the hegemony itself. This section will just prepare a brief introduction about hegemony in love in the drama. A deep discussion will be discussed in the next subchapter.

Hegemony in love happens when the relation among the lovers begins imbalanced. One of them rises as a dominant side. In other words, he/she is the privileged. This section will analyze the hegemony in the relation of husband and wife, Simone and Bianca since this section will only expose the data that shows the hegemony in love without giving discussion about the implementation of hegemony. The consequence is the analysis puts Guido as the third person in this relation. In a structural analysis, Simone is seen as the privileged person. This section will prove it.

All of the characters in the drama have ambition to take control. It means that all of the characters try to create hegemony and they do not realize it. It is a stereotype that men always dominate women. By using their physical power, they make women obey what they say and give what they want. It usually works effectively. Based on the statement above, there is an assumption that Simone also dominates Bianca. In other words, Simone practices his hegemony over Bianca.

- (15) “My good wife, you come slowly, were it not better to run to meet your lord? Here take my cloak. Take this pack first.”
(Datum no. 1)

The dialogue above shows that Simone has a power to force Bianca to do whatever he says.

(16) “You jest my lord, she is not worthy of so great prince. She is but made to keep the house and spin. Is it not so, good wife? It is so. Look! Your distaff waits for you. Sit down and spin. Women should not be idle in their home, for idle fingers make a thoughtless heart. Sit down I say.”
(Datum no. 9)

The dialogue of Simone above shows how bad he treats Bianca. He treats her as a maid. The hegemony happens here is a type of decadent hegemony. Femia in her book *Gramsci's Political Thought: Hegemony, Consciousness, and the Revolutionary Process*, Gramsci defines decadent hegemony as a hegemony in which conflicts potentially happens anytime. In decadent hegemony the dominated side does not have the same perception with the dominant side. In this drama, Simone is faithful. He always loves Bianca. On the other hand, Bianca on one moment has a tendency to love another person. The drama shows that the unification of thought and mind between Simone and Bianca is not solid. The unification can be broken anytime. The discussion of this section ends here. How does domination in love work in the drama? The next subchapter will give a deep analysis of this problem. The next subchapter discusses how hegemony in love works in the drama.

4.2 The Implementation of Hegemony in Love

The existence of hegemony usually is not realized. The important thing we should realize is that the effect of the hegemony is real. From the effect, we can identify the hegemony. It is not easy to see the effect of the hegemony. Knowing the effect will make us easier to identify the hegemony.

As a man, Simone dominates Bianca easily. Moreover, he is a husband of Bianca. In a family, a husband is the leader of the family. Simone is a merchant.

- (17) “True, the hour is late, but we poor merchants toil both night and day.”
(Datum no. 6)

He is a responsible husband. Although he is poor, he earns his family by himself. As the person, who fulfills daily needs of his family, he has a power to organize his family. Bianca has no right to claim Simone’s intents. It is a form of the first category of hegemony. Gramsci says that the first category of hegemony is:

- (18) People may adapt since they are afraid of consequence if they do not make it. Here, conformity is got through repression and anxious sanction.
(Patria and Arief, 1999: 80).

Thus, hegemony works in the drama through Simone’s physical power.

When Bianca replies Guido’s love, the other implementation of hegemony also happens.

- (19) “As you will. You know that I am yours for love or death.”
(Datum no. 14)

By replying love of Bianca, Guido has controlled Bianca. Guido uses his wealth to show his hegemony to others. He offers Bianca everything.

(20) “Nay, fair Bianca, I will buy your robe, and all things that the honest merchant has, I will buy also. Princes must be ransomed. And fortunate are all high lords who fall into the white hands of so a fair a foe.”
(Datum no. 7)

The second problem has been answered by the explanation above. The explanation will support information to answer the problem number three. From the explanation above, it is clear that Simone and Guido are the ones who show hegemony over Bianca. The following discussion deals with a deconstructive analysis on the above hegemony.

4.3 Deconstructive Analysis

Based on Wardoyo (2003), there are three steps of deconstruction analysis. The three steps are: locate an apposition, determine which member is privileged, and reverse and undermine the hierarchy

4.3.1 Locate an Opposition

The first step of deconstructive analysis is locating the opposition. It is obvious that there is a conflict in the drama. It is more interesting to take man and woman than to take husband and wife as an apposition. In the drama, there are

two men who try to take Bianca as their love. Thus the apposition becomes men against woman.

