

**GENDER AND RACIAL-BASED POWER RELATION
IN J. M. COETZEE'S *DISGRACE***

THESIS

Presented to

**The State Islamic University of Maulana Malik Ibrahim Malang
In Partial Fulfillment of the Requirement for the Degree of Sarjana Sastra**

By:

Mufidah Ardani

NIM: 10320092

Advisor:

Mundi Rahayu, M.Hum

NIP. 196802262006042001



**ENGLISH LANGUAGE AND LETTERS DEPARTMENT
FACULTY OF HUMANITIES
MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY
MALANG
2014**

CERTIFICATE OF THESIS AUTHORSHIP

Name : Mufidah Ardani

NIM : 10320092

Address : Jl. Semboja 40 Rt. 04 Rw. 01 Jeblog, Talun, 66183 Blitar

Hereby, I certify that the thesis I wrote to fulfil the requirement for Sarjana Sastra (S.S) entitled “Gender and Racial-Based Power Relation in J. M. Coetzee’s *Disgrace*” is my original work. It does not incorporate any materials previously written or published by another person, except those indicated in quotations and bibliography. Due to the fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, May 2014

Mufidah Ardani

APPROVAL SHEET

This is to certify that the thesis entitled

Gender and Racial-Based Power Relation in J. M. Coetzee's *Disgrace*

Written by Mufidah Ardani has been approved by the Advisor for further approval
by the Broad of Examiners.

Malang, June, 2014

Approved by
The Advisor,

Mundi Rahayu, M.Hum
NIP. 19680226 200604 2 001

Acknowledged by
The Head of English
Language and Letters
Department,

Dr.Syamsudin, M.Hum
NIP. 19691122 200604 1 001

The Dean of
Faculty of Humanities

Dr. Istiadah, M.A
NIP. 19670313 199203 2 002

LEGITIMATION SHEET

This is to certify that Mufidah Ardani's thesis entitled

Gender and Racial-Based Power Relation in J. M. Coetzee's *Disgrace*

has been approved by the Broad of Examiners as the requirement for the degree of
Sarjana Sastra in English Language and Letter Department

The Broad of Examiners

Signatures

- | | |
|--|----------|
| 1. <u>Dra. Andarwati, M.A</u> (Examiner)
NIP. 19650805 199903 2 002 | 1. _____ |
| 2. <u>Dr. Istiadah, M.A</u> (Chair)
NIP. 19670313 199203 2 002 | 2. _____ |
| 3. <u>Mundi Rahayu, M.Hum</u> (Advisor)
NIP. 19680226 200604 2 001 | 3. _____ |

Approved by

The Dean of the Faculty of Humanities

Maulana Malik Ibrahim the State Islamic University of Malang

Dr. Istiadah, M.A
NIP. 19670313 199203 2 002

MOTTO

'...if you are not like everybody else, then you are abnormal,

if you are abnormal , then you are sick.

These three categories, not being like everybody else,

not being normal and being sick are in fact very different

but have been reduced to the same thing'

(Michel Foucault, (2004) 'Je suis un artificier'. In Roger-Pol Droit (ed.), *Michel Foucault, entretiens*. Paris: Odile Jacob, p. 95. (Interview conducted in 1975. This passage trans. Clare O'Farrell).

This thesis is dedicated to

Abi H. Muhammad Ardani Ahmad, Ummi Hj. Siti Zulaikah,

Buya Agus H. Abdul Mun'im Syadzili, Abah H. Mumammad Husaini Al-Hafidz,

All lectures, UIN Maulana Malik Ibrahim,

and all Muslims in the world.

May Allah bless this thesis.



ACKNOWLEDGEMENT

In the name of Allah, the omnipotent and omnipresent, the Lord of the world, the master of day after, who always gives the best for His human. Praise and gratitude be to Him, who has given the Merciful and Blessing so that this thesis can be punctually accomplished. Sholawat and Salam are constantly given for Prophet Muhammad SAW, who has brought us from the darkness to the lightness.

In completing this thesis entitled *Gender and Racial-Based Power Relation in J. M. Coetzee's Disgrace*, I do realize that it will not get succeeded without any support from other people. Thus, it is my pleasure of conveying my deepest thank to recognize the following ones for their contribution to the accomplishment of this thesis.

1. To the Rector of Maulana Malik Ibrahim State Islamic University Prof. H. Mudjia Rahardja, M.Si., the Dean of Faculty of Humanities Dra. Istiadah, M.A., the Head of English Letters and Language department, Dr.Syamsudin, M.Hum., and all lectures of English Letters and Language department at this university.
2. To my advisor in finishing this thesis Mundi Rahayu, M. Hum. thanks a bunch for the invaluable guidance, encouragement, understanding, and hundreds of corrections.
3. To my life, especially my beloved parents; H. Muhammad Ardani Ahmad and Hj. Siti Zulaikah.

4. To my oldest brother Muhammad Nu'man Ardani, M.H, my older brother Muhammad Fathul Latif Ardani, S.E, and my little sister Nailah Amalia Ardani.
5. To the honourable Agus H. Abdul Mun'im Syadzili and family and H. Muhammad Husaini Al-Hafidz.
6. To the special, Ahmad Abi Ubaidillah, S.Hi.
7. To Adibung, Ibuk Chil, Ayu, and my roommates: Mbak Ell, Mak Bais, Bella, Mba Atina, Ujul, Dek Eva, Mba Fidhoh, and Kecil.
8. To my friends under Bu Mundi's advisory, Iren, Hajar, and Erlisa.
9. To all my friends in English Department.

Last but not least, I hope that this thesis will be useful for anyone, who needs information related to this thesis, and it is expected the constructive criticism and suggestions from all of the readers to make this thesis better.

TABLE OF CONTENT

COVER	i
CERTIFICATE OF THESIS AUTHORSHIP	ii
APPROVAL SHEET	iii
LEGITIMATION SHEET	iv
MOTTO	v
DEDICATION.....	vi
ACKNOWLEDGEMENTS	vii
TABLE OF CONTENT.....	ix
ABSTRACT	xi
CHAPTER I INTRODUCTION	
1.1. Background of the Study	1
1.2. Statements of the Problems.....	5
1.3. Objectives of the Study	5
1.4. Scope and Limitation	6
1.5. Significance of the Study	7
1.6. Research Method	7
1.6.1. Research Design.....	7
1.6.2. Data Source	8
1.6.3. Data Collection	8
1.6.4. Data Analysis	9
1.7. Definition of Key Terms	9
CHAPTER II REVIEW OF THE RELATED LITERATURE	
2.1 Sociological Literary Criticism.....	12

2.2 Foucault Mechanism of Power	13
2.3 Practice of Bourdieu	16
2.4 Gender	18
2.5 Race	19
2.6 Previous Studies	20

CHAPTER III ANALYSIS

3.1 The Forms of Power Exercised by Four Major Characters	22
3.1.1 Knowledge Power (David Lurie)	23
3.1.2 Feminine Power (Melanie Isaacs)	26
3.1.3 Symbolic Power (Lucy Lurie)	28
3.1.4 Cultural Power (Petrus)	31
3.2 Gender-Based Power Relation among Four Major Characters	32
3.2.1 Gender-Based Power Relation between David Lurie and Melanie Isaacs	33
3.2.2 Gender-Based Power Relation between Petrus and Lucy Lurie	38
3.3 Racial-Based Power Relation among Major Characters	40
3.3.1 Racial-Based Power Relation between David Lurie and Petrus	40
3.3.2 Racial-Based Power Relation between Lucy Lurie and Petrus	46

CHAPTER IV CONCLUSION AND DISCUSSION

4.1 Conclusion	49
4.2 Suggestion	50

BIBLIOGRAPHY	xii
---------------------------	------------

APPENDIXES	xv
-------------------------	-----------

ABSTRACT

Ardani, Mufidah. 2014. *Gender and Racial-Based Power Relation in J. M. Coetzee's Disgrace*. Thesis. English Language and Letters Department, State Islamic University Maulana Malik Ibrahim Malang. Advisor: Mundi Rahayu, M. Hum.

Keywords: Gender, Race, Power Relation

People always interacts each other to gain their needs individually or in group. There is power relation in each interaction. Power relation is where a person more powerful than other in people or group. There many things influence to reach power in power relation such gender and race. This research discusses gender and racial-based power relation among four major characters in *Disgrace*.

This research uses sociological literary criticism. The approach used is postmodernism approach. The data of this research taken from the original *Disgrace* novel by J. M. Coetzee published in 1999 which is related with power relation based on gender and race. The research would use two theories. The primary theory is power relation by Michel Foucault, and the secondary theory is cultural practice by Pierre Bourdieu.

The result of this research said that each major character has different power and it will influence in the power relation. David Lurie has knowledge power, Melanie Isaac has feminine power, Lucy Lurie has a symbolic power, and Petrus has a strong cultural power. Then, in the case of gender based power relation, Melanie over powered David and Petrus over powered Lucy. Besides, Petrus over powered David and Lucy in the term of racial based power relation. Therefore, the result of this this thesis shows that in the power relation being man or white race is not always more powerful than woman or black.

ABSTRACT

Ardani, Mufidah. 2014. *Gender and Racial-Based Power Relation in J. M. Coetzee's Disgrace*. Thesis. English Language and Letters Department, State Islamic University Maulana Malik Ibrahim Malang. Advisor: Mundi Rahayu, M. Hum.

Keywords: Gender, Race, Power Relation

People always interacts each other to gain their needs individually or in group. There is power relation in each interaction. Power relation is where a person more powerful than other in people or group. There many things influence to reach power in power relation such gender and race. This research discusses gender and racial-based power relation among four major characters in *Disgrace*.

This research uses sociological literary criticism. The approach used is postmodernism approach. The data of this research taken from the original *Disgrace* novel by J. M. Coetzee published in 1999 which is related with power relation based on gender and race. The research would use two theories. The primary theory is power relation by Michel Foucault, and the secondary theory is cultural practice by Pierre Bourdieu.

The result of this research said that each major character has different power and it will influence in the power relation. David Lurie has knowledge power, Melanie Isaac has feminine power, Lucy Lurie has a symbolic power, and Petrus has a strong cultural power. Then, in the case of gender based power relation, Melanie over powered David and Petrus over powered Lucy. Besides, Petrus over powered David and Lucy in the term of racial based power relation. Therefore, the result of this this thesis shows that in the power relation being man or white race is not always more powerful than woman or black.

