

**DECONSTRUCTIVE READING IN LANG LEAV'S POEM "ALL OR  
NOTHING"**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining  
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## A FINAL PROJECT STATEMENT

I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Other writer's opinion or findings included in the thesis are quoted or cited in accordance with ethical standards.

Yogyakarta, 3 May 2015



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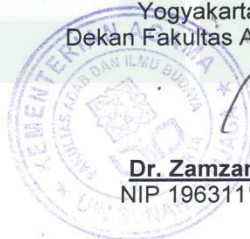
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## ABSTRACT

The poem “All or Nothing” is a poem that shows no gendered words. This condition brings some confusion about the kind of love which is conveyed by the poem. As the kind of love is unclear, the meaning of the poem also seems unclear. That is why a method for uncovering all possibilities of meaning should be conducted. Through deconstruction, people will be able to think freely and creatively as deconstruction believes that there is no underlying structure that limits the interpretation of text. Deconstruction consists of provisional readings for uncovering the usual meaning and critical reading for seeing the possibilities of multiple meaning. The research is a qualitative research which is conducted with descriptive qualitative analysis and objective criticism. The data collection technique is close reading. The research result shows that meaning in the poem tends to shift and be fluid because there is no absolute structure or discourse that can govern a text when it is separated from its author or origin. In the first analysis with binary oppositions, it is acquired that the poem conveys about how man should love their woman wholly where the deconstructive reading shows that female should love their female partially. The imbalance structure between the binary is the source of redoubling of meaning in the poem.

*Keywords: All or Nothing, Lang Leav, Deconstruction, Binary Oppositions*

## ABSTRAK

Puisi “All or Nothing” adalah puisi yang tidak menunjukkan kata-kata bergender. Kondisi ini memunculkan kebingungan tentang jenis cinta yang disampaikan oleh puisi ini. Karena jenis cinta yang tidak jelas, arti dari puisi ini pun menjadi tidak jelas pula. Karena hal itulah, metode untuk mengungkap kemungkinan penggandaan arti harus dilakukan. Melalui dekonstruksi, seseorang akan mampu berpikir secara bebas dan kreatif karena dekonstruksi percaya bahwa tidak ada struktur dasar yang membatasi pemaknaan sebuah text. Dekonstruksi terdiri dari pembacaan sementara untuk mengungkap artis secara umum dan pembacaan kritis untuk melihat kemungkinan dari penggandaan arti. Penelitian ini adalah penelitian kualitatif yang dilakukan dengan metode deskriptif kualitatif dan kritik objektif. Teknik pengumpulan data dilakukan dengan pembacaan tertutup (*close reading*). Hasil penelitian menunjukkan bahwa arti dalam puisi tersebut cenderung terus berubah dan tidak tetap karena ketidak adaan konteks mutlak yang dapat menguasai sebuah teks ketika teks tersebut terpisah dari penulis atau asal usulnya. Pada analisis pertama dengan oposisi biner Claudian, didapatkan bahwa puisi tersebut menyampaikan bagaimana seorang pria seharusnya mencintai wanitanya dengan sepenuh hati sedangkan pembacaan dekonstruktif menunjukkan bagaimana pria seharusnya mencintai pria secara separuh hati atau bagaimana wanita seharusnya menyayangi wanitanya secara separuh hati. Ketidak seimbangan struktur diantara oposisi biner adalah sumber dari pelipat gandaan arti dalam puisi.

*Kata Kunci: All or Nothing, Lang Leav, Dekonstruksi, Oposisi Biner*

**MOTTO**

**I'm not planning to be an ordinary man,**

**There is no best, only better.**



## **DEDICATION**

This final project I dedicated to:

**MY GREATEST AND BELOVED OLD MEN AND FAMILY**

**ANGEL OF MINE AND MY BEST FRIENDS**

**ENGLISH LITERATURE OF STATE ISLAMIC UNIVERSITY OF  
SUNAN KALIJAGA YOGYAKARTA**

**MY OWN SELF**



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Praise be Allah, the almighty and the only truth in this world. He has blessed me with His mercy and gift, so finally, I can finish the graduating paper that I have endeavored entitled “Deconstructive Reading in Lang Leav’s Poem “All or Nothing”.

