



**THE REBELLION AGAINST CONFORMITY**

**REFLECTED ON LOWRY'S *THE GIVER***

**a final project**

**submitted in partial fulfillment of the requirements**

**for the degree of *Sarjana Sastra* in English**

**by**

**Ibnu Aziz**

**2211412004**

**UNNES**

UNIVERSITAS NEGERI SEMARANG

**ENGLISH DEPARTMENT**

**FACULTY OF LANGUAGES AND ARTS**

**SEMARANG STATE UNIVERSITY**

**2016**

## APPROVAL

This final project was approved by the Board of Examination of the English Department of Faculty of Languages and Arts of Semarang State University on January 10, 2017.

### Board of Examination:

**1. Chairperson**

Prof. Dr. Muhammad Jazuli, M.Hum.  
NIP. 196107041988031003




**2. Secretary**

Galuh Kirana D.A., S.S., M.Pd.  
NIP. 197411042006042001



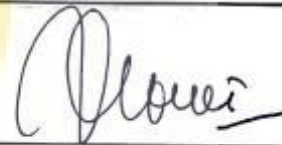
**3. First Examiner**

Dr. Rudi Hartono, S.S., M.Pd.  
NIP. 196909072002121001



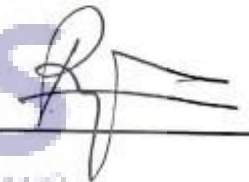
**4. Second Examiner as Second Advisor**

Novia Trisanti, S.Pd., M.Pd.  
NIP. 1976110620050102002



**5. Third Examiner as First Advisor**

Mohamad Ikhwan Rosyidi, S.S., M.A.  
NIP. 198012062009121001



Approved by

**Dean of Faculty of Languages and Arts**



Prof. Dr. Agus Nuryatin, M.Hum.  
NIP. 196008031989011001

## DECLARATION OF ORIGINALITY

I, Ibnu Aziz, hereby declare that this final project entitled the Rebellion against Conformity Reflected on Lowry's *The Giver* is my own work and has not been submitted in any form for another degree or diploma at any university or other institutes. Information derived from the published and unpublished work of other has been acknowledged in the text and a list of references is also given.

Semarang, January 10, 2017



Ibnu Aziz

SRN: 2211412004



**UNNES**  
UNIVERSITAS NEGERI SEMARANG

## ACKNOWLEDGEMENTS

Highest praise is bestowed to the Almighty and Merciful, Allah SWT, for His great blessing, grant, and mercies. Because of His guidance, I, as the researcher, was finally able to finish my final project entitled *The Rebellion against Conformity Reflected on Lowry's The Giver*.

First, my sincerest gratitude and appreciation is addressed to Mr. Ikhwan Rosyidi, S.S., M.A., as my first advisor for the patience guidance, enlightenment, encouragement, correction, and never-ended fruitful advices throughout the process of accomplishing my study, especially in completing my final project. I also give my deepest gratitude to Mrs. Novia Trisanti, S.Pd., M.Pd., as my second advisor for the advice and correction, which make my final project was perfectly done.

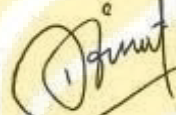
Second, I would also express my gratitude to Dr. Rudi Hartono, S.S., M.Pd., as the Head of English Department, and as my *Ligo* teacher, who always gives me supports, prayer, and suggestion to finish my study as soon as possible. Furthermore, I also express my gratitude to the all lecturers of the English Department for all the broad knowledge and experiences that had been given to me. Not to mention, I express my gratitude and appreciation to the staffs and librarian (Mas Chalim, Mba Anin, Mba Rini) for the help given to me to finish my final project.

Third, I would express to the most important parts of my life, my beloved mother, my brothers, and my sisters for their prayer, spirit, and supports to finish

my final project. The last but not the list, my special thank is addressed to all my friends especially English Literature students and my 'Kos GAB' mates for the endless supports and sharing whether or not it was related or unrelated to my final project.

This final project is still far from perfection. Therefore, I need some constructive suggestion to make it better. I hope that this final project will be useful for the readers and will become a reference for those who concern with this study.

Semarang, January 10, 2017



Ibnu Aziz



## ABSTRACT

Aziz, Ibnu. 2016. **The Rebellion against Conformity Reflected on Lowry's *The Giver***. Final Project. English Department. Faculty of Languages and Arts, Semarang State University. Advisor 1: Mohammad Ikhwan Rosyidi, S.S., M.A., Advisor 2: Novia Trisanti, S.Pd., M.Pd.

*Keywords: Rebellion, Conformity, Lois Lowry, The Giver*

Rebellion was a result of any individual who was unwilling to conform to the majority groups' beliefs called conformity. Rebellion was not always bad, but sometimes rebellion could bring goodness than badness. It, moreover, could be seen as something honorable and heroic. A literary work might portray a rebellion towards a society that seemed perfect, *The Giver* novel, for instance. *The Giver* showed a perfect place to live in which everything was under control creating a conformity. Therefore, this study aims to explain the conformity described in *The Giver* and to explain the rebellion against the conformity described in *The Giver*. This is a descriptive qualitative study using deconstruction approach by Jacques Derrida. By using *The Giver* novel, I collected the data relating to the conformity and rebellion before dividing them into episodes. Through the episodes, I obtained the binary oppositions. Then, I reversed and dismantled those binary oppositions to get interpretations. At last, the study concluded that: first, conformity was the results of the community going to the Sameness. The Sameness was the main purpose of the community making the community as the safest and most prosperous place to live for the citizens in which there were no lies; all of things were a truthful. Second, however, the Sameness was no more truthful. The absence of the memory made living in the community was obsolete and dangerous. The memory showed that the Sameness was a big conscious lie making the citizens did many terrible things without knowing what they did. That was why the memory needed to be shared to make them realized the terrible things they did and to uncover all lies of the Sameness.