ABSTRAK

Ardani, Mufidah. 2014. *Hubungan Kekuasaan Gender dan Ras dalam Novel Disgrace Oleh J. M. Coetzee*. Skripsi. Jurusan Bahasa dan Sastra Inggris, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Mundi Rahayu, M. Hum.

Kata Kunci: Gender, Ras, dan Hubungan Kekuasaan

Setiap orang pasti berinteraksi dengan orang lain untuk memenuhi kebutuhan baik dalam lingkup antar individu maupun kelompok. Dalam interaksi tersebut ada yang di namakan hubungan kekuasaan. Yakni di mana satu orang lebih berkuasa dari orang lain atau kelompok tertentu lebih berkuasa dari kelompok yang lainnya. Ada banyak hal yang mempengaruhi individu atau kelompok untuk menjadi lebih berkuasa antara lain gender dan ras. Dalam penelitian ini membahas tentang gender dan ras dalam hubungan kekuasaan antar empat pemeran utama di dalam novel *Disgrace*.

Penelitian ini menggunakan kritik sastra sosial dan pendekatan posmodernis. Data dari penelitian ini di ambil dari novel asli *Disgrace* oleh J. M. Coetzee terbit tahun 1999 yang berhubungan dengan gender dan ras. Penelitian ini menggunakan dua teori. Teori utama menggunakan teori hubungan kekuasaan oleh Michel Foucault dan teori pendukungnya adalah praktik kultural oleh Pierre Bourdieu.

Hasil dari penelitian ini mengatakan bahwa setiap pemeran utama mempunyai kekuatan yang berbeda-beda dan akan berpengaruh dalam hubungan kekuasaan. David Lurie mempunyai kekuasaan pengetahuan, Melanie Isaac mempunyai kekuasaan feminine, Lucy Lurie mempunyai kekuasaan simbolic, dan Petrus mempunyai kekuasaan kultural. Kemudian, dalam masalah hubungan kekuasaan berdasarkan gender Melanie lebih berkuasa daripada David dan Petrus lebih berkuasa daripada Lucy. Selain itu, Petrus lebih berkuasa daripada David dan Lucy dalam hubungan kekuasaan berdasarkan ras. Kesimpulan dari hasil penelitian ini adalah menjadi laki-laki atau berkulit putih tidak selalu lebih berkuasa daripada perempuan atau orang berkulit hitam.

CHAPTER I

INTRODUCTION

This chapter discusses background of the study, statement of the problems, objectives of the study, scope and limitation, research method and the definition of key terms.

1. Background of Study

People cannot live alone in this world. A person always needs help from the other people. The help can be the material or non-material such sharing or giving advice. In filling the need, people must make a communication or have to make a relation with the other people. Therefore, making a relation is a basic need of people.

Everyone has a relation certainly. In a process of communication and interaction which every people do every time is relation. The relation can be built everywhere. Then, inside the relation, power always taking the role. In every relation, absolutely there is a power because all social relationships are power relation.

Power is something important whether the people aware or not. It is an instrument or ability to influenced or control the other people. So, power determines who has a power and who is powerless. This makes the discussion of power becomes interesting.

Theory of power relation is not a simple between who has a power and powerless. Power cannot be separated from discourse and knowledge. Foucault's

conception of discourse is indispensable for an understanding of the role of 'power' in the production of knowledge—including, importantly, self-knowledge (Alec: 2002).

Power relation applied in all aspects in the world. So, there are many aspects influence the form of power relation. For example are sexual and racial aspects which influence for getting power in a relation. More, Foucault thinks that men and women had first to be 'accumulated' via the types of techniques of power we have discussed (Alec: 2002). Therefore, the discussion gender and race will take the biggest role in this research.

Besides, there are some aspects needed to have the power. Knowledge could be said as the important thing in taking a power. That not means that knowledge is only the academic education. Knowledge here is in universal meaning. It could be the knowing about education, culture, nature, etc. Then, knowledge in a place is different with knowledge in other places. The other aspects will be discussed in this research.

Power relation is one of discussions of postmodernism approach. Postmodernism sees the theories are not answer the question of life. So, postmodernist integrates the knowledge with the need of human and breaks the theory of modernity. Postmodernism is a theory which setting out the relation between power and knowledge. Power is matter which is built because of knowledge. To know is to power. Beside, to know something also must have the power. Therefore, power relation is the part of postmodernism.

Interesting is the most proper word to adhere to *Disgrace* novel because the author is one of the best man of letters in the world. The writer is John Maxwell Coetzee (J. M. Coetzee). Coetzee was born on 09 February 1940 in Cape Town, South Africa. He wrote around 20 books those are novels, critics, and essays. The husband of Philippa Jubber, he got some domestic literary awards and world class literary awards. In 1978, 1980, and 1983 he got the most prominent literary award in South Africa, Central News Agency (CNA). Then, he is the men of Booker Prizes because Coetzee is the only men who got it twice. First Booker Prize he got for *Life and Times of Michael K* in 1983 and the second in 1999 for *Disgrace*. The writer was also awarded the Nobel Prize in Literature in 2003.

‘The society influences literary work’, the writer thinks this is right. The setting of this novel is in Cape Town and Eastern Cape in South Africa. The situation was in the post-apartheid, same with the situation when the novel was published. The author might want to describe how the real situation into a novel was. Based on the novel, whether was in post-apartheid, social inequality still exists in the society. The writer suggests that this novel has many critics in social life.

Disgrace tells about a man who has a standard life with the complicated problem which leads him in disgrace. David Lurie as a main male character who is white people and has affair with his black girl student in his class, she is Melanie Issaac. Melanie is black female character. She makes David lost his job and moves to the village from big city, Cape Town to Eastern Cape. It makes the life of David changed dramatically. It is also tells about the David’s daughter,

Lucy Lurie who lives in the village. The village is the area of black African people. Her neighbor, Petrus, is also her garden worker who is a black African man. The big conflicts come to life of David and Lucy when they lived in the village. The problems leave disgraces to them. In the final of story, something happened and Lucy must be dependent to the Petrus. Could they solve their big problems and also their disgraces?

The novel talks about the strong power relation based on gender and race. Coetzee portrays the power relation through the conflict, diction, discourse, etc. The changing power from white to black two men in the case of having power to the women is an interesting part in this novel. Besides, in this novel, when introduce character always mention gender and race of the character. Researcher thinks that this is the clue that the author wants to talk more in this novel. So, the researcher concludes that race and gender is the big part which the author wants to explore in this novel. Then, Michel Foucault stated that men women is first the types of technique should be discussed. So that, the researcher thinks that the novel and the theory are compatible.

There are some previous studies which are related with this research. First, is "Power Relation between the Guardian and the Main Female Character in Arthur Golden's *Memoirs of Geisha* and Ahmad Thohari's *Ronggeng Dukuh Paruk*" written by Lia Imelda 2012. This discusses comparative literature between both novels in finding the form of power relation and the resistance between main female characters and their guardian. Second, is "A literary study of power relations between ruby and the convent in Toni Morrison's novel,

Paradise” written in 2012 by Florah Hellen Mirungu. This still analyzes the character to find the influence of power relation.

Many previous researchers analyzed not only the similar topic but also the similar object of research. Yet, in this research there is a new topic is *Gender and Racial Based as Portrayed in J. M. Coetzee’s “Disgrace”*. This is the difference of this research to the other research.

2. Statement of Problems:

1. What are the forms of power which is owned by the four major characters?
2. What is gender-based power relation among four major characters?
3. What is racial-based power relation among major characters?

3. Objective of the Study

Finding the general form of power relation in the novel is the first objective of the study. Then, to be more specific, the power relation is built by the four major characters are David Lurie and Melanie Issaac; and Petrus and Lucy Lurie. In the discussion of power relation, from those men and women, the researcher wants to find; power relation based on gender among four major characters, power relation based on race among those four major characters, and getting power from habitus and field as portrayed in this novel.

4. Scope and Limitation

As the theory of Foucault, power relation happens everywhere. Therefore, the topic of power relation is too broad if all aspects are analyzed. The researcher

is going to focus in this discussion of this research. This study is going to discuss about power relation based on the gender between four major characters and its resistance. Then, it also discusses about power relation based on race and the resistance in the same characters. In these cases the researcher refers to the theory of power relation by Michel Foucault. This theory of power relation becomes the prime theory in this research. The last, the social factors which are influenced in getting power will also discuss in this research. The factors are included habitus and field. In this case, the researcher uses the theory of Pierre Bourdieu as the secondary theory to support the theory of Michel Foucault.

The case in this research had been limited in four major characters. The characters are David Lurie as a white man; Melanie Issaac as a black woman; Lucy Lurie as a white woman; and Petrus as a black man. The discussion of power relation will be about David Lurie and Melanie Issaac, Lucy Lurie and Petrus, David Lurie and Lucy Lurie, and David Lurie and Petrus.

Then, this research also has limitation in order to focus in certain topic and subtopic. Power relation is the theory used in this discussion. Therefore, the other theory related to power such as hegemony, politics, or bio power do not include in this research. This research is not discussed the power relation outside four men and women characters above. The others men and women which are not discussed are Soraya, Bev Shaw, Bill Shaw, Pollux, Rosalind, etc. Then, the aspect outside sex, race, and habitus and field which influence the power relation is not counted such as materials, rank or position.

5. Significant of the Study

Theoretically, the researcher hopes this research gives the contribution to the theory of power relation. The contribution is in developing theory, especially is in the theory of power relation based on gender and race.

Practically, this research could be a previous study to the people who want to analyze the power relation based on gender and race and the role of habitus and field in reaching power.

6. Research Method

a. Research Design

This research is designed as a qualitative research. Then, this research is literary criticism because this is a study to interpret a literary work. This design is to critic the literary work practically. This research will explore in analyzing and interpreting literary work using a literary theory. The position in this research, literary criticism is the practical and literary theory is the theoretical method. This research is going to use postmodernism for the approach to analyze the literary work. Power relation is the chose theory in order to get the purpose in analyzing the game power in this novel.