- (21) “You jest my lord, she is not worthy of so great prince. She is but made to keep the house and spin. Is it not so, good wife? It is so. Look! Your distaff waits for you. Sit down and spin. Women should not be idle in their home, for idle fingers make a thoughtless heart. Sit down I say.”
(Datum no.9)

It is a crude description about Bianca that is said by Simone. The dialogue treats Bianca as an unworthy woman. Automatically, it hurts Bianca’s heart. From this moment, the conflict between Simone and Bianca is rising.

- (22) “How like a common chapman does he speak! I hate him, soul and body. Cowardice has set her pale seal on his brow. His hands whiter than poplar leaves in windy springs, shake with some palsy; and his stammering mouth blurts out a foolish froth of empty words. Like water from conduit.”
(Datum no. 10)

Bianca says the words above. She says that she hates her husband. The conflict between Simone and Bianca becomes more complicating.

The emotional conflict also happens between Guido and Bianca. It happens when Bianca still does what Simone tells.

- (23) “Bianca fetch my sword. Thrust back that stool and table. We must have an open circle to our match at arms.”
(Datum no. 15)

Guido is jealous when Bianca obeys her husband’s order. He does not think why Bianca still does the thing he hates.

4.3.2 Determine which Member is Privileged

After locating the opposition, the second step is determining which member is privileged. From the conflict between men and women, we have to find out which one of them is privileged.

In the conflict of the drama, the two men are fighting each other to get Bianca's love. The winner, surely, will take Bianca as his own. Thus, the result of the conflict is on both men's hands. Their decision will affect the ending of the conflict. Guido dominance is seen when Bianca gives response to his love. Bianca says to Guido:

(24) "As you will. You know that I am yours for love or death."
(Datum no. 14)

On the other hand, Simone dominance is seen when he gets Bianca to obey his words. One of Simone orders that is still obeyed by Bianca is to fetch Simone's sword.

(25) "Bianca fetch my sword. Thrust back that stool and table. We must have an open circle to our match at arms."
(Datum no.15)

Until now, we can conclude that men are the privileged members. Bianca, as a woman can do nothing to change the result of the finished conflict. Whatever the result of the fighting, Bianca has to accept it. She does not have power to influence the result of the conflict. From this point of view, it is clear that the both men are the privileged members. They have greater power than Bianca has.

4.3.3 Reverse and Undermine the Hierarchy

People have different view about their life. Having different view, they will have different goal. Different view and goal will influence the way they think. Because of that, they will take a different way in reaching their goal. The differences above often make a misunderstanding even conflict among them. Therefore, we cannot judge someone whether he is privileged or not without considering some reasons. We have to look from which point of view he lives his life. Those different points of view drive us to create different interpretation from the common one. Thus, it is very possible to reverse and undermine the hierarchy of opposition.

Simon and Guido do not realize that Bianca has power to dictate them. She wants other special things than just love. She feels bored with Simone's love, which she already has got. And then Guido appears. He is a prince of Florence. He is a very rich prince.

- (26) "What! **The son of the great Lord of the Florence** whose towers like shadows silvered by wandering moon."
(Datum no. 2)

The bold phrase shows who Guido is. In the dialogue, Guido is defined as the son of the great Lord of the Florence. It means that Guido is a prince. Other data supports this definition of Guido. The bold phrase below gives more explanation about Guido's identity.

- (27) "You jest my lord, she is not worthy of so **great prince**. She is but made to keep the house and spin. Is it not so, good wife? It is so. Look! Your distaff waits for you. Sit down and spin. Women should

not be idle in their home, for idle fingers make a thoughtless heart.
Sit down I say.”
(Datum no. 9)

Guido is blinded by Bianca’s beauty. He loves her very much. Her beauty always shines down on his life.

(28) “Your gracious lady, whose beauty is a lamp that pales the stars.”
(Datum no. 4)

Since he is very rich, Guido offers Bianca with his money and wealth.

Klein (1982: 88) states that people will act in a certain manner if we expect to receive a specific reward. Guido has proved Klein Statement.