This graduating paper is submitted to fulfill one of the requirements for acquiring the Bachelor degree in State Islamic University of Sunan Kalijaga Yogyakarta. I hope that I have give my best and make those, who support me, proud of me.

As long as I work on this graduating paper, I am really indebted to those who have helped me in finishing this graduating paper. They are:

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Finally, I do realize that there are still many errors in my research in this graduating paper. Thus, I do feel gladly to hear any suggestion and correction to improve this graduating paper.

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## CHAPTER I

### INTRODUCTION

#### 1.1 Background of Study

“All or Nothing” is the poem which is written by Lang Leav. This poem is published in Lang’s poem anthology entitled *Love and Misadventure*. What makes this poem special to the writer is that it brings some inquiries in writer’s head about what kind of love that the poem tries to convey. The poem actually tells about someone who wants to be loved through certain ways by his/her lover. Those certain ways refer to some qualities which are owned by the loved one. Those qualities are the one which cannot be seen by the eyes as loving through the eyes is considered as imperfect way of loving. Then, the second way, the lover should not love the loved one through the loved one words. The only ways to love the loved one perfectly are expressed through loving the loved one’s heart and mind and also the loved one’s flaws.

In the other side, the characters of the lover and the loved one are expressed through the word “you” and “me” which suggest no gender sign. When the poem is constrained by the writer or the origin of the poem, it will be easy to determine whether the characters are two people in the different gender or in the same gender. The case where the presence of the origin or author becomes the source of the absolute meaning, but it will be impossible if the author will always be present in every interpretation of meaning as the author is limited by limitation

that does not allow them to be present in every interpretation. The limitations are like time, place, and condition which do not allow the presence of the author.

Regardless to the poet, it is known that the poem itself does not show any certain gender words that can be used as a clue to bring enlightenment of the character's sex inside the poems. This uncertainty of gender leads to the uncertain meaning which is conveyed by the poem. In order to seek the true meaning in the poem, the multiplicity of meaning should be uncovered from the inside of the poem. The finding of multiple meanings will lead the interpretation closer to the true meaning of the poem when the presence of the author is not possible to intervene in the interpretation. Moreover, as the unknown matters are the gender, gender is really sensitive matter in today's life. The boundary of gender now becomes unclear as there is advanced technologies that can change someone's sexuality. The proof of the sensitivity of gender issue is the controversial change of gender which is done by Bruce Jenner, the former Olympian and artist in Hollywood. His first change of gender was spotted in 30 April 2015 (<http://radaronline.com/celebrity-news/bruce-jenner-sex-change-gender-reassignment-surgery-legally-woman/>). Here the main purpose is to find the multiplicity of meaning in the poem so it will take the interpretation closer to the real meaning.

The other reason is that, just like the poem which includes in the poem anthology *Love and Misadventure*, every word of the poem is really simple but the words have the ability to raise complex emotions in the writer's feeling. In the writer's opinion, "All or Nothing" is the one that has the simplest words but it has



complex meaning in it. In the interview with Philippine Daily Inquirer, Lang Leav says

And that's why, like Emily Dickinson and Robert Frost, I try to write and convey really complex emotions and thoughts into something that's very simplified and very easy that people can take and suddenly, they're the protagonist in the story and they can relate it to their own lives. (<http://lifestyle.inquirer.net/151596/in-love-with-lang-leav>)

The interview has shown that the poem written by Lang Leav is the poem that tries to convey complex interpretation into simplicity. In some reviews on *www.Goodreads.com* as a website when people want to find a reference for a book, the anthology gets really high rate for its greatness of the complexion of meaning which is imbued in simple words. This poem anthology also becomes the bestseller in *www.amazon.com* in 2013.