There are some steps to get the whole research. The first step to do this research is choosing the object of the research that is *Disgrace* novel written by J. M. Coetzee. Then, the researcher finds the theory which matches with the main interesting idea of the novel. The objective of the study could be caught afterward.

From those assets, the researcher conducts the statement of the problem. Next is collecting the data. Afterwards, is analyzing the data. The last step is making the conclusion to answer the statement of the problem.

b. Data Source

The primary data of this research is *Disgrace* written by J. M. Coetzee published in Penguin Books 2000 in United States of America, ISBN 0 14 02.9640 9 (pbk.). This novel consists of 220 pages and 24 chapters.

c. Data Collection

There are some steps to collect the data in this research. First, the researcher reads at glance to catch the main point of the novel. Close reading is the second step. While doing the close reading, the researcher also gives the marks which the part of novel is included as a data. The data could be a word, phrase, sentence, paragraph, or conversation. Then, the next step is coding which would be categorized. The data is going to categorize to be the data related with first, second, and third research problem. The last, the researcher will analyze the data find.

d. Data Analysis

After collecting the data, the next step is analyzing the data itself. The first step to analyze the data is interpreting the data of power relation and the resistance based on gender between David Lurie and Melanie Issaac, Lucy Lurie and Petrus; and David Lurie and Lucy Lurie. Second, is interpreting the data to answer the

question about power relation based on race between David Lurie and Melanie Issaac, Lucy Lurie and Petrus, and David Lurie and Petrus. The next step, the researcher will find the factors based on the data the factors are habitus and field in the role of getting power. Finally, the researcher is going to conclude the analysis to answer the first, second, and third research question.

7. Definition of Key Term

a. Power Relation

Power relation is a power which is found in each relation. The meaning of power is not a structural power as the meaning of conventional power. It is all about the controlling system. Something which makes someone control another is a power. Power relation in this discussion is the power through relation in all aspects whether individual, society, groups, or institutional.

b. Major characters

Major character is the character that has main influence in taking the role or in determining the story. The male and female major characters in this research are:

- David Lurie as white male character. He is a Romantic Poet Course lecturer.
- Melanie Issaac as black female character. She is David's student.
- Lucy Lurie as white female character. She is David's daughter.
- Petrus as black male character. He is Lucy's worker.

c. Race

Based on the free dictionary, the meaning of race is a local geographic or global human population distinguished as a more or less distinct group by genetically transmitted physical characteristics. Yet, race is often used as a reason to do injustice acting. The main of the race use in this research is white and black race.

d. Gender

Gender is a social construction. It differentiates between male and female whether in right or obligation. This system looked natural in the society. Therefore, people think that man is not the same with the woman.

e. Habitus

The simple meaning of habitus is unintentional culture. It is a system in a society which the people obey. Yet, it is not structural system. It is the system or regulation in order to determine all aspects in society.

f. Field

Field is the social position. It is the place where the habitus and capital interact each other. According to Wikipedia, field is a social arena in which people maneuver and struggle in pursuit of desirable resources.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter is aimed to cover all important discussions about sociological literary criticism, Foucault's mechanism of power, practice of Bourdieu, gender, race, and previous study.

2.1. Sociological Literary Criticism

Literature is a part of society. These are two components which cannot be separated. That is because literature is production of the human, and human is a part of society. Then, according to De Bonald, literature is an expression of the society (Wellek & Warren, 1956, p. 95). When we called it as the expression, it means it is a picture what happens in a society. A good or a success literature is which can be reflected the society or the period (Endraswara, 2008:77). The society is what makes the literature is, because literature cannot come from the social void. Therefore, this is possible if we called literature is an output of society.

Then, what is the relationship between literature and society? Actually, literature and society are two different things. Yet, sociology can give an illustration of literature. This is because the object of study sociology is human and also the literature. So, whether sociology and literature are distinct, but they complete each other, Endraswara (2008:78) from (Laurenson & Swingewood, 1972). For answering the question, we can see what the contribution literature for

the society is and also what is the contribution society for literature. In accord with Kurniawan (2012, p. 6-10), there are five relationships between sociology and literature: a. Mediated by author. It is because the author is an individual life in society; b. The fact of literature. Literature is world or word. World which is described in literature is the fact of word. Because of this, world as the act of literature has the relation with social condition in the time; c. Mediated by reader. Reader is who makes the literature life. Absolutely the reader is in the certain social condition. Then, the condition of the society will influence them in interpreting literary work; d. Literature based on reality. Watt (1960) classified sociology of literature is the mirror of the society. Thus, the fact of imaginary literature is the mirror of society; e. Mediated by language. Language is a universal social “circulation media and communication” including literature.

In the other hand, critic or literary criticism also will be discussed. Literary criticism is the way to interpret literary work. The interpretation could be judge or comment to give the value of literature. Of course this is method to critic and sees the literary work closely. According to Jassin in *Pengkajian Sastra*, literary criticism is the good or bad result of literary work with the reason of the content of its.

Literary criticism is not an approach. It is different with the literary theory. This is the critic which use the theory of literature as Wellek & Warren, (1956:39) said, “It seems best to draw attention to these distinctions by describing as ‘literary theory’ the study of the principles of literature, its categories, criteria, and the like, and by differentiating studies of concrete works of art as either ‘literary

criticism' (primarily static in approach) or 'literary history'. Of course, 'literary criticism' is frequently used in such a way as to include all literary theory; but such usage ignores a useful distinction".

Critic, sociology, and literature seem has not a connection. Critic is the way to judge, sociology tells about society, and literature is a text which has a meaning. However, while these are discussed in together in the same purpose, that will be appealing, judge the text which is reflected the society. That is sociological literary criticism.

2.2. Foucault's Mechanism of Power

People often think power is oppression. As the Marxist thinker that power is a matter of oppressive. Oppression is which makes the powerless do what the wish of the powerful. The meaning of power frequently interpreted as physical strength or the act from downward. It means that power only has one direction, from the powerful to the powerless. Power also considered as something structural. It just occurs in an institution or political system. These are the common definition of power.

Besides, there is a scientist with the different thinking of power. He is Michel Foucault (1926-1984), a philosopher, a psychologist, and a historian. Foucault thinking is affected by Nietzsche, anti-nature philosophy. He shook the world with his big work, the important thought of power. Based on his idea, power is something regarding the relations between society, individuals, groups, and institutions. Power is seen as something spread, not centered. Not only state

which has power, but also the society as individual has power. The character of power is individual, not structural. So, all individuals have power in relation, such as from parents to children, teacher to students, girlfriend to boyfriend, etc. Then, also there is power through institution or group, for example from boss to the employee, the head of group to the member, from president to the society, etc.

On the contrary, power hold by Foucault opposed the conventional definition of power. According to (Balan:2) from Mills (2003: 35) , Foucault's view of power, as presented in his books, involves the following features: "1. The impersonality, or subjectlessness, of power, meaning that is not guided by the will of individual subjects; 2. The rationality of power, meaning that power is always case of power relations between people, as opposed to a quantum possessed by people; 3. The decentredness of power, meaning that it is not concentrated on a single individual or class; 4. The multidirectionality of power, meaning that it is not flow only from the more to the less powerful, but rather "comes from below", even if it is nevertheless "nonegalitarian"; 5. The strategic nature of power, meaning that is has a dynamic of its own, is intentional".

The understanding of power can be referred that power is knowledge. Knowledge always has correlation with power (Foucault, 2011: 23). It makes strong each other. The deal of power relation and knowledge is stated clearly in *Discipline and Punish* (McHoul, 1995:59).

We should admit...that power produces knowledge (and not simply by encouraging it because it serves power or by applying it because it is useful); that power and knowledge directly imply one another; that there is

no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations. (1977a:27)

Imagine playing Ping-Pong ball, you also get a depiction of power relation. The matter of power relation is not in the case of one direction thing. The powerless is not always being powerless. He also has power to oppose the powerful. When hit the ball to your rival, he will hit back the ball to you, and it will continued, hit and hit back. Although there is the more powerful, but more power will get the more resistance.

Where there is power, there is resistance. That is the famous word from Michel Foucault. It is like the picture of playing Ping-Pong ball above. This is because power is productive relation. Power produces the resistance. In the other hand, resistance also shows the existence of power. In deal with Sergiu Balan from Kelly (2009:38),” power is coextensive with resistance; productive, producing, positive effects; ubiquitous, being found in every kind of relationship, as a condition of possibility of any kind of relationship”. Therefore, where is power, there is always someone who resist it.

2.3. Practice of Bourdieu

“Research without theory is blind, and theory without research is empty” (Bourdieu & Wacquant, 1992, p. 162). .Almost same in the idea of Michel Foucault, there is Pierre Bourdieu (1930-2002) was a French sociologist, anthropologist, and philosopher. He is a main character or theorist in a study of cultural practices. The key of his thought is the role of culture in producing social

structures or the unequal power relation which is valid but unaccepted. He sees power relation from social point and culture. Similar with Foucault, Bourdieu also thinks that power is spread and often hides in the way of giving a meaning of the world but the truth is not clarified (Bourdieu: 2010).

The meaning of practice in this discussion is the social practice. The concept of practice is combined analysis of objective social structures with the analysis of the source of mental structures which is shaped by the social condition and imprinted within certain individual and produces the practices. In Mark A. Peterson's, this is the summary of Bourdieu's account of practice: Social life is a constant struggle to construct a life out of the cultural resources one's social experience offers, in the face of formidable social constraints. By living in a society structured by such constraints, and organized by the successful practices of [others, JP], one develops predispositions to act in certain ways. Based on this concepts of practice, Bourdieu creates his two famous theory are habitus and field.

The first theory of Bourdieu is habitus. This is systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is, as principles which generate and organize practices and representations that can be objectively adapted to their outcomes without presupposing a conscious aiming at ends or an express mastery of the operations necessary in order to attain them (1990:53). It can be said that habitus is something that makes people has the structure or has the role of his life. This includes perspective which seen something bad or good, right or wrong, or accepted or not. Surely, that is not far from the social condition. The habitus of the

agents will be similar with the other agents in the same social class. Then this is different with the habitus of the agents from the different social class. For example, the habitus of students is different with the habitus of the slave, and the habitus of the rich is not same with the beggar. In short, habitus is structure or the way of human life in a society.