(29) “Nay, fair Bianca, I will buy your robe, and all things that the honest merchant has, I will buy also. Princes must be ransomed. And fortunate are all high lords who fall into the white hands of so a fair a foe.”
(Datum no. 7)

Guido buys all things that Simone sells. He is very confident with his money. He is sure that Bianca will come back to his arm soon. It seems that Guido’s dream will come true. Bianca is very interested in all those glamour. In her mind, perhaps, wealth is what she looks for. It becomes very precious if love combines with wealth. There is no woman who will reject it. Needs for money is a physical need. By money, she can buy anything to enrich his life.

Bianca becomes unstable. One of the reasons is, that her husband is just a poor merchant. According to National Center for Health Statistic in *Statistic on Marriage and Divorce* (1989), wives are almost twice to initiate a divorce

than husbands. It might be because women often want something beyond their husband's prosperity. Bianca is one of them. She wants more than her husband gives to her. Her desire for material-need is increasing. Maslow, in his hierarchy of needs, puts biological needs include material needs in higher place than the needs of love (hawaii.hawaii.edu/intranet/committees/FacDevCom/guidebk/teachtip/maslow.htm - 9k).

Knowing that Bianca is attracted with what he has offered, Guido tries to seduce her. Unfairly, he advises her to leave Simone. He says that Simone is not suitable with her.

- (30) "Sweet Bianca, he is not worthy of your thought or mine. The man is but a very honest knave; full of fine phrases for life's merchandise, selling most dear what he must hold most cheap, a windy brawler in a world of words. I never met so eloquent a fool."
(Datum no. 11)

Simone does not let Guido take his wife. Simone comes with offering masculinity to Bianca. He fights with Guido bravely. Klein states that fighting is a means to get something.

- (31) However, successful intermale aggressive behaviour leads to dominance as well as the attainment of attractive an environmental reward. (Klein: 1982)

Guido's power of love transfers into a great physical power. He defeats Guido easily. Finally, he kills Guido by his hand. After Guido dies, Bianca turns her heart to her husband, Simone again.

(32) Simone rises and looks at Bianca. She comes towards him as one dazed with wonder and with outstretched arms.
(Datum no. 17)

She has realized that her husband also has the extraordinary things, which she has looked for. It is masculinity. He has proved to her that he is strong enough to protect her. And then, Bianca asks him a question. She asks:

(33) “Why did you not tell me you were so strong?”
(Datum no. 18)

We have seen that Bianca plays well in her hegemony role. She successfully transforms her weakness of physical power into a tremendous power of hegemony. By hegemony, she can control anything. Even she can control Simone and Guido. She uses love as a means of hegemony since she knows that love has an incomparable power. When Simone and Guido fight each other, she provokes them by telling to Guido to kill Simone.

(34) (to Guido) “Kill him! Kill him!”
(Datum no. 16)

After Simone kills Guido, Bianca pretends as if she has never wanted Simone to die. She does not have responsibility of what she has done before. She puts herself as if she were outside of the circumstance. And Simone does not blame her about the conflict she has made. Whatever mistakes she has done, she believes that no one will blame her. It is the climax of her hegemony. It can be said that the real privileged is Bianca. By now, the hierarchy has been

undermined and reversed. The analysis has shown that woman has greater power than we think. Actually, Miller agrees with this phenomenon. Miller believes that through increased self-determination, many women in family, which has already developed their skills, will have greater power (1986: 469). It should not shock us if finally we find woman hegemony in the drama. Bianca is one of the women who have the greater power. Her power manifests in her behaviour and words. By her those weapons, she can provoke situation to become better or worse. From the drama, we can know that woman hegemony can create a trouble. Even, it takes one's life. What a useless sacrifice. Love should give a better life not a death.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

We get some conclusions from the discussion in Chapter IV. It is true that hegemony in love exists in Oscar Wilde's drama "A Florentine Tragedy". We can know it after identifying some data that we have found from the text itself. Hegemony in love happens if one of the lovers is on privilege position. He or she always controls the situation. He or she makes decision that will influence their relationships. Fortunately, the decision makes their love become stronger.

With common interpretation, it can be seen easily that the man dominates the woman. With his power, he brings the woman back to his side. What he has done makes the woman have no power to stay away from him. He has competed with his rival to get the woman's love. By killing his rival, he gives no choice to the woman.

Deconstructive approach offers different interpretation than other approaches. By deconstruction analysis, we can know that the man actually is the dominated side. The woman is the real controller. She has great power, which is not realized by both men. With his power she makes the two men kill each other. In the end, she picks the winner as her partner in life.