## TABLE OF CONTENTS

COVER.....	i
APPROVAL.....	ii
DECLARATION OF ORIGINALITY .....	iii
ACKNOWLEDGEMENTS .....	iv
ABSTRACT.....	vi
TABLE OF CONTENTS.....	vii
LIST OF FIGURES .....	ix
LIST OF APPENDICES .....	x
CHAPTER I INTRODUCTION.....	1
1.1 Background of the Study.....	1
1.2 Reasons for Choosing the Topic .....	8
1.3 Research Questions .....	9
1.4 Purposes of the Study.....	9
1.5 Significance of the Study .....	9
1.6 Outline of the Research Report.....	10
CHAPTER II REVIEW OF RELATED LITERATURE .....	12
2.1 Previous of the Previous Study.....	12
2.2 Theoretical Background.....	18
2.2.1 Deconstruction.....	18
2.2.2 Lois Lowry.....	23
2.2.3 The Giver.....	24
2.3 Theoretical Framework .....	26
CHAPTER III RESEARCH METHODOLOGIES .....	28
3.1 Research Design.....	28
3.2 Object of the Study.....	28
3.2.1 Material Object.....	29
3.2.2 Formal Object.....	29
3.3 Roles of the Researcher.....	29

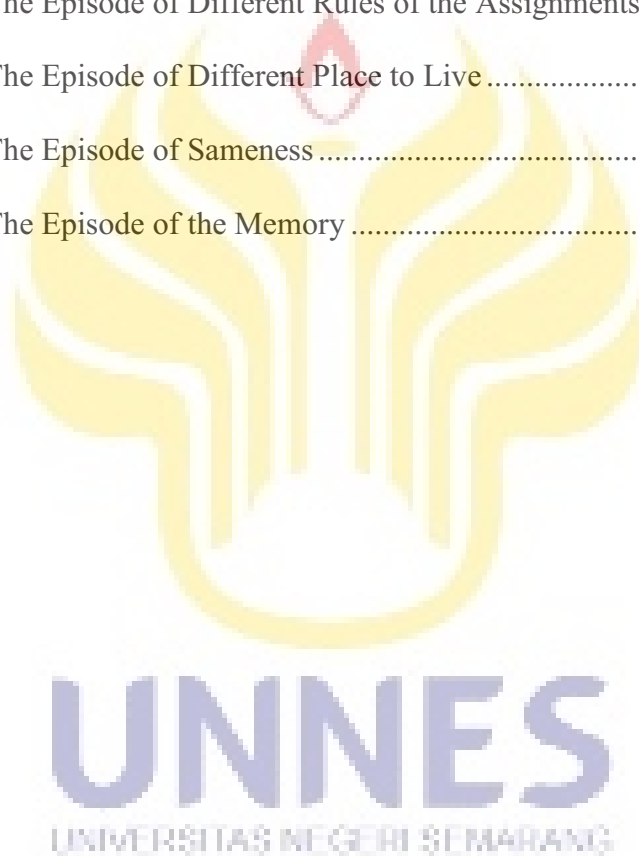
3.4	Type of Data.....	30
3.5	Procedure of Data Collection.....	30
3.6	Procedure of Data Analysis.....	30
CHAPTER IV FINDING AND DISCUSSION.....		32
4.1	The Conformity Described in Lowry's <i>The Giver</i> .....	32
4.1.1	Ruling.....	32
4.1.2	Different Characteristics.....	43
4.1.3	Different Rules of the Assignments.....	52
4.1.4	Different Place to Live.....	61
4.1.5	Sameness.....	65
4.1.6	The Memory.....	74
4.2	The Rebellion against the Conformity Reflected on Lowry's <i>The Giver</i> .....	82
CHAPTER V CONCLUSIONS AND SUGGESTIONS.....		97
5.1	Conclusions.....	97
5.2	Suggestions.....	98
REFERENCES.....		100
APPENDICES.....		102





## LIST OF FIGURES

Figure 2. 1 Theoretical Framework.....	27
Figure 4. 1 The Episode of Ruling.....	42
Figure 4. 2 The Episode of Different Characteristics .....	51
Figure 4. 3 The Episode of Different Rules of the Assignments .....	60
Figure 4. 4 The Episode of Different Place to Live.....	64
Figure 4. 5 The Episode of Sameness .....	73
Figure 4. 6 The Episode of the Memory .....	81



## LIST OF APPENDICES

Appendix 1: Episode of Ruling.....	102
Appendix 2: Episode of Different Characteristics .....	110
Appendix 3: Episode of Different Rules of the Assignments .....	116
Appendix 4: Episode of Different Place to Live.....	124
Appendix 5: Episode of Sameness.....	126
Appendix 6: Episode of the Memory.....	133
Appendix 7: Rebellion .....	142



# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

“Now think of it, as much as possible, if the Resident did not benefit directly from extortion and from the participation of society arbitrarily, the question arises: what, then, affects so many people, contrary to oath and duty, allows the abuse of such power take place without informing the government about it? And anyone who is thinking about this question must be very strange if you know that, where the abuse is realized by so quiet, as if this is a problem that is far above the reach or the human ability to cope. I will try to reveal the reason (Multatuli, 2008: 252-253).”

That was a quotation from *Max Havelaar* (2008) portraying Multatuli's rejection against Dutch colonialism in Indonesia. As a Dutch, he declined firmly the Dutch ruling system in which injustice, extortion, and colonization upon Indonesians were terribly happened. Multatuli, then, turned his attention to the phenomenon of hunger, suffering, and oppression experienced by indigenous people in the Dutch East Indies, especially in areas that he used to work. He opened the eyes of the public of the world, about how pangs of an oppression of colonialism.

It was similar with Iranian Revolution that drove into an Islamic Revolution. The Islamic Revolution referred to events involving the overthrow of Iran's monarchy under Shah Mohammad Reza Pahlavi, and its replacement with an Islamic republic under Ayatollah Khomeini, the leader of the revolution. The first major demonstrations against the Shah began in January 1978. Between August and December of 1978, strikes and demonstrations paralyzed the country. The Shah left Iran for exile in mid-January of 1979, and several million Iranians

filled the resulting power vacuum two weeks later when Ayatollah Khomeini returned to Tehran to a greeting. The royal regime collapsed shortly after that, on February 11, when guerrillas and rebel troops took to armed street fighting and overwhelmed any troops still loyal to the Shah. Iran voted, by national referendum, to become an Islamic Republic on April 1, 1979, and later approved a new theocratic constitution whereby Khomeini became Supreme Leader of the country in December 1979. The revolution was unusual and it created a lot of surprise throughout the world. It lacked many of the customary causes of revolution (defeat at war, a financial crisis, peasant rebellion, or disgruntled military); produced profound change at great speed; was massively popular; overthrew a regime heavily protected by a lavishly financed army and security service; and replaced a modernizing monarchy with a theocracy based on the Guardianship of the Islamic Jurists. Its outcome—an Islamic Republic “under the guidance of an 80-year old exiled religious scholar from Qom”—was, as one scholar put it, “clearly an occurrence that had to be explained (Raul, 2010).”