Next, field is the place of social relation. There are systems and relations. Let's think easily. Field is a place or social space within system and the agents. The social space is contain of some fields and will interact each other. The system habitus and the agents of habitus are people. There is society or community absolutely. In the situation with system and people, certainly there is relation and power.

Fields are defined as a structural place with the own systems and its power relations and far from the matter of politics and economy except in the discussion of those. The structure of filed is influenced by the agents inside the system. In all arenas, the agent who has taken the position or create the position will fight the power or control.

Inside the field, there is power from people who has capital or not. Capital is a central power, a specific power in field. The people have to have capital to survive their life in field. According to Bourdieu (2010:14), there are two capitals in the field of cultural production: a. Symbolic capital refers to degree of accumulated prestige, celebrity, consecration or honour and is founded on dialectic of knowledge (connaissance) and recognition (reconnaissance). b.

Cultural capital concerns forms of cultural knowledge, competences or disposition. Bourdieu defines cultural capital as a form of knowledge, an internalized code or a cognitive acquisition which equips the social agent with empathy towards, appreciation for or competence in deciphering cultural relations and cultural artifacts.

In the fight on the field, who has the capital and the habitus is similar with most people, they will be easy to defend or change the system. Shortly, Bourdieu explains social practice with: $(\text{Habitus} \times \text{Capital}) + \text{Field} = \text{Practice}$. This term is changed the simple relation between individu, structure, with the relation of habitus and field which is involved capital.

2.4. Gender

To begin with the small part of gender, the present of gender could be trough conversation, discourse, writing, style, institution, action, belief, act, etc. Those are looks natural that should be in the self of man and woman. People think that all the acts are true. However, we should give more critics to those things which are looked natural. Is that natural or naturalized?

Gender is not something brought as natural before the people born. Yet, gender is a social construction or the social elaboration of bilingual sex. Based on Eckert, gender is not something we are born with, and not something we have, but something we do (West and Zimmerman 1987) – something we perform (Butler 1990). As Naomi Zack puts the point: “The sexual identification paradigm is

objective or real in a scientific way while the racial parts of clusters of racial traits are solely 'in the head' (Warnke: 2007).

The root of gender is biological different between male and female. Scott (1986:1069), "a primary field within which or by means of power is articulated". Gender often becomes a key tool for signaling differentiation, and is used as a form of legitimation, especially at moments of significant social changes.

2.5. Race

Race is shaped also by the influence of the society or culture. According to (Warnke: 2007), just as we cannot be *garçons de café* in Medieval France, we cannot be blacks or whites until and unless our society makes use of racial categories. When talking the identity of the culture, it will be the problem of interaction of the society. Moreover, for the discriminated race, this can be the big problem in their life. Then, culture and society are the place of interaction. Therefore, race will influence in having a power.

Race may play a surprising part in the elements of society, as will new narratives about our colonial history and post-colonial reality, and a reconsideration of the canon, including Bourdieu. The order of apartheid was ruptured and overthrown by countless initiatives that entailed not only resistance, but the formation of counter-orders. Symbolic violence is 'a gentle violence, imperceptible and invisible even to its victims' (Bourdieu, 2001 [1998]: 2). That is a short meaning about race based on Bourdieu.

2.6. Previous Study

Some previous studies here become proofs to show that this research is different from the other research. There are the researches which analyze the power relation as a same theory and some of them analyze the *Disgrace* novel as the same of the object.

The first previous study is "Power Relation between the Guardian and the Main Female Character in Arthur Golden's *Memoirs of Geisha* and Ahmad Thohari's *Ronggeng Dukuh Paruk*" written by Lia Imelda 2012. This research is using power relation as the theory to analyze the main female character and the guardian. This research compares two literary works are Arthur Golden's *Memoirs of Geisha* and Ahmad Thohari's *Ronggeng Dukuh Paruk*. Both of main female characters are the traditional dancer or can be said as the traditional prostitutes. Those are under pressure their guardian. Power always follows by the resistance. The final purpose of this research is to find the form of power relation and its resistance by the dancers.

Next, the second research is "A literary study of power relations between ruby and the convent in Toni Morrison's novel, *Paradise*" written in 2012 by Florah Hellen Mirungu. This research analyses the power relations between Ruby and the Convent bringing out their effects on the characters in the novel *Paradise*. This research also discusses the aspect influence the power relation in the novel. Actually, the methodology used is new historicism. Those characters are analyzed by the dictions of Toni Morrison. This novel talks about the black in America.

The form of black in America is brought inside the novel. The conclusion is the aspect which is influence of the power relation based on the diction as the data is race. The different race in America makes the judgments about each other on the basis of color and gender.

Then, the third previous study is “Nothing Is Black and White in South Africa: Power and Roles in Nadine Gordimer’s *July’s People* and J. M. Coetzee’s *Disgrace*”. This research is written by Luiz Gustavo Leitão Vieira in 2010. This research is focusing on the main characters in the narrative similarities. The theme is the explosion of roles. It will analyzes the balance of power shift, the empower of black men, and describing the place and the roles of the characters in South-African society. The characters are analyzed are one black man, one white woman, and one white man: July, Maureen and Bam Smales in *July’s People* and Petrus, Lucy and David Lurie in *Disgrace*. Two younger black men, Daniel in *July’s People* and Pollux in *Disgrace*, shall also be mentioned for their relation and association with the older, and more important, characters of July and Petrus.

Those are two previous studies which are in the same theory of power relation but in the different object. Then there is also the same object and also in the same theory used.

CHAPTER III

ANALYSIS

This third chapter is going to discuss the finding as the result of analyzing the data using the theory of power by Michel Foucault and Pierre Bourdieu. The analyzing is to answer the research question, so, it will be divided into three parts. First is the form of power which is owned by four major characters, this used the theory of Pierre Bourdieu. Second is gender-based power relation among four major characters. And the last is racial-based power relation among four major characters. The last two parts are using the theory of Michel Foucault.

3.1 The Form of Power which is owned by Four Major Characters

In the society, people life in a various ways. The way the people life is structured by the social condition, the way the people think, and the applied norms. Those how the manner of the people, Pierre Bourdieu said that these are *habitus (structured structures predisposed to function as structuring structure)*. Then, the place of the society, Bourdieu said as field. Field is the place of structuring society which is negotiated hierarchically, such as economic field, politic field, cultural field, etc. Power is always taking the role in field. People will compete to get power in field or society. Then, who is the powerful in society? Bourdieu answered the powerful in society is who has capital. The two important capitals are symbolic and cultural capital. In short, habitus, field, and capital are asset to get power or just to survive the life in society.

In this part of the third chapter, the researcher will analyze the form of power which is owned by four major characters: David Lurie, Melanie Issaac, Lucy Lurie, and Petrus. Finding the habitus, field, and the capital of each major character is the first step. Then, the form of power will be found as the result of the analysis in the first step.

3.1.1 Knowledge Power (David Lurie)

The first as the main character in *Disgrace* is David Lurie. David is a man 52 years old. He lives in Cape Town, South Africa. Cape Town is a big city in South Africa with the fast development of technology, education, etc. David exactly lives in an academic field. His job is as adjunct professor of communications and lecturer in Cape Technical University, formerly Cape Town University College. As a lecturer, he could said as the survive people in his field. He has been once a professor of modern language. Then, three books was written and published by him but none of which has caused a stir or even a ripple. Now, he teaches Romantic Poet, Communication Skills, and Advanced Communication Skills Courses. For the salary, he got not bad from his job. It can see that he pays his whore, Soraya, 400 rand every week. That is quite expensive price in Cape Town. See from his capability in his job which is match with his environment and his salary, he counted as powerful man.

Besides, woman admirer is a proper called to David. He has the habit make affair with many women surrounding him. Until 52 years old, he still actives playing with whore, his woman colleague, friend, and finally with his

student. Moreover, he married twice and divorced. His playing woman hobby because his condition in the past. He was in the family with all members were woman. Then, when he was young, he was admired with many women. But, in his 52 age, suddenly his charisma is lost. This is stated:

He himself has no son. His childhood was spent in a family of women. As mother, aunts, sisters fell away, they were replaced in due course by mistresses, wives, a daughter. The company of women made of him a lover of women and, to an extent, a womanizer. With his height, his good bones, his olive skin, his flowing hair, he could always count on a degree of magnetism. If he looked at a woman in a certain way, with a certain intent, she would return his look, he could rely on that. That was how he lived; for years, for decades, that was the backbone of his life.

Then one day it all ended. Without warning his powers fled. Glances that would once have responded to his slid over, past, through him. Overnight he became a ghost. If he wanted a woman he had to learn to pursue her; often, in one way or another, to buy her.

He existed in an anxious flurry of promiscuity. He had affairs with the wives of colleagues; he picked up tourists in bars on the waterfront or at the Club Italia; he slept with whores. (*Disgrace*, p. 7)

He feels curious why women do not admired him as when he was young.

Therefore, he tries to look for whether the motive or trick to attract the woman. Because of his experience along his life, he has the habit or we can call as habitus as woman adorer. David is interested with non-white women, like his beloved whore, Soraya, and his student, Melanie. His thinking is truly white man. Look black women as an exotic creature. This is based on the novel:

He strokes her honey-brown body, unmarked by the sun; he stretches her out, kisses her breasts; they make love. (*Disgrace*, p.1)

He takes her back to his house. On the living-room floor, to the sound of rain pattering against the windows, he makes love to her. Her body is clear, simple, in its way perfect; though she is passive throughout, he finds the act pleasurable, so pleasurable that from its climax he tumbles into blank oblivion. (*Disgrace*, p.19)

Moreover, this main character profession as Romantic Poet Course influences his habitus in admiring woman. He is truly man of letters. Absolutely, he has broad knowledge about literature. Most of thinking of David is based on literature. Every moment of his life will be connected with literature or he will take a decision as how knowledge of literature said. David's thought is influenced by Eros, Lord Byron, Teresa, Wordsworth, Emma Bovary, George Grosz, etc. With high literature and social knowledge he can see and interpret what he faces easily.

Personally, David Lurie is a person who understanding himself very well. He knows when he will be angry when something happens to him because he is temperamental. He describes himself as cold, impatient to be alone, rigid, and firm. That are his temperament and it could not be changed. The following data will describe about it.