5.2 Suggestion

There is a suggestion that can be derived from the analysis. As readers of any reading materials, we should develop our own critical thought and awareness towards the facts that is written by the writers. Using deconstruction approach is the right choice to develop our critical thought. The approach is able to give a different perception than a common interpretation. Deconstructive approach tries to find hidden facts in a text. Even, the writers themselves may not realize those hidden facts. The hidden facts drive us to create a new interpretation, different from the common one. Using deconstruction approach is seeing what other people have not seen. Deconstruction approach, absolutely, needs a very critical thought.

Another suggestion for the readers: we should not let any hegemony continues. Hegemony has many negative social effects. Hegemony is a social disease. Moreover, hegemony in love is the most dangerous hegemony since people who fall in love become blind. They can do the craziest things, which can endanger themselves and other people. The last suggestion is do not ever underestimate women. They have great power behind their weakness.

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APPENDIX 1

TABLE OF SELECTED DATA

No	Number of datum	Datum	Form	Location	Speaker
1	1	My good wife, you come slowly, were it not better to run to meet your lord? Here take my cloak. Take this pack first.	Dialogue	Page 1, line 1-2	Simone
2	2	What! The son of the great Lord of the Florence whose towers like shadows silvered by wandering moon	Phrase in a dialogue	Page 1, line 22-24	Simone
3	3	For I trust my honest wife	Phrase in a dialogue	Page 1, line 27	Simone
4	4	Your gracious lady, whose beauty is a lamp that pales the stars	Phrase in a dialogue	Page 1, line 31-32	Guido
5	5	And when your business bids you walk abroad, I will sit here and charm her loneliness. Lest she might sorrow for you overmuch.	Sentences in a dialogue	Page 2, line 2-4	Guido
6	6	True, the hour is late, but we poor merchants toil both night and day	Sentence in a dialogue	Page 2, line 24-25	Simone
7	7	Nay, fair Bianca, I will buy your robe, and all things that the honest merchant has, I will buy also. Princes must be ransomed. And fortunate are all high lords who fall into the white hands of so a fair a foe	Dialogue	Page 4, line 9-13	Guido
8	8	What if I asked for white Bianca here?	Dialogue	Page 5, line 16-17	Guido

9	9	You jest my lord, she is not worthy of so great prince. She is but made to keep the house and spin. Is it not so, good wife? It is so. Look! Your distaff waits for you. Sit down and spin. Women should not be idle in their home, for idle fingers make a thoughtless heart. Sit down I say.	Dialogue	Page 5, line 18-25	Guido
10	10	How like a common chapman does he speak! I hate him, soul and body. Cowardice has set her pale seal on his brow. His hands whiter than poplar leaves in windy springs, shake with some palsy; and his stammering mouth blurts out a foolish froth of empty words. Like water from conduit.	Dialogue	Page 7, line 17-23	Page 7, line 17-23
11	11	Sweet Bianca, he is not worthy of your thought or mine. The man is but a very honest knave; full of fine phrases for life's merchandise, selling most dear what he must hold must cheap, a windy brawler in a world of words. I never met so eloquent a fool.	Dialogue	Page 7, line 24-30	Guido
12	12	This common chapman wearies me with words. I must go hence. Tomorrow I will come. Tell me the hour.	Dialogue	Page 9, line 37-40	Guido

13	13	Come with the youngest dawn.	Dialogue	Page 9, line 41	Bianca
14	14	As you will. You know that I am yours for love or death.	Dialogue	Page 10, line 17-18	Bianca
15	15	Bianca fetch my sword. Thrust back that stool and table. We must have an open circle to our match at arms.	Dialogue	Page 12, line 13-15	Simone
16	16	Kill him! Kill him!	An order	Page 12 line 18 and line 33	Bianca to Guido
17	17	Simone rises and looks at Bianca. She comes towards him as one dazed with wonder and with outstretched arms.	Sentences	Page 13, line 28-29	Prologue (Description of stage's situation)
18	18	Why did you not tell me you were so strong?	Dialogue	Page 13, line 30-31	Bianca
19	19	Why did you not tell me you were so beautiful?	Dialogue	Page 13, line 32-33	Simone
20	20	(he kisses her on the mouth)	Sentence	Page 13, line 34	Prologue (Description of stage's situation)