Those two acts of rebellions were normal, especially in such a regime. It happens because of the unsatisfactory feelings to the policies or regulations. As results, the groups or individual will confront to that regime either using violence or not. It is so-called rebellion. Rebellion is also a result of any individual who is unwilling to conform to the majority groups' beliefs called conformity. Conformity itself is defined as the act of matching attitudes, beliefs, and behaviors to group norms (McLeod, 2011). When the individuals display anti-conformity, which involves the taking of opinions that are opposite to the group, they can be

motivated by a need to rebel against the status quo instead of the need to be accurate in one's opinion. According to Morkevicius, there are two point of views of rebellion. On one hand, rebellion is viewed with a distrustful eye—as a disruptive, chaotic force that threatens to destroy the day-to-day order on which civilization is built. On the other hand, rebellion is perceived more optimistically—as a regenerative, creative force that can leave a better civilization in its wake (Morkevicius, 2013: 401). For many classical just war thinkers, however, rebels (even against tyrants) were inherently illegitimate actors. Althusius thus forbade private persons the right to use force against tyrants, except in personal self-defense—it being preferable to “flee to another place” than to resist (Althusius, n.d: 383). From the Enlightenment era, onward rebellion against unjust rule began to be seen not just as something permissible but possibly even as something honorable and heroic (Morkevicius, 2013: 405).

In a literary work, researchers may find some works, which portray a rebellion towards society. Those can sometimes be found in the dystopian novels in which the setting was in a futuristic, imagined universe in which oppressive societal control and the illusion of a perfect society are maintained through corporate, bureaucratic, technological, moral, or totalitarian control. The dystopian novels are so appealing to the young adult readers. The popularity of dystopian novels stem from the interest in rebellion and revolution, the very essence of many dystopian texts. The novels provide the possibility of social change in horrible, imagined societies, thus they bring ideas about social change into adolescent consciousness. The heroines or heroes are of different types in

various dystopian novels. One is the protagonist who intuitively feels something wrong with society and sets out to change it, believing that it is possible to overthrow the dictatorship, or merely escape from the misery. Another common form of protagonist is the high-standing, accepted hero, who is part of the Utopian perception of the dystopia, but eventually discovers or comes to understand how wrong society has become and either attempts to change it or destroy it (Mathichiparampil, 2016: 181-182). According to those explanations, here, there are three dystopian novels the writer found adopting the rebellion theme. They are *The Hunger Games* (2008) by Suzanne Collins, *Divergent* (2011) by Veronica Roth, and *The Giver* (1993) by Lois Lowry.

In Collins' *The Hunger Games* (2008), it was not Katniss' intent to rebel against the Capitol. Neither she nor any of her friends in District 12 had any love for the government. The Capitol had kept very tight control over all the Districts since an uprising in District 13, including forcing all remaining twelve Districts to send two teenagers each to the Hunger Games each year, a fight to the death for all except one champion. Katniss, at 16, was the breadwinner for her mother, her younger sister Prim and herself; her hunting and trading were what fed them. She had no time for active rebellion. When Prim was selected as District 12's female "tribute", Katniss volunteered instead in order to save Prim. Once in the Games, she simply tried to keep herself alive. When the possibility that both Katniss and Peeta could survive when the rules changed, she worked for that. The Capitol, again, changed the rules once Katniss and Peeta were the two remaining tributes. Katniss' strategy of threatening no winners, by both eating the poison berries,

worked. However, it made enemies of the Capitol. President Snow saw it as a deliberate ploy to disgrace the Capitol and himself, and saw Katniss as a rebellion that had to be destroyed.

In Roth's *Divergent* (2011), Tris learned that she was Divergent. She displayed an equal aptitude for three factions: Abnegation, Erudite, and Dauntless. She was told that Divergent was an "extremely dangerous" condition, and that she "should never share" the results of her test with anyone. In revealing her Divergence, the aptitude test forced her to know herself and her desires in order to choose the faction to which she believed she belonged. The act of choosing also led her to commit her first significant act of rebellion of the novel. She rebelled against her natal faction of Abnegation and joined Dauntless. This rebellious action did not lead her to develop a greater sense of her own subjectivity. Once she joined Dauntless, she was more concerned with fitting in than knowing herself. She did not behave rebelliously, however, as a way to assert her independence; she performed each of these acts as a way to cement her place within Dauntless. Her act of rebellion in *Divergent* actually put her at risk of being expelled from Dauntless and rendered *factionless*, which proved she was beginning to value her individual identity more than her communal one. *Divergent* concluded with the Dauntless and Abnegation factions nearly destroyed by the machinations of the Erudite. With her world in turmoil, she became increasingly willing to rebel against the faction system while simultaneously developing a sense of self that merged characteristics from multiple factions.

*The Giver* (1993) followed the life of Jonas, a twelve-year-old boy, who at first seemed to live a regular life in a peaceful society, nearing utopia where people were taken care of and there were no societal problems. As the story progressed though, the society appeared more and more dystopian as the main goal of the society is revealed, “Sameness”. To achieve this state where nothing stood out, the society had erased all memories of the past and removed external sources of differences such as physical distinction and colors through genetic and scientific engineering. To maintain this artificial state of “Sameness”, the society had instituted a strict system of control, surveillance, and punishments. The inhabitants of the community were constantly observed and controlled in every aspect of their lives: the Committee assigned jobs, housing, wives, husbands and children, sexual desires were suppressed with daily medication and if found breaking any laws and regulations, people were simply “released” as punishment. In addition, there is something important that makes the writer chooses this novel in this research compared to those two novels above. The focal point of career anxiety that appears in this novel is the choices; personal choices inherently speak to one’s individuality and the formation of a unique personal identity. As Lowry highlighted in her Newberry acceptance speech in 1994 that her novel was centered around issue of choice and she ultimately argued for the necessity of individual choices:

“The man that I named The Giver passed along to the boy knowledge, history, memories, color, pain, laughter, love and truth. Every time you place a book in the hands of a child, you do the same thing. It is risky but each time a child opens a book, he pushes open the gate that separates him from *Elsewhere*. It gives him choice. It gives him freedom. Those are magnificent, wonderfully unsafe things.”