He knows too much about himself to subject her to a morning after, when he will be cold, surly, impatient to be alone.

That is his temperament. His temperament is not going to change, he is too old for that. His temperament is fixed, set. The skull, followed by the temperament: the two hardest parts of the body.

Follow your temperament. It is not a philosophy, he would not dignify it with that name. It is a rule, like the Rule of St Benedict. (*Disgrace*, p.2)

Shortly, David Lurie has a strong power. In a developed city, being adjunct professor and lecturer in a big University is a precious capital to gain power. Then, his capital also supported with a good looking physical, the age, rich, and good emotional means. Therefore, it is reasonable when researcher says that David has a good knowledge power.

3.1.2 Feminine Power (Melanie Isaacs)

She is a girl student in Prof. David Lurie's Romantic Poet Class, Melanie Isaacs. She is not the best but also not the bad student, and she is quite smart but passive. Yet, Melanie is still young for the student who spent three years in University, she includes into a young girl because she still does like a child. This is stated in the data:

She licks away a drop of rain from her upper lip. A child! he thinks: No more than a child! What am I doing? Yet his heart lurches with desire. (*Disgrace*, p.20)

What makes Melanie does like a children and passive maybe because the culture of her family. She was born and growth in George in a discipline, educated, and religious family. Her father, Mr. Isaacs is a teacher and her mother, Doreen is a house wife. Pray before eating and no wine show that this family religious enough. Woman in a family is almost passive and obedient. Father of man takes a big role in the family. This is according to the data below:

Her features remain stiff, she avoids his eye, but she does give the slightest of nods. Obedient; a good wife and helpmeet. And ye shall be as one flesh. Will the daughters take after her? (*Disgrace*, p. 169)

There remains the prayer to get through. The Isaacs take hands; there is nothing for it but to stretch out his hands too, left to the girl's father, right to her mother. 'For what we are about to receive, may the Lord make us truly grateful,' says Isaacs. 'Amen,' say his wife and daughter; and he, David Lurie, mumbles 'Amen' too and lets go the two hands, the father's cool as silk, the mother's small, fleshy, warm from her labours. (*Disgrace*, p. 170)

From this data, the female role which is educated in Melanie's family is obedient. For male, the hands pictured as silk, it means that man is something

precious and should be held carefully. Yet, the mother hands are small, fleshy, and warm from her labours. Easy controlled, weak, strive, maybe that are the implicit meaning of the data. That is reasonable if Melanie is passive and obedient because of the family.

Whether looks like a standard girl, Melanie is attractive. As a young girl, she successes to catch boys eyes to look her. Actually, Melanie is a black girl, but so adorable, or her black makes her aesthetic. It can be seen from this data:

Melanie - melody: a meretricious rhyme. Not a good name for her. Shift the accent. Melani: the dark one. (*Disgrace*, p. 18)

She smiles back, bobbing her head, her smile sly rather than shy. She is small and thin, with close-cropped black hair, wide, almost Chinese cheekbones, large, dark eyes. Her outfits are always striking. Today she wears a maroon miniskirt with a mustard-coloured sweater and black tights; the gold baubles on her belt match the gold balls of her earrings. (*Disgrace*, p. 11)

Hence, although she is passive and not smart enough, Melanie has the power from her beauty. It can bewitch many men wherever she is, until her old Professor be dazzled and ignored the norms to get her. David admits that Melanie is fantastic. David said:

He has always been drawn to women of wit. Wit and beauty. With the best will in the world he could not find wit in Melani. But plenty of beauty. (*Disgrace*, p. 78)

So, it can be concluded that Melanie has feminine beauty. With her beauty and passiveness, it builds her capital power. She can overpower to someone more for man.

3.1.3 Symbolic Power (Lucy Lurie)

Lucy Lurie is the one daughter of David Lurie. Youth Lucy was independent who lived separate from her parents, in the small village. She loved staying far from the city, in Grahamstown-Kenton Street, Salem City, Eastern Cape. Lived as new comers in the black people area, she has to survive. The evidence that she can live in this village is stated in the paragraph below:

His daughter's smallholding is at the end of a winding dirt track some miles outside the town: five hectares of land, most of it arable, a wind-pump, stables and outbuildings, and a low, sprawling farmhouse painted yellow, with a galvanized-iron roof and a covered stoep. The front boundary is marked by a wire fence and clumps of nasturtiums and geraniums; the rest of the front is dust and gravel.

There is an old VW kombi parked in the driveway; he pulls up behind it. From the shade of the stoep Lucy emerges into the sunlight. For a moment he does not recognise her. A year has passed, and she has put on weight. Her hips and breasts are now (he searches for the best word) ample. Comfortably barefoot, she comes to greet him, holding her arms wide, embracing him, kissing him on the cheek. (*Disgrace*, p. 59)

Having all things in these data means that Lucy has symbolic capital. She has what the villager. Become the villager means that Lucy goes into the village system. Coming to the system and having the capital makes her change or at least survive in the system. This is based on Bourdieu's theory of capital. The proof that Lucy is in the system is:

Now here she is, flowered dress, bare feet and all, in a house full of the smell of baking, no longer a child playing at farming but a solid countrywoman, a *boervrou*. (*Disgrace*, p. 60)

Furthermore, Lucy adapts with her environment very well. She has many companions and close with them whether she is the only white people in the

village. Usually, the strength people will be viewed on the one eye by the environment. Yet, she is not. This data will give the evidence:

Many of Lucy's customers know her by name: middle-aged women, most of them, with a touch of the proprietary in their attitude to her, as though her success were theirs too. Each time she introduces him: 'Meet my father, David Lurie, on a visit from Cape Town.' 'You must be proud of your daughter, Mr Lurie,' they say. 'Yes, very proud,' he replies. (*Disgrace*, p. 72)

Being a woman, Lucy's personal is interesting. Physically, she has good body shape. How could say do not attractive if her own father is interested to her who her father is beautiful woman lover. According to David, his daughter is:

A year has passed, and she has put on weight. Her hips and breasts are now (he searches for the best word) ample. Comfortably barefoot, she comes to greet him, holding her arms wide, embracing him, kissing him on the cheek. (*Disgrace*, p. 59)

He sits on the bed, idly fondles her bare foot. A good foot, shapely. Good bones, like her mother. A woman in the flower of her years, attractive despite the heaviness, despite the unflattering clothes. (*Disgrace*, p. 76)

For a countrywoman, absolutely Lucy is arresting. Besides Lucy tries to be a villager totally, her physical appearance becomes a special attraction in the place which is she is the only white woman there. It invites people to interest or just pay attention to her.

Then, the characteristic of Lucy is smart, hard, principled, and compassionate. Those characteristics are similar with her father. Hard, principled, and compassionate are showed when she faces or solves the problem. Smart, if she is not a smart girl, she could not live in a strange place, people, and condition with the good solving and ways. Her father also said that Lucy is smart, more than her mother. This is stated in:

She teases him as her mother used to tease him. Her wit, if anything, sharper. He has always been drawn to women of wit. Wit and beauty. With the best will in the world he could not find wit in Melani. But plenty of beauty. (*Disgrace*, p. 78)

Besides that, Lucy thinks ahead than indigene. For example is in selling crops, potato. Lucy's potatoes, tumbled out into a bushel basket, have been washed clean. And potatoes of his friends are still speckled with earth.

Then, there is a question. How Lucy growth becomes a strong traditional woman, whereas, her parents are educated city folk, as stated in this paragraph:

Dogs and a gun; bread in the oven and a crop in the earth. Curious that he and her mother, cityfolk, intellectuals, should have produced this throwback, this sturdy young settler. But perhaps it was not they who produced her: perhaps history had the larger share. (*Disgrace*, p. 60-61)

Then, what history is this? History is something, event, or person was in the past. So, researcher thinks that the word history is the story of Lucy itself.

Based on the data below:

As a child Lucy had been quiet and self-effacing, observing him but never, as far as he knew, judging him. Now, in her middle twenties, she has begun to separate. The dogs, the gardening, the astrology books, the asexual clothes: in each he recognizes a statement of independence, considered, purposeful. The turn away from men too. Making her own life. Coming out of his shadow. Good! He approves! (*Disgrace*, p. 88-89)

The house, which is large, dark, and, even at midday, chilly, dates from the time of large families, of guests by the wagonful. Six years ago Lucy moved in as a member of a commune, a tribe of young people who peddled leather goods and sunbaked pottery in Grahamstown and, in between stands of mealies, grew dagga. When the commune broke up, the rump moving on to New Bethesda, Lucy stayed behind on the smallholding with her friend Helen. She had fallen in love with the place, she said; she wanted to farm it properly. (*Disgrace*, p. 60)

The data said that child Lucy had been quite and never judge him. When she was child she just followed what the parents did. Yet, after she starting to be

independent and turn away from the parents, she became different. It could be interpreted that environment or her journey of life which shaped her, not her parents because history also learns.

After long discussion about Lucy, it could be concluded that she has strong symbolic capital which means has strong symbolic power. Not only physically but also personally, she has capital to rich power. Besides, it also supported material capital which she has. That is a complete packet to have a strong power. Yet, how if someone with the good capital as Lucy is considered as someone 'different' in a place?

3.1.4 Cultural Power (Petrus)

The last major character in this novel is Petrus. He is a black African man. His age is around forty or forty five. He has two wives. The relation between Petrus and Lucy is, Petrus is Lucy's neighbor and worker or assistance. Petrus is indigenous, so he has well knowledge about all things in the village; norms, culture, social, etc. About the ability to do village job is no doubt to him. He can do all the jobs very well. The job starts from look after dogs, farming, selling, and helping what Lucy wants.

Looking from Petrus's ability to do his job, he is a good man. Lucy can trust everything to Petrus. Lucy and David also said that Petrus is good neighbor. Petrus can construct that he is a good man and get the trust from David and Lucy. This is the data:

What appeals to him in Petrus is his face, his face and his hands. If there is such a thing as honest toil, then Petrus bears its marks. A man of patience, energy, resilience. A peasant, a paysan, 2 man of the country. A plotter and a schemer and no doubt a liar too, like peasants everywhere. Honest toil and honest cunning. (*Disgrace*, p. 117)

Lucy said:

'You will meet him. Petrus is my new assistant. In fact, since March, co-proprietor. Quite a fellow.' (*Disgrace*, p. 62)

David said:

Petrus wipes his boots. They shake hands. A lined, weathered face; shrewd eyes. Forty? Forty-five?