The "All or Nothing" is also written in the "love" chapter of the anthology. Love is the most essential thing in this life that makes someone be able to understand the value of something that they love. What makes love so special is that it will demand someone to understand something or someone which that one loves, why that one can fall in love, and what makes that one fall in love with that thing, and then, they are demanded to pay more attention to that one or that thing and to examine all about that one or that thing. Leo Tolstoy also said that

Love is life. All, everything that I understand, I understand only because I love. Everything is, everything exists, only because I love. Everything is united by it alone. Love is God, and to die means that I, a particle of love, shall return to the general and eternal source. (<http://significatojournal.com/bliss/a-parliament-of-quotes/leo-tolstoy-everything-i-understand-i-understand-because-i-love/>)

Love also something that gives strength to someone. The force of love makes someone get great power to do something in their life, even something that they

are afraid of. Lao Tzu once said “Being deeply loved gives you strength; loving someone deeply gives you courage.” That is the reason why love is important in our life. “All or Nothing” poem is considered as the poem in this chapter which seems easy to understand but actually, it hides a deep complexity of thought where it tends to produce many interpretations in it.

Lang Leav is internationally exhibiting artist and author. She was born in Thai. In her official blog *Langleav.com*, it says that Lang is a recipient of The Qantas Spirit of Youth Award and was later granted a coveted Churchill Fellowship. Poetry, art, and books are included in her skill and that is what makes Lang Leav talented. Lang is currently represented by New York literary agent Al Zuckerman from writers House. The wonderful works “All or Nothing” of the author and artist Lang Leav are created between whimsical and woeful, showing a complexity beneath its child-like façade (<http://langleav.com/About>). At this rate, Lang Leav talent is really attractive as the major of her background is not literature, but her major study is about arts. Lang Leav is the newly international proof that great poet does not always come from the environment of literary academicians where most of today’s life always measures someone’s skill and ability through its level of educations. Lang Leav’s basic discipline is in designing dress and clothes but in her interview in the Filipina in December 2013, she said that writing has always been her first love.

Then, the other important thing is that poetry is often called as the expression of the soul through the beauty of rhythmical sound in verses. Many people write poetry to show what they feel or what they think which is usually

deep but it is enveloped in a short package. This means that the range of poetry in creating the range of meaning is wider than what it seems in its written forms. This is the specialty of poetry that distinguishes it from the other literary works. According to William Henry Hudson in *An Introduction to the Study of Literature*,

Poetry, says Johnson, is “metrical composition”; it is “the art of uniting pleasure with truth by calling imagination to the help of reason”; and its “essence” is “invention.” “What is poetry,” asks Mill, “but the thought and words in which emotion spontaneously embodies itself?” “By poetry,” says Macaulay, “we mean the art of employing words in such a manner as to produce an illusion on the imagination, the art of doing by means of words what the painter does by means of colors.” Poetry, declares Carlyle, “We will call *musical thought*.” Poetry, says Shelley, “in a general sense may be defined as the expression of the imagination and the passions;” says Leigh Hunt, “the utterance of a passion for truth, beauty, and power, embodying and illustrating its conceptions by imagination and fancy, and modulating its language on the principle of variety in unity.” In Coleridge view, poetry is the antithesis of science, having for its immediate object pleasure, it “is the breath and finer spirit of all knowledge,” and “the impassioned expression which is in the countenance of all science.” According to Matthew Arnold, it “is the simply the most delightful and perfect and perfect form of utterance that human words can reach”; it is “nothing less than the most perfect speech of man, that in which he comes nearest to being able to utter the truth”; it is “a criticism of life under the conditions fixed for such a criticism by the laws of poetic truth and poetic beauty.” According to Edgar Allan Poe, it is “the rhythmic creation of beauty”; according to Keble, “a vent for overcharged feeling or a full of imagination.” It expresses, says Doyle, our “dissatisfaction with what is present and close at hand.” Ruskin defines it as “the suggestion, by the imagination, of noble grounds for the noble emotion”; Prof. Courthope, as “the art of producing pleasure by the just expression of imaginative thought and feeling in metrical language”; Mr. Watts-Dunton, as “the concrete and artistic expression of the human mind in emotional and rhythmical language” (1913: 82-84).

The definitions seem to prove the complexity of poetry. Poetry is able to load many deep and wonderful feelings with the power of imagination in creating a beauty through words as it is made in a package which seems small. The other

thing that makes it special is that poetry has its own form and shape. As said in the statement before, “poetry is metrical composition” and “rhythmic creation of beauty” (1913: 82-84) suggests that poetry has some kind of metrical things and rhythmic things. The statement was truly true that some kind of special things that constitute its form, those are called as poetic devices.