In *The Giver*, the choices are eliminated. It is not like in the two novels above in which the main characters have the choices to determine their life although it drives them into rebellion. However, in *The Giver*, the necessity to choose a particular choice evokes anxiety. One may not have one particular, strong interest to pursue; one may primarily be economically driven, a person may fear of choosing the “wrong” choice. Although Lowry states that choices are “risky” and can be “unsafe,” she proclaims that those choices are “wonderfully” dangerous. Through creating a fictional world in which individual choices do not exist, Lowry suggests that making choice obsolete will not expel anxieties but instead it will eliminate beautiful and necessary parts of life, such as history, memories, color, pain, love and truth. Although eliminating individual choice might remove some of the anxiety evoked from needing to choose the “correct” choice, the consequences of eliminating that choices are too high. Therefore, this is the reason why the writer chose *The Giver* novel.

There are two scholars had been conducting researches about *The Giver* novel. They are Fran Haley that conducted research entitled *From Shadow-Lands to Elsewhere and Beyond: Religious Imagery and Adult Attempts to Colonize Childhood* (2008) and Carter F. Hanson that conducted research entitled *The Utopian Function of Memory in Lois Lowry's The Giver* (2009). According to Haley, she stated that *The Giver* opened for personal interpretation certainly reflected today's respect for multiculturalism and diversity, especially relating to Christianity. In addition, Hanson stated that whatever utopian hope resides in the ending, it was memory, the novel's one real agent of change, which made it

possible. He studied how the memories lead to the utopian desire that made the main character started to approach the future. Those two studies are different from what the writer will be investigated. The upraised topic here has not yet been conducted before.

In this study, the writer would like to analyze the rebellion against conformity reflected on *The Giver* novel by using deconstruction approach by Derrida (1966). Deconstruction offers a strategy to reinterpret a previous result of settled interpretation. When beginning the interpretative process, deconstructionists seek the binary oppositions at work in the text itself and reverse them. By reversing these hierarchies, deconstructionists wish to challenge the fixed views assumed by such hierarchies and the values associated with such rigid beliefs. It will allow the deconstructionists to see a text from exciting new perspectives that have never before recognized (Bressler, 1998: 130). In order to discover what kinds of rebellion on the novel, the writer has to discover the conformity of the community through the binary oppositions at first. The binary oppositions are obtained through episodes that had been divided into fragment. At last, the writer reverses those binary oppositions to get new interpretations of the novel relating to the topic.

## **1.2 Reasons for Choosing the Topic**

There are several reasons why I choose Lois Lowry's *The Giver* to be discussed in this study. The reasons are stated below:

1. *The Giver* reflects the social phenomena in which rebellions are not always bad and instead, it can lead us into better changes.

2. Scholars studied the dystopian novels for years because of their uniqueness themes that raised rebellion and revolution in such a perfect society.
3. The conformity of the community in this novel in which sameness, rigidity and well-ordered reign become something common is interesting to be studied.
4. The absence of individual choices in *The Giver* is intriguing since Lowry stated that choices were risky and unsafe. While in our life, the choices are ours.

### **1.3 Research Questions**

In this research, the writer limits the discussion of the novel by focusing on the following problems:

1. How is conformity described in Lowry's *The Giver*?
2. How is the rebellion against the conformity reflected on Lowry's *The Giver*?

### **1.4 Purposes of the Study**

Based on the research questions above, this study will be aimed as follows:

1. To explain the conformity described in Lowry's *The Giver*.
2. To explain the rebellion against the conformity reflected on Lowry's *The Giver*.

### **1.5 Significance of the Study**

In this research, there are significances for readers, literature critics, and the researcher. For readers, this study provides an interpretation of *The Giver* novel, which may broaden the readers' view that rebellion is not always bad. For the field of literary critics, this research is expected to develop the study of literature

in science fiction novel and its representation to the life of culture and society. It is also hoped that this research can be a reference for those who are interested in conducting a research with the same topic. The last, for the researcher, it is hoped that this research can escalate the researcher's knowledge about literature and culture.

### **1.6 Outline of the Research Report**

This final project will be structurally organized into chapters and subchapters.

There are five chapters. Each chapter will discuss different matters as follows:

Chapter one presents the introduction, which consists of six subchapters: background of the study, reasons for choosing the topic, research questions, purposes of the study, significance of the study, and outline of the study.

Chapter two presents the review of related literature, which consists of three subchapters. The first is the previous studies discussing about *The Giver*, which was conducted by some scholars. The second is the theoretical background explaining about the theory the writer uses to investigate the object of the study. The third is the theoretical framework explaining how the theory applied in analyzing and answering the research problems.

Chapter three presents the research methodology. This chapter consists of five subchapters. The first is the object of the study, which gives information about *The Giver* novel; the second is the roles of researcher; the third is type of data; the fourth is procedures of collecting data; and the fifth is procedures of analyzing data.

Chapter four presents the findings and discussion. This chapter provides the analysis of the novel and the answers of the questions stated in the research questions.

Chapter five presents the conclusion and some suggestion dealing with the subject matter of the final project.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter presents the theory underlying the topic of the study. It consists of three subchapters. They are review of the previous studies, theoretical background, and theoretical framework.

#### 2.1 Previous of the Previous Study

In this subchapter, I present the review of two studies that I use as my references for my research. The first research is an essay conducted by Haley from The East Carolina University entitled *From Shadow-Lands to Elsewhere and Beyond: Religious Imagery and Adult Attempts to Colonize Childhood* (2008) and the second research is an essay conducted by Hanson from The University of Texas entitled *The Utopian Function of Memory in Lois Lowry's The Giver* (2009).

The first is an essay conducted by Haley (2008). She stated that *The Giver* was concluded with images that invoked an inherently Christian interpretation. Jonas' destination was *Elsewhere*, a nearly place which lied somewhere far beyond the periphery of the world he knew. He had seen only in the memories The Giver had transmitted to him. *Elsewhere* had snow, sled, colored lights that twinkled on the trees inside of houses, and family – even the youngest reader would instantly recognize the symbol of Christmas. Lowry happened to have given Jonas' adoptive brother Gabriel the same name as angel who announced the coming of Christ, but she sought to capture the warm feeling and significance of

family at Christmas rather than focusing on the original meaning of the holiday itself.

According to her, the most intriguing question about *The Giver* was whether Jonas and Gabriel died in order to reach *Elsewhere* which was linked with the death throughout the entire novel. Jonas was horrified when he discovered that his community was euthanasia – babies that did not grow and develop within a given period were systematically murdered by lethal injection, as were elderly and people who exhibited even the slightest bit of aberrant behavior. From the outset of the novel that meant of selective execution had been camouflaged by the benign phrase “being released” and Jonas understood that people who were “released” were sent to *Elsewhere* and never returned. Note that at the novel, Jonas and the baby were succumbing to starvation and Jonas lost his consciousness as the sled took its final downhill slid into *Elsewhere*. For the first time, Jonas heard music and people singing, which could be easily be construed as that of heavenly host, given Lowry’s use of Christmas symbolism to describe *Elsewhere*.