.....

Lucy returns with a small bottle. 'You know the measurement: one teaspoon to ten litres of water.'

'Yes, I know.' And Petrus ducks out through the low doorway.

'Petrus seems a good man,' he remarks. 'He has his head screwed on right.'

'Does he live on the property?'

'He and his wife have the old stable. I've put in electricity. It's quite comfortable. He has another wife in Adelaide, and children, some of them grown up. He goes off and spends time there occasionally.' (*Disgrace*, p. 64)

Making the stranger trust to him and expert in doing all village work are his power. That makes him seem the perfect villager, simple, can be trusted, and good.

3.2 Gender-Based Power Relation among Four Major Characters

Initially, gender is a matter of sexual difference. Afterward, gender views as distinction about norm, position, right, and obligation between man and woman. Whereas, the concept of gender is from a social construction which is naturalized in a society. Talking about position in a society absolutely also talking

about power. Then, what is the intervention gender to achieve power? According Pierre Bourdieu, power is reached because of capital which is owned by the agent of society. Then, based on him ceating from Thorpe (2006:493) women are not typically capital-accumulating sub-jects. Rather, they are “capital bearing objects” whose value accrues to the primary groups to which they belong (e.g., her husband, the family) (Lovell, 2000; Skeggs, 2004). Besides, without forgetting power and resistance by Foucault, let see how gender in a game power. This would analyze gender-based power relation between David Lurie and Melanie Isaacs, and between Lucy Lurie and Petrus.

3.2.1 Gender-Based Power Relation among David Lurie and Melanie Isaacs

First of all, this gender-based power relation is the relation between David and women (Melanie Isaacs and Lucy Lurie). The most important thing which happens to David and Melanie is affair of both. The problem is, Melanie is a student of David’s class. Relation between student and lecturer is understanding as relationship courtesy in almost all parts of the world. Moreover, David Lurie is a professor, not only the lecturer, and old. He should preserve and protect his students, not even make affair with one of them. Although making affair is something personally, he did in the academic field. Being old literature lecturer, he knows the norm and the social condition in Cape Town very well because literature is a social science. Yet, why he still do affair with his student? It is because he has power.

Having the capital power makes David able doing what he wants like having affair with his student. Especially has affair to the girl who he likes, she is Melanie. David did it to Melanie because Melanie is female and attracted. Moreover, with his power, he do his purpose easily, this is the data:

'My favourite season, my favourite time of day/ he remarks. 'Do you live around here?

'Across the line. I share a flat.'

'Is Cape Town your home?' ‘

No, I grew up in George.'

'I live just nearby. Can I invite you in for a drink?'

A pause, cautious. 'OK. But I have to be back by seven-thirty.' (*Disgrace*, p. 16)

The answer of Melanie is not received directly. There is a pause of cautious and giving requirement which back in seven-thirty. That means Melanie do not really like with the invitation, but she cannot refuse because who standing in front of her is her lecturer. Yet, the requirement shows that Melanie also has power.

When success asking Melanie to come to his house, he wants more as his initial purpose. Then, he starts forcing Melanie, the proof is in the data below:

'I am going to throw together some supper,' he says. 'Will you join me? It will be very simple.'

She looks dubious.

'Come on!' he says. 'Say yes!'

'OK. But I have to make a phone call first.' (*Disgrace*, p. 16)

There, David forces Melanie to stay in the home. Once again, Melanie can only survive with giving the requirement. David is man. He is also beautiful woman lover. Now, they are, man and beautiful girl in a house, impossible if David no not want more. Moreover, David has been successful in his action before. Next, he tries to exploits Melanie. This is the data:

She does not want a liqueur, but does accept a shot of whisky in her coffee. As she sips, he leans over and touches her cheek. 'You're very lovely,' he says. 'I'm going to invite you to do something reckless.' He touches her again. 'Stay. Spend the night with me.'

Across the rim of the cup she regards him steadily. 'Why?'

'Because you ought to.'

'Why ought I to?'

'Why? Because a woman's beauty does not belong to her alone. It is part of the bounty she brings into the world. She has a duty to share it.' (*Disgrace*, p. 16)

Based on what David said, he tries to exploits Melanie. He makes Melanie believe that she has to give her beauty to the world, means him. After that, he has sex with Melanie for several times. The researcher cannot say it is rape or not because Melanie nor refuses it. She did not do anything. The data will describe this:

He has given her no warning; she is too surprised to resist the intruder who thrusts himself upon her. When he takes her in his arms, her limbs crumple like a marionette's. Words heavy as clubs thud into the delicate whorl of her ear. 'No, not now!' she says, struggling. 'My cousin will be back!'

But nothing will stop him. He carries her to the bedroom, brushes off the absurd slippers, kisses her feet, astonished by the feeling she evokes.....

She does not resist. All she does is avert herself: avert her lips, avert her eyes. She lets him lay her out on the bed and undress her: she even helps him, raising her arms and then her hips....

Not rape, not quite that, but undesired nevertheless, undesired to the core. As though she had decided to go slack, die within herself for the duration, like a rabbit when the jaws of the fox close on its neck. So that everything done to her might be done, as it were, far away. (*Disgrace*, p. 24-25)

See from some paragraphs above, what happens to Melanie is not rape.

That is undesired sexual activity. Then, if Melanie does not want this, why she did not defend or resist? But actually Melanie has chance to fight David. Let back to the characteristic of Melanie. She is an passive and obedient girl. For the girl like this, refusing and resisting in a sudden time is not easy. Whereas, who forced her is her lecturer.

There is power, there is resistance. After Melanie over powered by David, whether she is passive, she resists with does not come to the class. Until the time to exam, Melanie also did not come. Yet, David thinks that Melanie now is his special student. So, he still writes that Melanie is always coming to the class and following the examination. He also gives 75 for the examination. From these actions, David is over powered Melanie.

One day, Melanie comes to David's house. She looks in problem and asks to stay in his house temporally. Absolutely David allows her to stay. She cries and really depressed. Before David knowing what happens to Melanie, she goes and never come back again. After that, the life of David was changed dramatically. Melanie complaints to University that David, her lecturer making affair with her. This is a big problem, not only for David and Melanie but also for University. That because having affair is not accepted until it becomes the special code to this case. It is known from the data below:

That is how it begins. Next morning, with surprising dispatch, a memorandum arrives from the office of the Vice-Rector (Student Affairs) notifying him that a complaint has been lodged against him under article 3.1 of the university's Code of Conduct. He is requested to contact the Vice-Rector's office at his earliest convenience.

The notification - which arrives in an envelope marked Confidential - is accompanied by a copy of the code. Article 3 deals with victimization or harassment on grounds of race, ethnic group, religion, gender, sexual preference, or physical disability. Article 3.1 addresses victimization or harassment of students by teachers. (*Disgrace*, p. 38-39)

The bigger resistances come to David. Those come not only from Melanie, but also from many people, such as Melanie's parents and boyfriend, University, people, David's friends and ex-wife, etc. The form of resistance to David is various, start from speeches, actions, writings, and threats.

Do not forget that David is educated and orthodox. He uses these to defend and resist from the accusation. This not means that he refuses the compliment. He accepted but said no to make a declaration and apology. This makes Lurie looks as suspected, but he still holds his dignity firmly. It can see from this:

'Professor Lurie,' says Hakim, 'I must repeat, this is a committee of inquiry. Its role is to hear both sides of the case and make a recommendation. It has no power to take decisions. Again I ask, would it not be better if you were represented by someone familiar with our procedures?'

'I don't need representation. I can represent myself perfectly well. Do I understand that, despite the plea I have entered, we must continue with the hearing?'

'We want to give you an opportunity to state your position.'

'I have stated my position. I am guilty.'

'Guilty of what?'

'Of all that I am charged with.'

'You are taking us in circles, Professor Lurie.'

'Of everything Ms Isaacs avers, and of keeping false records.'

Now Farodia Rassool intervenes. 'You say you accept Ms Isaacs's statement, Professor Lurie, but have you actually read it?'

'I do not wish to read Ms Isaacs's statement. I accept it. I know of no reason why Ms Isaacs should lie.'

'But would it not be prudent to actually read the statement before accepting it?'

'No. There are more important things in life than being prudent.' (*Disgrace*, p. 48-49)

David holds fast his opinion whether he knows that he will lost his job. He has a strong idea about this:

He shrugs. 'These are puritanical times. Private life is public business. Prurience is respectable, prurience and sentiment. They wanted a spectacle: breast-beating, remorse, tears if possible. A TV show, in fact. I wouldn't oblige.' (*Disgrace*, p. 48-49)

That is does not matter to him provided he still hold the dignity. It shows that he still has power than he makes a declaration means that he gave up entirely.

3.2.2 Gender-Based Power Relation between Petrus and Lucy Lurie

Apparently, Petrus is over powered by Lucy. Lucy looks pretty rich and Petrus worked to her. Actually, Petrus is not a poor man. He also has enough land and wealth for villager. Yet, he decides to work to Lucy who is a strange young woman. Researcher assumes that Petrus has hidden intention to Lucy. It is showed from the Petrus's behavior. The data said:

He is left with Petrus. 'You look after the dogs,' he says, to break the silence.

'I look after the dogs and I work in the garden. Yes.' Petrus gives a broad smile. 'I am the gardener and the dog-man.' He reflects for a moment. 'The dog-man,' he repeats, savouring the phrase.

'I have just travelled up from Cape Town. There are times when I feel anxious about my daughter all alone here. It is very isolated.'

'Yes,' says Petrus, 'it is dangerous.' He pauses. 'Everything is dangerous today. But here it is all right, I think.' And he gives another smile. (*Disgrace*, p. 63-64)

That indicates that Petrus has the hidden purpose. He repeats the word dog-man, thinking a moment and he savor his speech. He feels satisfied as a dog keeper. Then, he gives guarantee to David that in his place everything will be safe, so that Lucy. After that, he shows another smile. This smile, researcher thinks this means a deep aim. It is very deep.