Poetic devices consist of meter, rhyme, figurative language, and imagery. In this sense, we found that other work may have the characteristics of poetry, in example drama, but the very nature of literary work which uses verses as their pattern of conveying ideas is the poetry. The verse also can be used as the means for conveying another term of ideas in the poetry through the separation of verses which sometimes intends to produce the metrical patterns or rhymes in poetry. Poetry itself is the fusion of art and literature. Poetry has a big chance to be part of literary work which lends its greatneses to the development of art like music. Other literary works will not be able to give much contribution to the art as much as poetry does because, for example, in theater, the role of poetry is also existed in the action commonly used to convey deep meaning in a simple and beautiful form of a word.

The analysis will focus in the structure of myth or narratives inside the poem. In this world, there is a belief that all myth or narratives share the same structure in its content. It means, that some stories are always characterized by the same structures in it, and it will be able to be read through some certain structure of myth where that structure is considered like what every myth will have in their arrangement of story. Such belief, where text always has the same underlying

structures, is stated by Claud-Levi-strauss. Meaning is produced through the relation between one sign to its opposite, and it is not produced through the relation between the sign with its reference. This phenomenon is called as binary opposition. In the relation to the problem, the possibility of meaning can be acquired through this pattern of binary opposition as it is believed that “. . . binary opposition is seen as a fundamental organizer of human philosophy, culture, and language” (Ducos A. Schreuder, 2014: 34). Based on that statement, through this binary opposition, the human language can be understood as the binary is its organizer. Additionally, The Levi-strauss theory itself is the first structuralist theory which is attacked by Derrida in its essay entitled ‘*Structure, Sign, and Play in The Discourse of Human’s Science.*’

The analysis does not only finish in its myth structure, because the true purpose of this paper is to prove, that one literary work does not always provide the same pattern in conveying myth. When someone gets too attached to one interpretation or one pattern of thought, this condition will freeze their mind and make them tend to stop developing new ideas in their existence. The idea is like a new methods or meanings which are concealed inside a literary work and it is rarely noticed or it is considered as minor meaning but, actually, can become a major idea or problem in a literary work. Creativity needs an openness of mind so every idea, which still can be thought about and still considered as reasonable, is always something which is worth to be analyzed. As this poem is a poem that tends to bring more than one interpretation, deconstructive reading is the most suitable method for reading this poem as it will extend the range of true meaning

inside the poem from the multiple interpretations that can happen inside a text. The more meanings which are acquired will bring us closer to the true meaning of the poem.

Derrida says that “deconstruction is the only way to escape “empiricism” and the “naïve” critiques of experience at the same time (1977: xvii).” Deconstruction is a mean for escaping the dogma of logocentrism which restrict our mind in certain limit so we will not want to explore another potency that lies beneath a literary work. The exploration of something new in the literary work, which already exists or is already analyzed, will give more effective contribution as we find more ideas in developing the existed literary works rather than searching for a new discovery through new one. Some English words are homophone, homonym, and homograph that usually lead to some confusion that makes it literary work or expression to have more than one interpretation. This “more than one interpretation” will demand us to be creative and become more critical in reading a literary text. Lois Tyson says that:

nevertheless, deconstruction has a good deal to offer us: it can improve our ability to think critically and to see more readily the ways in which our experience is determined by ideologies of which we are unaware because they are “built into” our language (2006: 249).

The other reason is that deconstruction is the death-knell of structuralism. Additionally, Deconstruction is the pioneer of the poststructuralist criticism. David carter says in his book that “many writers associated with post structuralism are considered to have practiced deconstruction (2006:109).” That statement means that most poststructuralist criticism will tend to practice a deconstructive criticism. By knowing deconstruction, we will be able to know the

essence of post-structuralist theoretical base as it is much related to deconstruction.

## **1.2 Research Questions**

According to the explanation above, the writer has composed questions to be discussed. The main focus at this paper is the deconstruction theory, so the major problems of this research are:

1. How does the provisional reading through binary oppositions create the meaning of the poem?
2. How does deconstructive reading work inside the poem work?