Furthermore, Jonas could be viewed as a Christ figure. Like young Jesus in the Temple (Luke 2:49), Jonas began to recognize his true life’s mission at the age of twelve. He was willing to leave his community for *Elsewhere*, knowing that there was no return. The name Jonas was of Biblical derivation; in some version of the Bible, the name Jonas was interchangeable with the name Jonah, the reluctant Old Testament prophet whom God sent with a message of salvation to the people of Nineveh. Like Jonah, Jonas was initially reluctant to accept the

role assigned to him. Jonas did not choose to be Receiver any more Jonah chose to go Nineveh and preached repentance. Both Jonah and Jonas were individual catalyst of change for the greater good of a community, only Lowry's Jonas came to accept and valued the mission he had been given. In that regard, Jonas was once again reminiscent of Jesus, who compared his own life and mission of salvation to Jonah's (Matthew 12:39-41; 16:4; Luke 11:29-32). Jonas was Hebrew for "dove," the biblical symbol of peace, and Jesus was referred to as the Prince of Peace (Isaiah 9:6). She thought that it was interesting to note that Lowry employed overtly Biblical names for major male figures in *The Giver*.

She also stated whether or not Lowry's protagonist was based on Jonah or Jesus, the case for *Elsewhere* being Heaven evaporated in light of Lowry's subsequent, unplanned writing of two companion novels to *The Giver*. Despite the possibility, that Jonas might be alive and well in *Gathering Blue* and that he and Gabriel resurfaced in *The Messenger*, on its individual merit and with its Christian imagery, *The Giver* would continue to lead more than a few readers to speculate that Jonas and Gabriel died and *Elsewhere* represented the afterlife. Lowry's resistance to having the imagery pigeonholed actually enabled the Christian interpretation that she preferred to downplay. Although Lowry had taken great pains not to colonize the children with the particular religious beliefs by encouraging them to "read in" whatever meaning they chose, her ambiguous endings did not lend any credibility that contemporary authors got the point of the story across better than classic authors did.



In the conclusion, she stated that *The Giver* opened for personal interpretation certainly reflected today's respect for multiculturalism and diversity, but Lowry's indirectness ultimately spawned uncertainty and confusion for readers who wanted to know what the story meant.

The second was an essay conducted by Hanson (2009). He stated that the central to *The Giver's* dystopian ambiguity between the poles of utopia and anti-utopia was its treatment of memory. His essay aimed to elucidate Lowry's treatment of memory by utilizing the utopian theory of Marxist philosopher Ernst Bloch (1885-1977), whose influential thinking about the relationship between memories and not yet of Utopian lent analytical clarity to Lowry's provocative but highly figurative and unscientific explanation how memory worked in the novel. He argued that Lowry's method of transmitting memory from Giver to Receiver, the point at which the narrative moved from science fiction into fantasy, could be read as a dramatization of Bloch's utopian concepts of recognition (*anagnorisis*) and the Not-Yet-Conscious, a reading which demonstrated that memory, historical awareness and hope could be harnessed to bring about resistance and significant change. By privileging memory as the novel's one meant of anticipating an alternate better existence, which was the hope embodied in Bloch's Not-Yet-Conscious, Lowry made memory both the source of potential transformative change and of the novel's final moment of possible utopian realization.

In 1516, Thomas More's Utopians lived in a highly regimented and disciplinary society, but they enjoyed civil order, were well fed, had good medical care, and worked six-hour days. According to More's citation, Hanson (2009)

stated that Lowry's society in *The Giver* certainly did not fit the "easy-going paradise" model of Utopia, as in William Morris's *News from Nowhere* (1890), but that could be reasonably examined as utopian in the sense of More Intended. Like the Utopians, Lowry's citizens enjoyed absolute stability, safety, and freedom from any material want. In both societies, community elders made many decisions. Wrongdoers were punished through forms of banishment either slavery or 'release,' levels of general satisfaction, civic participation and communal responsibility were high in each society. In narrative terms, *The Giver* also resembled tradition literary utopias in which that was not satirical.

He considered *The Giver* dystopian instead of utopian in spite of the absence of satire could be attributed to several factors. First, Lowry's narrative tone was far more detached than Raphael Hythloday's enthusiastic account of his visit to Utopia, and both Jonas (once he became the new Receiver) and the Giver expressed severe dissatisfaction with their society. Second, Lowry also took measures of social control a step further than More. Where Utopians were obliged to work as farmers in two-year shifts, Lowry's citizens had their entire life's work and even marital status decided by the Committee of Elders. Where elderly and infirm Utopians were encouraged but not forced, to commit suicide, the Old in Jonas' community were euthanized without their knowledge or consent. The most important difference in the perception of those texts was the historical conditions in which they were written.

He also stated that the lack of individual and collective memory found in Lowry's novel was a prominent motif utopian and dystopian literature. Lowry

showed that living without a past and its accompanying pain numbed emotional capacity and creates a citizenry with only childlike levels of awareness. Lowry thus posited memory both as critical to full human development, and through Jonas' apprenticeship with the Giver, as the novel's one source of utopian impulse for different future.

He believed Lowry's ambiguous treatment of memory could most usefully be understood as an enactment of Marxist philosopher of utopia Ernst Bloch's concept of anticipatory consciousness, and as a vivid illustration of the importance of Bloch's distinction between memories as recognition (*anamnorsis*) versus memory as recollection (*anamnesis*). In *The Giver*, memory lead directly to utopian desire because it was only by unlocking the past that Jonas could start to complete the future. The fact that Jonas received memories of the distant past as his own lived experiences meant that in a sense he had many lifetimes of experience with which to approach the future. *The Giver* certainly endorsed the valued of the past over the values of Sameness, but he argued that Lowry did not intend just to recuperate twentieth-century western individualism. Rather, Lowry's treatment of memory as recognition indicated a forward utopian momentum.

In the conclusion, he stated that whatever utopian hope resides in the ending, it was memory, the novel's one real agent of change, which made it possible. As much as the novel focused on recovering the past as the means to achieving full humanity, Lowry also showed that memory was the primary utopian tool for opening up the future.

