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Mythological Narratives and Modern Reinterpretations in the Deconstruction of Narcissus Stories

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Abstract

A deconstructive analysis of the Narcissus story, particularly in the short story "The Black Goat of Narcissus" by Mukodas Sinatrya, offers a new perspective on how classical mythological narratives can be interpreted in a more modern and complex context. This approach allows readers to connect narrative elements with contemporary issues such as narcissism, self-identity, and the dynamics of human relationships. By conducting a comparative analysis between the original narrative and its modern reinterpretation, this article highlights the use of deconstruction techniques to dismantle and rebuild our understanding of the characteristics of Narcissus and the social and cultural implications of the story. The article explores how the Narcissus story reflects human traits and societal dynamics and serves as a medium for self-reflection and introspection. By delving into themes such as narcissism, egoism, and the complexities of self-identity, this article demonstrates that modern literary works can be essential for understanding and dealing with evolving social and cultural dynamics. Therefore, a deconstructive analysis of the Narcissus story not only yields a deeper understanding of the complexities of human nature and its social consequences but also underscores the relevance of ancient mythological narratives in helping us respond to the challenges of the modern context.

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INTRODUCTION

Literary works, as a form of human creation whole of meaning, have a unique ability to give rise to various interpretations based on different points of view. Each reader, with a unique experience and background, can provide an interpretation that suits his or her personal views. Ulwatunnisa (2023) explains that as a living entity, literature can reflect various social and cultural conditions, thus allowing readers to interpret them according to the context of their respective lives.

In a more specific context, literary psychology theory reveals how literary works reflect the psychological conditions of their authors and how readers can interpret literary works based on their unique experiences and backgrounds. By understanding the psychological aspects of literary works, we can see how literature reflects society and culture and serves as a medium for deeper self-understanding and social environments. Therefore, this theory enriches our understanding of literary dynamics in a broader and contemporary context (Juni, 2019).

In a more specific literary context, short stories are one of the exciting forms because they bring up diverse interpretations when read. Short stories often condense themes and symbols in a shorter narrative than novels. One of the effective methods of analysis to understand short stories is the deconstruction theory approach developed by Jacques Derrida. The deconstruction of literary works allows for analyzing short stories seen from a language with various meanings in a text (Trihandi, 2023).

This approach highlights that the language in short stories often has an instability of meaning that gives rise to various interpretations, allowing readers to delve deeper into the complexity of the symbols and themes within them. As a language-based art, literature has a complex dimension with language style as an essential element. Language style reflects the writer's expertise in stringing words and significantly impacts the reader's aesthetic experience and interpretation of the text. The exploration of symbolism and metaphor in literary works allows for expressing deeper and more complex meanings (Rahmawati, 2023). Deconstruction theory, by utilizing the concept of binary opposition to divide the world into two structurally interconnected classifications, emphasizes that understanding a category is often only possible through its comparison with other groups.

According to Ningrum (2020), deconstruction has a concept as a theory and a way of reading. As a theory, deconstruction is characterized by rejecting logocentrism and

phonocentrism, which birth binary opposition and dichotomous hierarchical ways of thinking. This approach reveals how the narrative structure, themes, and characters in short stories can be understood more deeply, opening up opportunities for broader and more complex exploration of meanings in literary works, as seen in the short stories "Kambing Hitam Narcissus."

Meanwhile, structuralism theory also uses the concept of binary opposition to analyze narrative structures, themes, and characters in stories. Like deconstruction, structuralism emphasizes that understanding a category can often only be achieved by comparing it with other structurally interconnected categories. In this context, structuralism can help analyze how the relationships between elements in a story can provide a deeper understanding of the existing narrative, themes, and characters (Constantin, 2023). By comparing these two theories, we can see how the two approaches complement each other in providing critical insight into literary works.

Short Stories "Kambing Hitam Narcissus" by Mukodas Sinatrya, which is part of a collection of short stories "Mikaila Kecil dan Putri Hujan" The 2018 edition is an exciting example of the use of a deconstructive approach in literary works. In this short story, the story of Narcissus is repeated as in the original version and significantly altered and modified by the author. Using a deconstruction approach allowed Sinatrya to offer a different version of the story of the Greek mythology of Narcissus, told by Edith Hamilton. This approach opens up creative space in the process of meaning and interpretation, showing how classic stories can be adapted to touch on contemporary issues relevant to today's socio-cultural context.

The deconstruction approach that Sinatrya applies in the narrative "Kambing Hitam Narcissus" has similarities to the method of story deconstruction, "Sangkuriang Garing," as analyzed in the Mukodas (2024) research. In the legend of Sangkuriang, traditional elements of folklore are dismantled and reinterpreted, giving them new meanings relevant to the modern context. Similar things can be seen in "Kambing Hitam Narcissus," where Sinatrya breaks the classic narrative of Narcissus, reexploring narcissistic nature and its impact on human relationships. This approach offers a new perspective on the character of Narcissus and opens up a more expansive space for modern interpretations of human behavior and complex social dynamics.