APPENDIX 2

TABLE OF CLASSIFIED DATA

Classification	No	Number of Datum	Form of Datum
Data for answering question number one	1	1	A bold phrase in a dialogue
	2	3	A phrase
	3	8	Dialogue
	4	9	Dialogue
	5	5	Dialogue
	6	12	Dialogue
	7	11	Dialogue
	8	13	Dialogue
	9	14	Dialogue
	11	18	Dialogue
	12	19	Dialogue
	13	20	Prologue

Classification	No	Number of Datum	Form of Datum
Data for answering question number two	1	6	Dialogue
	2	14	Dialogue
	3	7	Dialogue

Classification	No	Number of Datum	Form of Datum
Data for answering question number three	1	9	Dialogue
	2	10	Dialogue
	3	15	Dialogue
	4	14	Dialogue
	5	20	Prologue
	6	2	A bold phrase in a dialogue
	7	9	Dialogue
	8	4	Dialogue
	9	7	Dialogue
	10	11	Dialogue
	11	16	Dialogue
	12	17	Prologue
	13	18	Dialogue

APPENDIX 3

TEXT OF DRAMA

“A FLORENTINE TRAGEDY” BY OSCAR WILDE

Enter the husband

Simone My good wife, you come solely, were it not better to run to meet your lord? Here, take my cloak. Take this pack first. 'tis heavy. I have sold nothing: save a furred robe unto the Cardinal's son, who hopes to wear it when his father dies, and hopes that will be soon. But who is this? Why you have here some friend. Some kinsman doubtless newly returned from foreign lands and fallen upon a house without a host to greet him? I crave your pardon, kinsman. For a house lacking a host is but an empty thing. And void of honour; a cup without its wine, a scabbard without a steel to keep it straight, a flowerless garden widowed of the sun. Again I crave your pardon, my sweet cousin.

Bianca this is no kinsman and no cousin neither.

Simone No kinsman and no cousin! You amaze me. Who is it then who with such courtly grace Deigns to accept our hospitalities?

Guido My name is Guido Bardi.

Simone What! The son of that great lord of Florence whose dim towers like shadows silvered by the wanderinfg moon. I see from out my casement every night! Sir Guido Bardi, you are welcome here, Twice welcome. For I trust my honest wife, Most honest if uncomely to the eye, Hath not with foolish chatterings wearied you, As is the wont of women.

Guido Your gracious lady, whose beauty is a lamp that pales the stars. I will come often to your simple house. And when your business bids you walk abroad I will sit here and charm her loneliness. Lest she might sorrow for your overmuch. What say you, good Simone?

Simone My noble lord, you bring me such high honour that my tongue like a slave's tongue is tied, and cannot say the word it would. Yet not to give you thanks were to be too unmannerly. So I thank you, from my heart's core. It is such things as these That knit a state together, when a prince so nobly born and such fair address, forgetting unjust fortune's differences, comes to an honest burgher's honest home as a most honest friend.

And yet my lord, I fear I am too bold. Some other night we trust that you will come here as a friend, Tonight you come to buy my merchandise. Is it not so? Silks, velvets, what you will, I doubt not but I have some

dainty wares Will woo your fancy. True the hour is late, but we poor merchants toil both night and day to make our scanty gains. The tolls are high, and every city levies its own toll, and prentices are unskilful, and wives even lack sense and cunning, though Bianca here has brought me a rich customer tonight. Is it not so, Bianca? But I waste time. Where is my pack? Where is my pack, I say? Open it, my good wife. Unloose the cords. Kneel down upon the floor. You are better so. Nay not that one, the other. Despatch, despatch! Buyers will grow impatient oftentimes. We dare not keep them waiting. Ay! 'tis that, Give it to me; with care. It is most costly. Touch it with care. And now, my noble lord-nay, pardon, I have here a Lucca damask, The very web of silver and the roses And then the roses! Are they not finely woven? I think the hillsides that best love the rose, At Bellosguardo ar at Fiesole, Throw no such blossoms on the lap of spring, Or if they do their blossoms droop and die. Such is the fate of all the dainty things. That dance in wind and water. Nature herself makes war on her own loneliness and slays her children like Medea. Nay, but, my lord, look closer still. Why in this damask here it is summer always, and no winter's tooth will ever blight these blossoms. For every ell I paid a piece of gold. Red gold, and good, the fruit of careful thrift.

Guido

Honest Simone,

enough, I pray you. I am well content. Tomorrow I will sent my servant to you who will pay twice your price.