The essays above studied *The Giver* in the different objectives. Haley studied the novel by relating it to the Christianity while Hanson studied the novel in how the memories lead to the utopian desire that made the main character started to approach the future. According to those explanations, the research that the writer conducted is different from the research above. The research focuses on the rebellion of the main character towards the conformity of The Community and what kinds of conformity reflected on *The Giver* novel.

## **2.2 Theoretical Background**

This subchapter presents the theory used; deconstruction, the author's biography, and *The Giver* novel. This subchapter provides the theoretical review of this research.

### **2.2.1 Deconstruction**

"Deconstruction" is a term used to describe how to read a text (literature and philosophy) which is based on a pattern of Jacques Derrida's philosophical views. Derrida himself was influenced by the views of phenomenology (Heidegger) and skepticism (Nietzsche). This view claims against structuralism, which considers a legal text implies the whole structure in a certain language system. Deconstruction is referred to post-structuralism as it develops its theories based on the concepts of semiotic-structuralism Ferdinand de Saussure to oppose and undermine the concepts. It traces the concepts of classical structuralism up by the roots and remodel with a new outlook (Taum, 1997: 42).

This ideology was originally developed in France by a group of Tel Quel authors with pioneering figures such as Jacques Derrida and Julia Kristeva. Since

Derrida published three books in 1967 (*Grammatology*, *Writing and Deference*, and *Speech and Phenomena*) this ideology was wide developed. According to Derrida, all the language theories, practitioners use the language and traditions of Western culture, which is *Logocentric* (that is, put a *logo* or word as a principal) which is based on the belief of the presence of (Exist) a metaphysical. In the New Testament revealed, "In the beginning was the Word". The expression of these terms as if guarantees the existence of *Something*. Derrida calls it Fonocentrism (privileging phonemes or speech than writing). People then hunt for words rather than understanding (Taum, 1997: 43).

Derrida himself understood the sign as (trace) that do not have value and weight alone, but referring to something (an object) to another. Trace precedes the object, and causes something else. Therefore, we cannot possibly understand (Exist) because it was only an effect of the trace.

Featherstone (1993: 3-14) reveals that post-structuralism and postmodernism actually emerged as a reaction to structuralism and modernism. If the structuralists believe that, the effort was futile because the power of the unconscious history and language may not be controlled.

According to the poststructuralist, there is no static relationship between propositions with reality. Constant floating signifier is difficult to determine its relationship with the reference of extra-linguistic. The nature of meaning is unstable essentially. This discovery brings profound implications for theories of culture in general, which have built the systems of universal theory. Because of the signifier floats away from the sign and semiotic, which disrupt symbol

systems, post-structuralism dismantles and redefines the theories and values espoused over the years. The study focuses on nonliterary discourse seen as factors, which shape and make the process of social, historical, and unconsciously revealed in literary discourse (Taum, 1997: 43).

The classical structuralism considers the text as something round and intact. According to deconstruction concept, language is no longer a kind of window that is transparent to the original reality that has not been reworded. According to Derrida, there is no objective reality that can be reworded. Similarly, there is no language expression with a certain meaning. Language does not reflect reality but to create a reality.

Thus, the critic may not be plain in determining the "meaning" of a text. A text is a texture, which means composed of various pieces of thread. If we follow the thread, we would come to the erroneous conclusion, but if we follow all of them, we would not be able to determine the definitive meaning. We have to admit that literary criticism is unlikely to reach a way out; criticism leads to *aporia* (Greek: *aporia* means 'no way out'). By not showing the way out, a critic actually takes us into the bowels of the earth so that we do not know a way out. Deconstruction means the study of the traces of other texts; looking for influences of texts that once existed; researching the etymology of words used; then, trying to make the text that has been dismantled, drawn up a new text (Taum, 1997: 44).

Besides Derrida, there is another deconstructionist named Paul de Man. Through his book, *The Allegories of Reading* (1979: 124), he asserts that the deconstruction of the metaphor of knowledge into the metonymy of sensation is a

surface manifestation of a more inclusive deconstruction that reveals a metaleptic reversal of the categories of anteriority and posteriority, of "before" and "after." The "truth" of identity, which was to become established in the future that follows its formulation turns out to have always already existed as the past of its aberrant "position."

The text seems to assert this without question: it acts by denying the oneness and the sameness of things. However, in so doing it does not do what it claims to be entitled to do. The text does not simultaneously affirm and deny identity but it denies affirmation. This is not the same as to assert and to deny identity at the same time. The text deconstructs the authority of the principle of contradiction by showing that this principle is an act, but when it acts out this act, it fails to perform the deed to which the text owed its status as act (De Man, 1979: 125).

The deconstruction of thought as act also has a different rhetorical structure from that of consciousness: it is not based on metalepsis but on synecdoche. "Thinking," as epistemologists conceive of it, simply does not occur: it is a quite arbitrary fiction, arrived at by singling out one element from the process and eliminating all the rest, an artificial arrangement for the purpose of intelligibility." Whereas the subject results from an unwarranted reversal of cause and effect, the illusion of thought as action is the result of an equally illegitimate totalization from part to whole (De Man, 1979: 129).

The rhetorical structure of the figures concerns us less here than the outcome of their analysis: the text on the principle of identity established the



universality of the linguistic model as speech act, albeit by voiding it of epistemological authority and by demonstrating its inability to perform this very act. But the later text, in its turn, voids even this dubious assurance, for it puts in question not only that language can act rightly, but that it can be said to act at all (De Man, 1979: 129).

Considered as persuasion, rhetoric is performative but when considered as a system of tropes, it deconstructs its own performance. Rhetoric is a text in that it allows for two incompatible, mutually self-destructive points of view, and therefore puts an insurmountable obstacle in the way of any reading or understanding. The *aporia* between performative and constative language is merely a version of the *aporia* between trope and persuasion that both generates and paralyzes rhetoric and thus gives it the appearance of a history (De Man, 1979: 131).

If the critique of metaphysics is structured as an *aporia* between performative and constative language, this is the same as saying that it is structured as rhetoric. In addition, since, if one wants to conserve the term "literature," one should not hesitate to assimilate it with rhetoric, then it would follow that the deconstruction of metaphysics, or "philosophy," is an impossibility to the precise extent that it is "literary." This by no means resolves the problem of the relationship between literature and philosophy in Nietzsche, but it at least establishes a somewhat more reliable point of "reference" from which to ask the question (De Man, 1979: 131).