So, what is the implicit meaning of dog-man regarding to Petrus? The interpretation of dog is described in the some part f novel:

He is watching the dogs eat. It surprises him how little fighting there is. The small, the weak hold back, accepting their lot, waiting their turn. (*Disgrace*, p. 84-85)

One of the dogs, replete, eyes shining with wellbeing, sniffs his fingers through the mesh, licks them. 'They are very egalitarian, aren't they,' he remarks. 'No classes. No one too high and mighty to smell another's backside.' He squats, allows the dog to smell his face, his breath. It has what he thinks of as an intelligent look, though it is probably nothing of the kind. 'Are they all going to die?' (*Disgrace*, p. 85)

There is a pause between them.

'How humiliating,' he says finally. 'Such high hopes, and to end like this.'

'Yes, I agree, it is humiliating. But perhaps that is a good point to start from again. Perhaps that is what I must learn to accept. To start at ground level. With nothing. Not with nothing but. With nothing. No cards, no weapons, no property, no rights, no dignity.'

'Like a dog.'

'Yes, like a dog.' (*Disgrace*, p. 205)

Those interpretations about dog answered the question what Petrus said that he is a dog-man. Dog is animal with no power, egalitarian, and humiliating, no cards, no weapons, no property, no rights, and no dignity. Finally, Petrus being the keeper of dog, means Lucy. In the end, Lucy has to depend on Petrus when she lost everything what she has. She takes cover under Petrus to have safety in Eastern Cape. Now, the researcher could say that Petrus absolutely has the other purpose toward Lucy. Petrus helps Lucy in order to make her hinging to him. When she need more help from Petrus, he becomes more powerful. Then, what Lucy does just silent and accept everything happens to her.

3.3 Racial-Based Power Relation among Major Characters

The difference color skin between white and black makes the big differences in the various part of world. It appears the judgment, suspicious, and sometimes fights. The term of race is through society, culture, and class. Hence, race absolutely includes in the form of power. This sub chapter will analyze how race works toward power relation between the major characters.

3.3.1 Racial-Based Power Relation among David Lurie and Petrus

To begin with, this sub chapter would discuss racial-based power relation between David Lurie and Petrus. This happens when David moved from Cape Town to the Eastern Cape. Remembering in the Cape Town, David is a powerful man with his strong knowledge power. Then, in the one of villages in the Eastern Cape, is he still powerful? The researcher thinks that David is not powerful in this new place, whether he educated. This is in the different field. Then, there is

Petrus. He met Petrus as the assistant of Lucy, his daughter. Petrus is a native, so no doubt that he has the cultural capital very well. In this field, Petrus is more powerful than David although Petrus is not educated. This is because now David lives in the different field. The different field will bring the different capital. Start from the small thing, David is powerless than Petrus, such in a matter of gardening in a cold weather and watching television. This data below will show the proof:

He is sitting in the front room, watching soccer on tele-vision. The score is nil-all; neither team seems interested in winning.

It is Saturday, market day. Lucy wakes him at five, as arranged, with coffee. Swaddled against the cold, they join Petrus in the garden, where by the light of a halogen lamp he is already cutting flowers.

He offers to take over from Petrus, but his fingers are soon so cold that he cannot tie the bunches. He passes the twine back to Petrus and instead wraps and packs. (*Disgrace*, p. 70)

The commentary alternates between Sotho and Xhosa, languages of which he understands not a word. He turns the sound down to a murmur. Saturday afternoon in South Africa: a time consecrated to men and their pleasures. He nods off.

When he awakes, Petrus is beside him on the sofa with a bottle of beer in his hand. He has turned the volume higher.

'Bushbucks/ says Petrus. 'My team. Bushbucks and Sundowns.' (*Disgrace*, p. 75)

See the data above. Petrus can do more than David. In a matter of language, he is far behind Petrus. Whereas, language is the most important thing in a communication. Next, David cannot adapt in the Eastern Cape very well. He still could not solve the cold weather there. If the language and weather he does not understand, how he can understand something bigger?

Then, David does not look Eastern Cape in the eye. He views village is a poor place. There is uncivilized. See the sentences below:

Her own fingernails are none too clean. Country dirt: honourable, he supposes. (*Disgrace*, p. 61)

He thinks not too clean fingernails in a town are something disgusting. Yet, thinks in village that is something honourable. That is so contradictive. Whereas, he still help Petrus to find the job. This is the data:

'You could help with the dogs. You could cut up the dog-meat. I've always found that difficult. Then there is Petrus. Petrus is busy establishing his own lands. You could give him a hand.'

'Give Petrus a hand. I like that. I like the historical piquancy. Will he pay me a wage for my labour, do you think?' (*Disgrace*, p. 76-77)

This is a precious data that David is powerless at all. He has to help Petrus. Although he realizes that break the history. Throughout the history, white people is always powerful than black. To know is to power. Yet, field determined what capital to gain power. David is powerful, in his own place, but, here, in the different field, he totally powerless.

After a robbery which happens to him, he becomes worse. So, how about Petrus? Just before the incident he disappeared. Then, now, Petrus come back with load building material. Naturally, as a victim he is appropriate to suspicious. Yet, he is a powerless, so, what should he do. He could distrust to Petrus, but he could not do anything. The data will explain:

'Petrus is back,' he tells Lucy. 'With a load of building materials.'

'Good.'

'Why didn't he tell you he was going away? Doesn't it strike you as fishy that he should disappear at precisely this time?'

'I can't order Petrus about. He is his own master.' (*Disgrace*, p114)

Those data showed that the two white people abide to culture and black people. What ashamed!

Being a powerful, Petrus can do everything what he wants such as ignored what he thinks is unimportant. In his thought the most important are market and farm. See the data below:

He spies Petrus out at the dam, in his work overalls. It seems odd that the man has not yet reported to Lucy. He strolls over, exchanges greetings. 'You must have heard, we had a big robbery on Wednesday while you were away.'

'Yes,' says Petrus, 'I heard. It is very bad, a very bad thing. But you are all right now.'

Is he all right? Is Lucy all right? Is Petrus asking a question? It does not sound like a question, but he cannot take it otherwise, not decently. The question is, what is the answer?

'I am alive,' he says. 'As long as one is alive one is all right, I suppose. So yes, I am all right.' He pauses, waits, allows a silence to develop, a silence which Petrus ought to fill with the next question: And how is Lucy?

He is wrong. 'Will Lucy go to the market tomorrow?' asks Petrus.

'I don't know.' 'Because she will lose her stall if she does not go,' says Petrus. 'Maybe.' (*Disgrace*, p114-115)

Petrus looks like someone who has no heart. His neighbor already had a disaster and he worries about farm. Whether farming is important to survive David and Lucy's life, but he does not ask the condition of Lucy at all. That is too much.

David's condition is getting worse. The big disaster came to him, to his beloved daughter. He lost everything he has, material and his dignity. Severely, he could not do anything whether just defend of himself. He just can be distrust to Petrus. Based on the David's analysis in this data:

As yet Petrus has offered no explanation for his absence. Petrus has the right to come and go as he wishes; he has exercised that right; he is entitled to his silence. But questions remain. Does Petrus know who the strangers were? Was it because of some word Petrus let drop that they made Lucy their target rather than, say, Ettinger? Did Petrus know in advance what they were planning?

In the old days one could have had it out with Petrus. In the old days one could have had it out to the extent of losing one's temper and sending him packing and hiring someone in his place. But though Petrus is paid a wage, Petrus is no longer, strictly speaking, hired help. It is hard to say what Petrus is, strictly speaking. The word that seems to serve best, however, is neighbour. Petrus is a neighbour who at present happens to sell his labour, because that is what suits him. He sells his labour under contract, unwritten contract, and that contract makes no provision for dismissal on grounds of suspicion. It is a new world they live in, he and Lucy and Petrus. Petrus knows it, and he knows it, and Petrus knows that he knows it. (*Disgrace*, p114-115)

Those data said that Petrus is not a stupid villager. He knows his field very very well. He has many perfect ideas to reach his power, the village characteristic power.

As a victim and the father of the victim, as someone knows and educated, he could not silent but also could not act. So, something which he can do is investigating Petrus. He pushes Petrus to say or at least get the sign that Petrus includes in the David's disaster. This is the data which show David's resistance:

'Do you know, Petrus,' he says, 'I find it hard to believe the men who came here were strangers. I find it hard to believe they arrived out of nowhere, and did what they did, and disappeared afterwards like ghosts. And I find

it hard to believe that the reason they picked on us was simply that we were the first white folk they met that day. What do you think? Am I wrong?"

Petrus smokes a pipe, an old-fashioned pipe with a hooked stem and a little silver cap over the bowl. Now he straightens up, takes the pipe from the pocket of his overalls, opens the cap, tamps reflectively over the dam wall, over the hills, over open country. His expression is perfectly tranquil. 'The police must find them,' he says at last.

'The police must find them and put them in jail. That is the job of the police.'

'But the police are not going to find them without help. Those men knew about the forestry station. I am convinced they knew about Lucy. How could they have known if they were complete strangers to the district?'

Petrus chooses not to take this as a question. He puts the pipe away in his pocket, exchanges spade for broom.

'It was not simply theft, Petrus,' he persists. 'They did not come just to steal. They did not come just to do this to me.' He touches the bandages, touches the eye-shield. 'They came to do something else as well. You know what I mean, or if you don't know you can surely guess. After they did what they did, you cannot expect Lucy calmly to go on with her life as before. I am Lucy's father. I want those men to be caught and brought before the law and punished. Am I wrong? Am I wrong to want justice?'

He does not care how he gets the words out of Petrus now, he just wants to hear them.

'No, you are not wrong.'

A flurry of anger runs through him, strong enough to take him by surprise. He picks up his spade and strikes whole strips of mud and weed from the dam-bottom, flinging them over his shoulder, over the wall. You are whipping yourself into a rage, he admonishes himself: Stop it! Yet at this moment he would like to take Petrus by the throat. If it had been your wife instead of my daughter, he would like to say to Petrus, you would not be tapping your pipe and weighing your words so judiciously. Violation: that is the word he would like to force out of Petrus. Yes, it was a violation, he would like to hear Petrus say; yes, it was an outrage. (*Disgrace*, p118-119)

Those long data explains the Petrus purposes clearly. As David's thought, Petrus knows about the rape against Lucy. He knows everything whether he just silent and seem like ignored David's words. Yet, the Petrus's gestures and

answers show that he is involved or at least knows. Petrus chooses to silent. Yet, silent means that he has something invisible. His unsaid pictured everything. He tries to hide the badness. Moreover, Petrus never said that the incident toward Lucy is rape. He holds the truth for himself.