Simone

My generous prince! I

kiss your hands. And now I do remember another treasure hidden in my house which you must see. It is a robe of state: Woven by a Venetian; the stuff, cut-velvet: The pattern, pomegranates: each separate seed wrought of a pearl: the collar all of pearls, as thick as months in summer streets at night, and whiter than the moons that madmen see through prison bars at morning. A male ruby burns like a lighted coal within the clasp. The Holy Father has not such a stone, Nor could the indies show a brother to it. The brooch itself is the most curios art, Cellini never made a fairer thing to please the great Lorenzo. You must wear it. There is none worthier in our city here, and it will suit you well. Upon one side a slim and horned satyr leaps in gold to catch some nymph of silver. Upon the other stands silence with a crystal in her hand, no bigger than the smallest ear of corn, that wavers at the passing of a bird. Would not this noble and most costly robe suit young Lord Guido well?

Nay but entreat him; he
will refuse you nothing, though the price be as a prince's
ransom. And your profit shall not be less than mine.

Bianca Am I your prentice?
Why should I chaffer for your velvet robe?

Guido Nay, fair Bianca, I will buy your robe, and all things that the
honest merchant has I will buy also. Princes must be ransomed
and fortunate are all high lords who fall into the white hands of
so fair a foe.

Simone I stand rebuked. But you will buy my wares? Will you not buy
them? Fifty thousand crowns would scarce repay me. But you,
my lord, shall have them for forty thousand. Is that price too
high? Name your own price. I have a curious fancy to see you in
this wonder of the loom amidst the noble ladies of the court, a
flower among flowers.

They say my lord.
These highborn dames do so your affect grace that where you go
they throng like flies around you, each seeking for your favour.

I have heard also of
husband that wear horns, and wear them bravely, a fashion most
fantastical.

Guido Simone, your reckless
tongue needs curbing; and besides, you do forget this gracious
lady here whose delicate ears are surely attuned to such coarse
music.

Simone true: I had forgotten nor will offend again. Yet, my sweet lord,
you'll buy the robe of state. Will you not buy it? But forty
thousand crowns. 'Tis but a trifle, to one who is Giovanni
Bardi's heir.

Guido Settle this thing tomorrow with my steward Antonio Costa. He
will come to you. And you will have a hundred thousand crowns
that will for all time, and in every thing my house contains is
yours, and only yours.

Simone a hundred thousand!
My brain is dazed. I will be richer far than all the other
merchants. I will buy a vineyards, and lands, and gardens. Every
loom from Milan down to Sicily shall be mine, and mine the
pearls that the Arabian seas store in their silent caverns.

Generous prince, this
night will shall prove the herald of my love, which is so great
that whatsoe'er you ask it will be denied you.

Guido What if asked for white
Bianca here?

Guido Oh! We are weary of that king of France, who never comes, but ever talks of coming. What are these things to me? There are other things closer, and of more important, good Simone.

Bianca **(to Simone)** I think you must tire our most gracious guest. What is the king of France to us? As much as are you English merchants with their wool. [...]

Simone Is it so then? Is all this mighty world there are times when the great universe like cloth in some unskilful dyer's vat shrivels into a hand's-breadth, and perchance that time is now? Well! Let that time be now. Let this mean room be as the mighty stage whereon kings die, and our ignoble lives become the stakes God plays for.

I do not know why I speak thus. My ride has wearied me. And my horse stumbled thrice, which is an omen that bodes not good to any.

Alas! My lord, how poor a bargain is this life of man, and in how mean a market are we sold! When we are born our mothers weep, but when we die there is no weep for us. No, Not one.

(passes to back of stage)

Bianca how like a chapman does he speak! I hate him, soul and body. Cowardice has set her pale seal on his brow. His hands whiter than poplar leaves in windy springs, shake with some pald\sy; and his stammering mouth blurts out a foolish froth of empty words like water from a conduit.

Guido Sweet Bianca, he is not worthy of your thought or mine. The man is but a very honest knave full of fine phrases for life merchandise, selling most dear what he must hold most cheap, a windy brawler in a world of words. I never met so eloquent fool.

Bianca Oh, would that death might take him where he stands!