### ***2.2.2 Lois Lowry***

Lois Lowry was born on March 20, 1937, to Katharine and Robert Hammersberg. Her sister, Helen, was three when Lois was born; her brother, Jon, was born six years after Lois. Lowry's father was an army dentist, and his military career led the family all over the world. Lois was born in Honolulu, Hawaii, where she lived until she was three. Then the family moved to New York City for two years. When Robert Hammersberg was sent overseas during World War II, Lois, her mother, and her sister went to stay with her mother's parents at their home in Carlisle, Pennsylvania. That was where her brother was born. Seven years later, the family went to join her father in Tokyo, Japan, where he was stationed. They lived there for three years before returning to the United States and New York City, where Lowry went to high school.

After high school, Lowry went to Brown University in Providence, Rhode Island, but left after her sophomore year to get married. Since her husband was a naval officer, Lowry continued making the frequent moves required of military families. Over the next six years, she lived in California, Connecticut, Florida, South Carolina, and Massachusetts. In the early 1960s, with four children under the age of five, Lowry and her husband moved to Maine to raise their family (Sanderson, 2013: 5-6).

Lowry went back to college in Maine. She got her degree from the University of Southern Maine in 1973, and went to graduate school. In 1976, she discovered her chosen career: writing for children. Since childhood, she always wanted to be a writer. She majored in writing in college, but she thought of herself

as a writer for adults. It was not until she wrote her first book for kids in 1976 that she realized it was something that she loved doing. By then, she hardly ever wrote for adults.

Lowry has written about many topics, some autobiographical, others not. Her first book, *A Summer to Die*, is about the death of an older sibling. She wrote the novel from personal experience: She lost her own sister to cancer in 1962. However, whether or not the topics are based on her own experience, the feelings are (Sanderson, 2013: 7).

In addition to doing the writing that she loves, Lowry finds time for a number of other activities. She is an avid reader adding that it was one of her favorite activities when she was ten, too. She also loves gardening—she has two houses with flower gardens—and cooking. She knits for her children and grandchildren, and likes to play bridge and go to the movies. Moreover, she is an accomplished photographer; her work graces the covers of her books *The Giver*, *Number the Stars*, and *Gathering Blue*. Lowry now lives in Cambridge, Massachusetts, and spends her weekends at a farmhouse in New Hampshire with a Tibetan terrier named Bandit (Sanderson, 2013: 8).

### **2.2.3 *The Giver***

Lois Lowry describes the origins of *The Giver* as a river that began back when she was eleven years old. At the time, her family lived in Tokyo, Japan, where her father was stationed after World War II. They lived in a small American community there. The way Lowry describes it, the fenced-off community shared

some traits with the community in which Jonas lives: It was comfortable, familiar, and safe.

Nevertheless, like Jonas after he begins receiving memories, Lowry did not want comfortable, familiar, and safe. Day after day, she rode her bicycle out of the gate that closed off her community. She would ride to an area of Tokyo called Shibuya. Lowry says she loved the feel of the place, “the vigor and the garish brightness and the noise: all such a contrast to my own life.” For Lowry, Shibuya was *Elsewhere*. The river started there. As she grew, Lowry added more memories, thoughts, and ideas to this river (Sanderson, 2013: 9).

She added memories from when she was a freshman in college and lived in a small dorm of fourteen young women. Thirteen of the women—Lowry included—were very much alike. They dressed alike and acted alike. However, the fourteenth woman was different. Lowry remembers that she and her roommates did not “tease or torment” the woman who was different, but did “something worse.” They ignored her, pretending that she did not exist. “Somehow by shutting her out, we make ourselves feel comfortable, familiar, and safe,” Lowry said.

The river rose when Lowry was sent by a magazine editor to interview a painter who lived alone off the coast of Maine. She and the man talked a lot about color. It was clear to her that although she was a visual person—a person who saw and appreciated form and composition and color—the man’s capacity for seeing color went far beyond hers. She added that she wished the man could have somehow magically given her the capacity to see the way he did.

Lowry photographed the man and kept a copy of the photograph, because there was something about his eyes that haunted her. (This photograph is now on the cover of *The Giver*.) The artist later went blind, though he said he could still see flowers in his memory. Lowry's experiences with her elderly parents also added to the river that would become *The Giver*. Both of her parents were dying when she wrote the book. Therefore, the topic of memories and the transfer of memories from one generation to the next were very much on her mind (Sanderson, 2013: 10).

Lowry said that though her mother was quite ill, her mind was intact. She wanted to tell Lowry the stories of her past. It was her life she wanted to pass along. However, her father was losing his memories. During one visit, he pointed to a picture of Lois's older sister, Helen, who had died of cancer when she was just twenty-eight years old. He could not remember exactly what happened to her. It was from this river of memories, thoughts, and ideas that Lois Lowry wrote *The Giver* (Sanderson, 2013: 10).

### **2.3 Theoretical Framework**

The theoretical framework used in this study is based on the library research, reading of literature, and reading related materials such as journals, dictionaries, theoretical books, essays, and articles. In addition, the writer also uses theories that are relevant to the study to analyze the data and to answer the statements of the problem.

In order to investigate the rebellion against conformity as reflected on *The Giver*, the writer uses deconstruction approach. The writer collects the data

relating to conformity and rebellion. The writer, then, divides the novel into episodes. Through episodes, the binary oppositions are obtained. Furthermore, the writer will reverse the binary oppositions found. At last, the writer dismantles the reversed binary oppositions to get interpretations. It can be seen as the figure below.

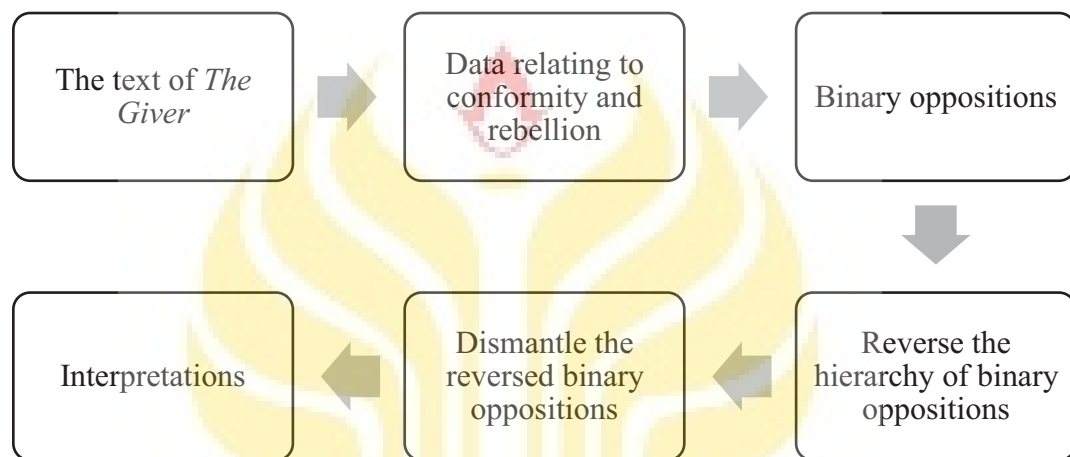


Figure 2. 1 Theoretical Framework

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

This chapter presents the conclusion of the analysis discussed on the previous chapters and presents some suggestions related to the topic. The two discussions will be explained in detail as follows:

#### 5.1 Conclusions

According to the analysis of the chapter 4, there are two conclusions answering the research questions raised. The conclusions are presented in the following paragraphs.