Besides, in the downturn situation, David is being a useless. He lives without power, material, and dignity. He just being a shadow, the shadow of Petrus, over powered. The data said:

As for the actual trading, there is little for him to do. Petrus is the one who swiftly and efficiently lays out their wares, the one who knows the prices, takes the money, makes the change. Petrus is in fact the one who does the work, while he sits and warms his hands. Just like the old days: baas en Klaas. Except that he does not presume to give Petrus orders. Petrus does what needs to be done, and that is that. (*Disgrace*, p. 116)

This is how his days are spent on the farm. He helps Petrus clean up the irrigation system. He keeps the garden from going to ruin. He packs produce for the market. He helps Bev Shaw at the clinic. He sweeps the floors, cooks the meals, does all the things that Lucy no longer does. He is busy from dawn to dusk. (*Disgrace*, p. 118-119)

3.3.2 Racial-Based Power Relation between Lucy Lurie and Petrus

Life in the different place means that in the different manner and norms and ready with all consequences. The consequence which must be faced by David and Lucy is a robbery. Who got the worst from the incident is Lucy. She is raped. It is hurt because rape more painful to the lesbian. That is the risk to them because South Africa has a special norm:

A risk to own anything: a car, a pair of shoes, a packet of cigarettes. Not enough to go around, not enough cars, shoes, cigarettes. Too many people, too few things. What there is must go into circulation,

so that everyone can have a chance to be happy for a day. That is the theory; hold to the theory and to the comforts of theory. Not human evil, just a vast circulatory system, to whose workings pity and terror are irrelevant. That is how one must see life in this country: in its schematic aspect. Otherwise one could go mad. Cars, shoes; women too. There must be some niche in the system for women and what happens to them. (*Disgrace*, p. 98)

Lucy brings a big disgrace because of this. She is over powered automatically. Therefore, the once which she can do is defend. The way she defends herself is receive and silent. Firstly, it could not be understand why she just keeps silent toward what happens to her. That is because what the profit is when she declares that she being the rape victim. That just aggravates the condition because the environment does not support them. For example the police, they did not solve their problem well. There, crime is usual.

Just defend that she can do. She forbids David to say to the other person. Whether David really wants to help Lucy to judge the suspect. Yet, she insisted forbid him. Just like she says:

He was expecting Ettinger to take them to the police station. But, it turns out, Lucy has told him to drive to the hospital.

For my sake or for yours?' he asks her.

For yours.'

'Won't the police want to see me too?'

There is nothing you can tell them that I can't,' she replies. 'Or is there?' (*Disgrace*, p. 100)

That means that nothing they can do. They are powerless. The once way they can do to save the dignity is doing everything like usual.

He gets up. If she chooses to be irritable, then he can be irritable too. 'I'm sorry I asked,' he says. 'What are our plans for today?'

'Our plans? To go back to the farm and clean up.'

'And then?'

'Then to go on as before.'

'On the farm?'

'Of course. On the farm.'

'Be sensible, Lucy. Things have changed. We can't just pick up where we left off'

'Why not?'

'Because it's not a good idea. Because it's not safe.'

'It was never safe, and it's not an idea, good or bad. I'm not going back for the sake of an idea. I'm just going back.'

Sitting up in her borrowed nightdress, she confronts him, neck stiff, eyes glittering. Not her father's little girl, not any longer. (*Disgrace*, p. 105)

About this rape, has the relationship or not, Petrus is a part who is lucky.

Whereas after Lucy pregnant, everything becomes worst. She has to survive from humiliates. She needs person who protects her. Finally, she offers Petrus to marriage her with give all farm and wealth except the house. This is her way to resist against Petrus and the society. History has been destroyed. Now, the educated white people has to abide to uncivilized black in the dark South Africa.

In the end, they life seems a dog and they acquiesce, like David says:

Bearing him in his arms like a lamb, he re-enters the surgery. 'I thought you would save him for another week,' says Bev Shaw. 'Are you giving him up?'

'Yes, I am giving him up.'(*Disgrace*, p. 220)

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter talks about conclusion and suggestion. The conclusion is the resume of all discussions. Then suggestion is the recommendation for the next researcher.

4.1 Conclusion

The summary of this thesis is from the discussion about power relation. Exactly, power relation based on gender and race being the special topic. The theories which are supported this research are power relation by Michel Foucault, and the socio cultural or practice by Pierre Bourdieu. Based on the research question, this conclusion will be divided into three parts: the form of power which is owned by four major characters; gender-based power relation among four major characters; and racial-based power relation among major characters.

This research found some forms of power which are exercised by some major characters. These forms of power are: knowledge power, feminine power, symbolic power, and cultural power. First, David Lurie has knowledge power. That is because Lurie is an old and rich lecturer. So, in his academic field, he has strong knowledge power. Second, feminine power exercised by Melanie Isaacs. Then, Lucy Lurie has symbolic power and Petrus has cultural power.

Then, this thesis is also discussed about gender-based power relation among four major characters. The first gender-based power relation is between David Lurie and Melanie Isaacs. Knowledge power who's David makes Melanie

over powered and has affair with her. Yet, Melanie's feminine power and passive resistance are defeating David's power whether he is Melanie's man lecturer. This is the proof that being less educated woman is not always over powered by an educated man. Then, the result of gender-based power relation between Petrus and Lucy Lurie is, Lucy has to dependent to Petrus whether she has the strong symbolic power. Although Lucy has a strong symbolic power but she is female and the cultural power which is owned by Petrus is stronger than Lucy's power. So, Petrus is powerful than Lucy.

The last discussion in this thesis is racial-based power relation among four major characters. The racial-based power relation between David Lurie and Petrus is, David is totally over powered by Petrus because David has different race and he is also new comer. Next is racial-based power relation between Lucy Lurie and Petrus. Become a rape victim makes Lucy must have a keeper in the dark Africa because she is the only white. Hence, she dependents to Petrus and gives all of her wealth to find the safety.

4.2 Suggestion

Disgrace is interesting novel. So, the researcher suggests to the next researcher to analyze and explore this novel from other sides and theories. This research hopefully can be the reference to the next researcher.

Bibliography

- Balan, Sergiu. *M. Foucault View on Power Relation*. p 1-6.
- Bourdieu, Pierre. 1993. *The Field of Cultural Production*. USA: Columbia University Press.
- Bourdieu, Pierre. 2010. *Arena Produksi Kultural Sebuah Kajian Sosiologi Budaya*. Bantul: Kreasi Wacana.
- Bourdieu, Pierre. 1995. *Outline of Theory of Practice*. Great Britain: University Press, Cambridge.
- Bourdieu, Pierre. 1990. *The Logic of Practice*. California: Stanford University Press.
- Coetzee, J. M. 1999. *Aib*. Yogyakarta: Jalasutra.
- Coetzee, J. M. 2000. *Disgrace*, New York: Penguin Books.
- Endraswara, Suwardi. 2008. *Metodologi Penelitian Sastra Epistimologi, Model, Teori, dan Aplikasi*. Jakarta: PT Buku Kita.
- Foucault, Michel. 2011. *Pengetahuan & Metode Karya-Karya Penting Foucault*. Yogyakarta: Jalasutra.
- Foucault, Michel. 2002. *The Order of Things*. New York: Routledge.
- Foucault, Michel, and Gillez Deleuze. 1977. *Intelectual and Power*. Cornell University Press.
- Foucault, Michel. 2007. *Order of Things Arkeologi Ilmu-Ilmu Kemanusiaan*. Yogyakarta: Pustaka Pelajar.
- Foucault, Michel. 2003. *The Birth of Clinic*. London: Routledge.

- Harker, R., Mahar, C. & Wilkes, C. 2005. *(Habitus x Modal) + Ranah = Praktik: Pengantar Paling Komprehensif kepada Pemikiran Pierre Burdieu*. Yogyakarta: Jalasutra.
- Kurniawan, Heru. 2012. *Teori, Metode, dan Aplikasi Sosiologi Sastra*. Yogyakarta: Graha Ilmu.
- Libby, David J. 2005. *Affect and Power*. USA: University of Mississippi.
- Martin, L.H. et al. 1988. *Truth, Power, Self: An Interview with Michel Foucault - October 25th, 1982. Technologies of the Self: A Seminar with Michel Foucault*. London: Tavistock. pp.9-15.
- McHoul, Alec. 2002. *A Foucault Primer Discourse, Power and the Subject*. New York: Routledge.
- Tan, Sherman. *Contemporary Visions of Power and Resistance: On the relevance of Jurgen Habermas, Michel Foucault and Judith Butler*. p.6-8
- Thorpe, Holly. 2009. "Bourdieu, Feminism and Female Physical Culture: Gender Reflexivity and the Habitus-Field Complex". *Sociology of Sport Journal*, p. 491-516
- Vieira, Luiz Gustavo Leitão. 2010. *Nothing Is Black and White in South Africa: Power and Roles in Nadine Gordimer's July's People and J. M. Coetzee's Disgrace*. p.25-26.
- Warnke, Georgia. 2007. *After Identity Rethinking Race, Sex, and Gender*. New York: Cambridge University Press.
- Wellek, R. & Warren, A. 1956. *Theory of Literature: Third Edition*. USA: Harcourt, Brace & World, Inc.

Wikipedia. (2013, November 25). *Disgrace (Novel)*. Retrieved December 4, 2013, from [http://en.wikipedia.org/wiki/Disgrace_\(novel\)](http://en.wikipedia.org/wiki/Disgrace_(novel))

Orme, Stephen. *Foucault: Subject, Power, Resistance*. Retrieved 20 May 2014 from https://www.academia.edu/3438318/Foucault_Subject_Power_Resistance.

Sheltercloud. 2010. *Sekilas tentang kritik sastra*. Dani Saputra. Retrieved, 20 May 2014 from <http://sheltercloud.blogspot.com/2011/02/sekilas-tentang-kritik-sastra.html>