Simone **(turning around)**

Who spake of death? Let no one speak of death. What should Death do in such a merry house, with but a wife, a husband, and a friend to give it greeting? Let Death go to houses where there are vile, adulterous things, chaste wives who grow weary of their noble lords, draw back the curtains of their marriage beds, and polluted and dishonoured sheets feed some unlawful lust. Ay! 'tis so-but wisdom comes with winters. My hair grows grey, and youth has left my body. Enough of that. Tonight is a ripe of pleasure, and indeed, I would be merry, as beseems a host who finds a gracious and unlooked-for guest waiting to greet him. (Takes up a lute) but what is this, my lord? Why, you have

brought a lute play to us. Oh! Play, sweet prince. And, if I am bold, pardon, but play.

Guido I will not play tonight.

Some other night, Simone.
(To Bianca) you and I together, with no listeners but the stars, or the more jealous moon.

Simone Nay, but my lord! Nay, but I beseech you. For I have heard that by the simple fingering of string, or delicate breath breathed along hollowed reeds, or blown into cold mouths of cunning bronze, these who are curious in this art can draw poor souls from prison-houses. I have heard also how such strange magic lurks within this shells and innocence puts vine -leaves in her hair, and wantons like a maenad. Let that pass. Your lute I know is chaste. And therefore play: Ravish my ears with some sweet melody; my soul is in a prison-house, and needs music to cure its madness. Good Bianca, entreat our guest to play.

Bianca Be not afraid. Our well-loved guest will choose his place and moment;: that moment is not now. You weary him with your uncouth insistence.

Guido Honest Simone, some other night. Tonight I am content with the low music of Bianca's voice, who, when she speaks, charms the too amorous air and makes the reeling earth stand still, or fix his cycle around his beauty.

Simone You flatter her. She has her virtues as most women have, if you will not draw melodies from your lute to charm my moody and o'er-troubled soul, you will drink with at least? **(see table)** your place is laid. Fetch my stool, Bianca. Close the shutters. Set the great bar across. I would not have the curious world with its small prying eyes to peer our upon our pleasure.

Now, my lord, give us a toast from a full brimming cup. **(starts back)** What is this stain upon the cloth? It looks as purple as a wound upon Christ's side. Wine merely is it? I have heard it said when wine is spilt blood is spilt also, but that's a foolish tale.

My lord, I trust my grape is to your liking? The wine of Naples is fiery like its mountains. Our Tuscan vineyards yield a more wholesome juice.

Guido I like it well, honest
 Simone; and, with your good leave, will toast the fair Bianca
 when her lips have like red rose-leaves floated on this cup and
 left its vintage sweeter. Taste, Bianca. (**Bianca Drinks**)
 Oh, all the honey of Hyblean bees, matched with this draught
 were bitter! Good Simone, you do not share the feast.

Simone it is strange, my lord, I
 cannot eat or drink with you tonight. Some humour, or some
 fever in my blood, at other seasons temperate, or some thought
 that like an adder creeps from point to point, that like a madman
 crawls from cell to cell, poisons my palate and makes appetite a
 loathing, not a longing. (**goes aside**)

Guido sweet Bianca, this
 common chapman wearies me with words. I must go hence.
 Tomorrow I will come. Tell me the hour.

Bianca come with the youngest
 dawn!

Guido mine image, as in mirrors. Dear Bianca, thought it be but a
 shadow, keep me there, nor gaze at anything that does not show
 some symbol of my semblance. I am jealous of what your vision
 feasts on.

Bianca oh! Be sure your image
 will be with me always. Dear, love can translate the very
 meanest thing into a sign of sweet remembrances. But come
 before the lark with its shrill song has waked a world of
 dreamers. I will stand upon the balcony.

Guido and by a ladder
 wrought out of scarlet silk and sewn with pearls will come to
 meet me. White foot after foot, like a snow upon a rose-tree.

Bianca as you will. You know
 that I am yours for love or death.

Guido Simone, I must go to mine house.

Simone So soon? Why should you? The great Duomo's bell has not yet
 tolled its midnight, and the watchmen, who with their hollow
 horns mock the pale moon, lie drowsy in their towers. Stay a
 while. I fear we may not see you here again, and that fear
 saddens my too simple heart.

Guido Be no afraid, Simone. I will stand most constant in my
 friendship. But tonight I go to mine own home, and that at once.
 Tomorrow sweet Bianca.

Simone well, well, so be it. I
 would have wished for fuller converse with you, my new friend,
 my honourable guest, but that it seems may not be and besides, I

do not doubt for your father waits for you, wearying for voice or footstep. You, I think, are his one child? He has no other child. You are the gracious pillar of his house, that flower of a garden full of weeds. Your father's nephews do not love him well. So run folk's tongues in Florence. I meant but that; but that is but the chatter of a town where women talk too much.