## **1.3 Objectives of Study**

The objectives of study are related to the research questions that have been stated above. First, the writer aims to show the provisional reading which shows the meaning which is acquired through the analysis of binary oppositions. The provisional reading is performed to basic the basic structures of myth or narrative that govern the text.

The second objective of study is showing the structures undecidability where meaning or interpretation tend to shift and redouble. The writer believes that the dogma of structuralism limits people's mind to think freely and creatively. Like a bird in a cage, the exploration of world to find something new will not be possible with limitation which entangles the range of mind to stretch over. It will include the revelation of meaning which tends to be changed continuously because meaning is something which can be changed in accordance with the discourse that rules over it. In seeking the true meaning of literary text, it is

important to find the totalisation of meaning and with deconstruction, the endless searching of totalisation of meaning will motivate us to be creative. Through more creative way of reading, the search of true meaning through uncovering multiple meanings inside this poem will bring us closer to the true meaning of the poem.

#### **1.4 Significance of Study**

The significances of the study are divided in to two main purposes. Those are theoretical purpose and practical purposes. The theoretical purpose is to show that the world of interpretation cannot be restricted by limitation because it will freeze the human mind for being creative. Absolute meaning in interpreting a literary work cannot be done through one point of view. With this creativity, the wide range of interpretations can be acquired and bring us closer to the true meaning of text when the origin or author is absent.

The first practical purpose is that this research is hoped to give help to students who will apply deconstruction theory. The second practical purpose is that this research is hoped to give lectures a reference of example in applying deconstruction theory in a literary work. The third purpose is that this research is hoped to give a contribution of literary critic and to motivate more researchers for applying deconstruction theory.

#### **1.5 Literature Reviews**

In the perspective of subject, the writer has searched reports which have similar subject with this research in International library in online web, library of State Islamic University of Sunan Kalijaga, library of Gadjah Mada University, and more university library but there is no report about the subject. From those



efforts, the writer decides that this research is the first report about this subject, that is “All or Nothing” by Lang Leav.

## **1.6 Theoretical Approach**

### **1.6.1 Binary Oppositions by Claud-Levistrauss**

The main focuses of Claud-Levistrauss’ theory is a myth where the myth itself is structured by binary oppositions. The binary opposition is the target of deconstructive reading where in this case, the binary oppositions from Claud-Levistrauss. The very basic mental operation that consists in the creation of meaning through the combination of opposites is called binary opposition. In Hans Bertens, for Levi-Strauss,

The structure of primitive thinking is binary. Having required the rudiment of language, our ancestors must have started to categorize their world in very basic terms that always involved a presence and an absence – light/darkness, human-made/natural, above/below, noise/silence, sacred/profane, and so on (2001: 62).

In this case, it can be seen that the meaning of literary text is acquired through the internal relations between the binary oppositions. In the essay from Dr. Mary Klages, it is said that “his (Levistrauss) process of analysis . . . concentrates on a sets of relations, rather than individual relations—or what he calls “bundle of relations” (2013).” This bundle of relations is the relation of meaning which is developed from operating some sets of binary oppositions which exist in the text.

### **1.6.2 Deconstruction by Jean Jacques Derrida**

The theoretical approach for this research is based on the deconstruction invented by Jean Jacques Derrida. It rejects any notion that there is an underlying structure inside a text. According to M.A.R Habib,

Proponents of deconstruction often point out that it is not amenable to any static definition or systematization because the meaning of the terms it employs is always shifting and fluid, taking its color from the localized contexts and texts with which it engages (2005: 650).

It means that the shifting and fluid characteristic of a text is caused by the contexts which exist around the text. The context itself also causes the unlimited interpretation in the meaning of expression because in deconstruction, there is a term named as supplementary where it refers to the surplus of contexts or discourse which enables text unlimited interpretation.