The first conclusion, through the structural analysis of *The Giver* novel, the conformity of the community had been uncovered. It answered the first research question of the study. It had been found that conformity was the results of the community going to the Sameness. By the Sameness, everything in the community was under control by the Committee of Elders so that there were no any lies. The Sameness created the community as the safest and the most prosperous place to live for the citizens. The Sameness was the main purpose of the community that made the citizens conformed to the rules. They chose an ordered life and painless.

The second conclusion answered the second research question about the rebellion against the conformity. Through the memory, the conformity resulted by the Sameness was no more truthful. The absence of the memory made living in the community was obsolete and dangerous. The memory showed that the

Sameness was a big unconscious lie. The Sameness made the citizens did many terrible things without knowing what they did, Release, which was the same as killing. As a result, Jonas went to the Elsewhere to release all protections of the memory to make them realized what terrible things they had done so far, to uncover all lies of the Sameness, and to show the citizens the richness and the enjoyment of having the memory so that they could experience the real feeling.

## 5.2 Suggestions

It is normal to find a rebellion in such a regime. It usually happened because there was something wrong within the ruling system of that regime. As a result, individual or groups would confront to the regime in order to change or dethrone the leader of it. As had been mentioned in the background of the study, not all rebellion brought a badness. Rebellion could sometimes destroy the wickedness and tyrants that had tortured and suffocated the citizens in a certain country. It could lead into a better life. The rebellion against an unjust rule could be seen as something honorable and heroic. Literary works such as novels might portray this condition.

Therefore, researchers have to pay attention on a literary work that portrays a rebellion against an unjust ruling system. Although it was in a perfect society in which all the people assumed it was flawless, but there would be any hidden deformity existed that only a number of people knew about it. From *The Giver*, we can forget pain and it was comfortable to do so. However, is it safe to do that, to forget? No, it was not. Then, the people who inhabited the world of *The Giver* had made their world very safe and very comfortable by taking away

freedom in which there were no books left. However, they just made the world a more dangerous place by taking away freedom. Therefore, from *The Giver* we can learn the importance of having choices, and the importance of making good choices. Finally, for further researchers especially for English literature students, it is hoped that this final project can be used as a reference related to the same topic or objects and it is hoped that they could dig up more values from the novel using other theories and approaches to get more understanding.





## REFERENCES

- Ahimsa-Putra, H. S. 2001. *Strukturalisme Levi-Strauss Mitos dan Karya Sastra*. Yogyakarta: Galang Printika.
- Althusius, J. (n.d.). *Politica*, Book XXXVIII. *The Ethics of War*, 383.
- Bressler, C. E. 1998. *Literary Criticism: An Introduction to Theory and Practice (2nd edition)*. New Jersey: Prentice Hall.
- Cialdini, R. B., & Goldstein, N. J. 2004. Social influence: Compliance and conformity. *Annual Review of Psychology*(55), 591–621. doi:10.1146/annurev.psych.55.090902.142015
- Collins, S. 2008. *The Hunger Games*. New York: Scholastic Press.
- De Man, P. 1979. *Allegories of Reading*. London: Yale University Press.
- Endraswara, S. 2008. *Metodologi Penelitian Sastra: Epistemologi, Model Teori dan Aplikasi*. Yogyakarta: MedPress.
- Featherstone, M. 1993. *Modern dan Pascamodern: Tafsiran dan Tetapan*. Jakarta: LP3ES.
- Haley, F. 2008. *From Shadow-Lands to Elsewhere and Beyond: Religious Imagery and Adult Attempts to Colonize Childhood*. East Carolina: East Carolina University.
- Hanson, C. F. 2009. The Utopian Function of Memory in Lois Lowry's *The Giver*. 16.
- Heeren, M. 2015. *Career Anxiety's Involvement in Identity Formation: Analysis of Contemporary American Adolescent Literature*. Michigan: University of Michigan.
- Lowry, L. 1993. *The Giver*. New York: Houghton Mifflin.
- Mathichiparampil, S. 2016. The Dystopian Fixation: Roth's *Divergent* – a Reflection of the PostApocalyptic Trend in Contemporary Young Adult Fiction. (P. A. Pawar, Ed.) *Epitome Journals*, 179-186.

- McLeod, S. 2016. *SimplyPsychology*. Retrieved from <http://www.simplypsychology.org/conformity.html>
- Morkevicius, V. 2013. Why We Need a Just Rebellion Theory. *Ethics & International Affairs*, 27, no. 4, 401-411. doi:10.1017/S0892679413000440
- Mujianto, Y. 2011. *Petunjuk Penulisan Skripsi*. Semarang: UNNES Press.
- Multatuli. 2008. *Max Havelaar*. (H. Simanjuntak, Ed., & A. T. W, Trans.) Yogyakarta: Penerbit Narasi.
- Polkinhorne, D. 1983. *Methodology for the Human Sciences: Systems of Inquiry*. Albany: State University of New York Press.
- Raul. 2010. *Listverse Ltd*. Retrieved May 8, 2016, from <http://listverse.com/2010/10/04/top-10-revolutions-felt-around-the-world/>
- Roth, V. 2011. *Divergent*. New York: Katherine Tegen Books.
- Sanderson, J. 2003. *Scholastic BookFiles: A Reading Guide to The Giver*. New York: Scholastic Inc.
- Surajiyo. 2008. *Ilmu Filsafat Suatu Pengantar*. Jakarta: PT Bumi Aksara.
- Taum, Y. Y. 1997. *Pengantar Teori Sastra*. Bogor: Nusa Indah.
- Virtanen, T. 2012. *Individual and Societal Control in Lois Lowry's The Giver*. Tampere: University of Tampere.