Good night, my lord. Fetch a pine torch, Bianca. The old staircase is full of pitfalls, and the churlish moon grows, like a miser, niggard of her beams, and hides her face behind muslin mask as harlots do when they go forth to snare some wretched soul in sin. Now, I will get your cloak and sword. Nay, pardon, my good lord, it is but meet that I should wait on you who have so honoured my poor burgher's house, drunk of my wine, and broken bread, and made yourself a sweet familiar. Oftentimes my wife and I will talk of this fair night and its great issues.

Why, what a sword is this! Ferrara's temper, pliant as a snake, and deadlier, I doubt not. With such steel one need fear nothing in the moil of life. I never touched so delicate a blade. I have a sword too, somewhat rusted now. We men of peace are taught humility, and to bear many burdens on our backs, and not to murmur at unjust word, and to endure unjust indignities. We are taught that and, like the patient Jew, find profit in our pain

Yet I remember How once upon the road to Padua. A robber sought to take my packhorse from me; I slit his throat and left him. I can bear Dishonour, public insult, many shames, Shrill scorn, and open contumely, but he Who filches from me something that is mine, Ay! Though it be the meanest trencher - plate. From which I feed mine appetite - oh! He Perils his soul and body in the theft and dies for his small sin. From what strange clay. We men are moulded. For you to cross your rapier against mine, in jest, or earnest?

Guido

Naught would please me better than to stand fronting you with naked blade in jest or earnest. Give me mine own sword. Fetch yours. Tonight will settle great issue whether the prince's or the merchant's steel is better tempered. Was not that your word? Fetch your own sword. Why do you tarry, sir?

Simone My lord, of all the gracious courtesies that you have showered on my barren house this is the highest.

Bianca, fetch my sword. Thrust back that stool and table. We must have an open circle for our match at arms, and good Bianca here shall hold the torch Lest what is but a jest grow serious.

Bianca (to Guido) Oh! Kill him, kill him!

Simone

Hold the torch, Bianca.

(they begin to fight)

have at you! Ah! Ha! Would you? (he is wounded by Guido)
A scratch, no more. The torch was in mine eyes. Do not look sad, Bianca. It is nothing. Your husband bleeds, 'tis nothing. Take a cloth, bind it about mine arm. Nay, not so tight. More softly, my good wife. And be not so sad, I pray you be not so sad. No: take it off. What matter if I bleed? (tears bandage off) again! Again! **(Simone disarms Guido)** My gentle lord, you see that I was right. My sword is better tempered, finer steel, but let us match our daggers.

Bianca

(to Guido)

kill him! Kill him!

Simone

Put out the torch, Bianca. **(Bianca puts out torch)**

Now, my good lord, now to the death of one, or both of us, Or all the three it may be. **(They fight)**

There and there.

Ah, devil! do I hold thee in my grip?

(Simone overpowers Guido and throws him down over table)

Guido waits for the ending of my father's line to fall upon our city.

Simone

Hush! Your father when he is childless will be happier. As for the state, I think our state of Florence needs no adulterous pilot at its helm. Your life would soil its lilies.

Guido

take off your hands.

Take off your damned hands. Loose me, I say!

Simone

Nay, you are caught in such a cunning vice that nothing will avail you, and your life narrowed into a single points of shame. Ends with that shame and ands most shamefully.

Guido

Oh! Let me have a priest before me die!

Simone

what wouldst thou have a priest for? Tell thy sins to Him who is most just, being pitiless, most pitiful being just. As for myself....

Guido

Oh! Help me, sweet Bianca! Help me, Bianca, thou knowest I am innocent of harm.

Simone What, is there life yet in those lying lips? Die like a dog with
 lolling tongue! Die! Die! And the dumb river shall receive your
 corse and wash it all unheeded to the sea.
Guido Lord Christ receive my wretched soul tonight! (he dies)
Simone Amen to that. Now for the other.

**Simone rises and looks at Bianca. She comes towards him as as one dazed
with wonder and with outstretched arms.**

Bianca		Why did you not tell
	me you were strong?	
Simone		Why did you not tell
	me you were beautiful?	
	mouth)	(He kisses her on the

CURTAIN