In John Story, Derrida adds that the meaning is always deferred, never fully present, always both absent and present (2009: 126). It is the idea that inspires to the invention of term called *differance*. *Differance* is the term derived from the combination deferment and difference where it suggests the every interpretation lead to an endless deferment of signification. He invented this word when he proves that text is something which has a stable meaning where difference and defference are uttered in the same pronunciation in French language. In David carter, “Derrida also develop s the notion of ‘violent hierarchy” (2006:110).” This hierarchy has creates the domination of one term over its opposites that actually, Derrida has violated the binary oppositions system where the two terms are considered as equivalence in contribution for meaning. The focus of deconstruction is to prove the existence of the hierarchy inside a text, then reverse them to show that the domination upon one opposite over another is not fixed and both of the opposites are interdependent.

In accordance with the characteristic of meaning which is shifting and fluid, derrida in M.R.A Habib also states that

The meaning often changing according to contexts – are usually related to the extended significance that Derrida accords to “writing.” Such terms include “trace,” “supplement,” “text,” “presence,” “absence,” and “play” (2005, 652). So in general sense, deconstruction, like what Derrida says in M.R.A Habib is . . . “how language of the social sciences criticizes itself (2005, 657).

## **1.7 Method of Research**

### **1.7.1 Type of Research**

The type of this research is qualitative research where it more focuses on meaning instead of variables. This research is also included in library research where library research is a research which analyzes a text or is based on a text. The text which is analyzed in this research is the “All or Nothing” poem.

### **1.7.2 Data Source**

There are two data sources which will be used in this research. The first data is the poem, entitled “All or Nothing” by Lang Leav, as the main data for the research. It is a poem which is established in 16 lines with four divisions of stanza.

The second data is the supporting data of the research. These supporting data are used in analyzing the poem. The data are acquired through reading books and visiting some valid websites that can provide important information relating to the research.

### **1.7.3 Data Collection Technique**

In acquiring the data, the writer collects the data through close reading. Firstly, the writer reads the poem entitled “All or Nothing” for many times and then marks several important information that will be used in the research. Secondly, the writer finds some books or references that may relate to the analysis

of the data. The last, the writer reads the books and references and then marks some data which are considered as important in data.

#### **1.7.4 Data Analysis Technique**

The analysis will be done in deep meaning analysis which will focus on the binary oppositions inside the poem. The method of collecting data is done through documentation and then will be analyzed with qualitative method. According to Gordon, “qualitative method is about where you say what is there rather where you put of some number on what is there (2007:151).” Qualitative method focuses in the explanation of the data rather than calculating the data. In conducting the research, the writer also uses the objective criticism for conducting the analysis. Objective criticism, according to M.H. Abrams, is criticism which,

on principle, regards the work of art in isolation from all these external points (spectator, artist, and world) of reference, analyzes it (literary work) as a self-sufficient entity constituted by its parts in their internal relations, and sets out to judge it solely by criteria intrinsic to its own mode of being (26: 1953).

The Steps for analyzing the data in this research are as follow:

1. First of all, the collected data are read many times and then, the writer analyzes the intrinsic elements of the poem.
2. After analyzing the intrinsic elements, the writer conducts the analysis of provisional reading using binary opposition theory.
3. After acquiring the meaning through the analysis of binary opposition, the writer deconstructs the meaning to show the liability of the meaning inside the poem.

## **1.8 Paper Organization**

This graduating paper is divided into three chapters. The first chapter is introduction to the research. The introduction consists of the background of the study, the research questions, the objectives of the study, the significance of studies, the literary reviews, theoretical approach, method of research, and the last one is paper organization. The second chapter consists of the analysis of the data, which is, Lang leav's poem "All or Nothing". The third chapter consists of conclusion that gives a brief summary about the analysis and the moral value inside the data and the writer's suggestion about the subject.

### CHAPTER III

#### CONCLUSION

“All or Nothing” is a poem of love created by Lang Leav where it is published in 2013 in his poem anthology entitled *Love and Misadventures*. This poem is a love poem with uncertain gender and sexual relations in the poem as it also conveys a complex meaning which is converted into a few lines in the poem. In the absence of the origin or author, this poem consists of uncertainty. This uncertainty leads to the risk of mistake in interpreting the poem but if the multiplicity of meaning is uncovered, the risk of mistake will be able to be minimized.

The poem tells about the story of a loved one who expresses his/her desire to be loved. In the narrative which is portrayed in the poem, the writer finds that the desire to be loved tends to suggest that it is a desire to be loved wholly through loving the self of the loved one. The self of the loved one is represented through its wholeness rather than its partialness.

As the wholeness and partialness are binary opposition, the writer of the research tries to create an underlying structure from the basic mental operation of binary opposition in the poem. The mental operation between the binary oppositions leads to an understanding where the loved one who refers to a woman, wants to be loved wholly by the man that loves her. The wholeness of the woman is represented through the flaws and invisible matters in herself when the

partialness of the woman is represented through the advantages and visible matters.

Actually, that interpretation is not the only possible interpretation in a text because the meaning of the text or, in particular, the interpretation is always shifting and fluid according to the discourse. The binary oppositions are not two terms which are equivalence in contributing meaning but rather a “violent hierarchy” where one term is conventionally subordinated by society. This violent hierarchy enables a reversal of binary oppositions which can create a new interpretation.

The creation of new meaning from the text is done through deconstruction theory. This theory leads to the understanding that there is no true meaning and it is needed to create ceaseless pursuit of meaning to acquire better understanding of text. This is due to the understanding that text cannot be separated from contexts in its analysis. In this poem, the deconstructive reading results in a new bundle of relation where it says about how a woman should love woman partially or how man should love man partially.

By finding the internal conflict in the text, the writer shows that the meaning or interpretation inside a text is always shifting and fluid in accordance with “play”, “supplement”, and “trace” inside a text. Play is a disruption of presence; supplement is the surplus of discourse or context, and trace is the history of metaphysics of presence. The deconstructive reading, through “play”, “supplement”, and “trace”, results in a concept where totalisation of meaning caused by context is unlimited. In this poem, there have been proven that the

internal relations between every binary have been disrupted by the existence of discourse so the reversal of binary is possible. This is the turning point where creativity will reach its finest state as the truth of instability in text will encourage someone to be more creative in their way of thinking. This creativity of thinking will lead someone to find the real meaning of text as the multiple interpretations are acquired and this multiplicity bring us closer to the true meaning.

Suggestion for further research, the writer hopes that this paper will inspire another researcher to perform another analysis toward this poem “All or Nothing” using the same deconstruction theory. It seems that the writer’s work still face many difficulty in defining the real undecidability in the text so stronger argument and proof are needed through deeper analysis. The further research may focus on another structure inside the poem such as deconstruction of the scansion of meter which can affect and raise multiple meaning in the poem.



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## Appendix

### All or Nothing

Ěf |yóu| löve| mé|  
 fõr |whát| yõu |sée, |  
 on' |lŷ |yoúr |eyěs |wóuld |bě|  
 ĩň |lóve |wĩth |mé|.

Ěf |yoú |löve |mé |  
 fõr |whát |yoũ've |heárd, |  
 then| you |would |love |me|  
 fõr |mŷ |wórds

Ěf |yõu |lóve|  
 mŷ |héart |ănd |mĩnd, |  
 then |you |would |love |me, |  
 fõr |áll |thăt |I'm |

But |if |you |don't |love|  
 mŷ |é |vėry |fláw|,  
 then |you |mustn't |love |me – |  
 nõt |ăt |áll. |

### Meter Classification

1	Ěf  yóu  löve  mé	Iambic dimeter
2	fõr  whát  yõu  sée,	Iambic dimeter
3	on'  lŷ  yoúr  eyěs  wóuld  bě	Trochaic trimeter
4	ĩň  lóve  wĩth  mé .	Iambic dimeter
5	Ěf  yoú  löve  mé	Iambic dimeter
6	fõr  whát  yoũ've  heárd,	Iambic trimeter
7	then  you  would  love  me	-
8	fõr  mŷ  wórds	Anapestic monometer
9	Ěf  yõu  lóve	Anapestic monometer

10	mỹ  héart  ănd  mínd,	Iambic dimeter
11	then  you  would  love  me,	-
12	fõr  áll  thăt  I'm	Iambic dimeter
13	But  if  you  don't  love	-
14	mỹ  é  věry  fláw ,	Iambic dimeter
15	then  you  mustn't  love  me –	-
16	nốt  ăt  áll.	Anapestic monometer

### Imagery Classification

1	For what you see	Visual imagery
2	For what you've heard	Audio imagery

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