As the deconstruction theory states, "Narrative deconstruction can help uncover the hidden meanings behind traditional stories and provide new interpretations relevant to modern

social contexts." According to Suhartini (2009), deconstruction has a concept as a theory and a way of reading. As a theory, deconstruction rejects logocentrism and phonocentrism, which give birth to binary opposition and a dichotomous hierarchical mindset. The application of deconstruction in Sinatrya's work shows that classical mythology is not static but can be dismantled and rearranged to uncover hidden meanings more relevant to contemporary socio-cultural developments.

In the context of a deconstructive analysis of Narcissus's story, the theory of deconstruction developed by Jacques Derrida is very relevant to use. Derrida emphasized the importance of questioning binary opposition in texts and highlighted the instability of meanings and hierarchies formed in language. Through a deconstruction approach, Sinatrya invites readers to delve deeper into the hidden meaning behind Narcissus' story, primarily related to complex identity constructions and narcissistic nature. According to Orong (2012), as a methodology, deconstruction provides space for readers to respond to Narcissus' story more critically and reflectively, thus opening up opportunities for a deeper interpretation of the relationship between self-identity and narcissism. This approach expands the way readers see the relationship between the text and the changing social context. The deconstructive approach in the short story "Kambing Hitam Narcissus" provides new insights into how mythology can be used as a mirror to illustrate more complex conflicts of identity and human nature. This reinterpretation also helps to broaden readers' understanding of the relevance of classical narratives in facing modern social and cultural challenges.

Furthermore, in modern literature and cultural studies, deconstructive analysis of Narcissus' story has a significant relevance and role. The story has become a significant subject in the study of psychology and sociology, offering an in-depth understanding of narcissistic nature and the process of constructing self-identity in society. According to Subekti (2019), narcissism can trigger antisocial and maladaptive behaviors that hurt social development. Self-identity is formed through social interaction and recognition from others, which often encourages narcissistic behavior, especially among adolescents who are searching for their identity. By reinterpreting classic stories such as "Narcissus" in contemporary literary works, the author can explore and re-explore themes relevant to the challenges and dynamics of human relationships today, including the complexity of self-identity and internal conflicts.

Through the deconstruction approach, we can gain deep insights into how these classic mythological narratives can be interpreted in a more modern and complex context and how our understanding of these narratives can evolve as the times change and prevailing cultural values. Thus, the deconstruction theory can be a strong foundation for unearthing the layers of complex meanings in Narcissus' narrative and expanding the understanding of the relationship between narrative, identity, and culture in modern literature.

A deconstructed analysis of the story of "Narcissus" reveals the importance of this narrative in the context of contemporary literature and cultural studies, offering crucial insights into the ongoing relevance of the classic narrative. The story of Narcissus, which has long been regarded as a symbol of narcissism, not only supports literary discussion but also enriches psychological and sociological understanding of how narcissistic traits and self-perception are shaped and understood in today's social context. This approach allows adaptations of ancient tales to discuss and analyze contemporary issues, connecting the past to the realities of modern society.

In addition, the reinterpretation of classic stories, as done in "Kambing Hitam Narcissus" by Sinatrya, provides an opportunity for modern writers to reexplore and adapt classic themes to the circumstances and challenges of today, including the dynamics of human relationships, the complexity of self-identity, and internal conflict. Using a deconstructive approach, researchers and readers can unravel the layers of narrative to discover new meanings and assess how changing social and cultural contexts affect the interpretation of these stories. This allows deconstructive analysis of not only the meanings contained in the original texts but also how classical mythological stories can be reinterpreted in more modern and complex contexts, making a significant contribution to the study of literature and culture.

This research is interesting because it reveals an alternative side of Narcissus' story, especially in a different context—the author's perspective in the short story "Kambing Hitam Narcissus." In this study, the author will discuss in detail the variations of the deconstruction of the story of Narcissus in the short story about the original narrative from Greek Mythology presented in Hamilton's work. As such, this study re-reflects classical narratives through a contemporary lens and explores how narrative changes can affect our understanding of universal themes such as identity and human relationships.

RESEARCH METHODS

This study uses a qualitative descriptive method that compares two literary works, namely the *Narcissus Black Goat* by Mukodas Sinatrya and the classic myth of Narcissus in the book *Narcissus Mythology* by Edith Hamilton. This method allows researchers to provide an in-depth interpretation of both texts, looking at differences in the way narratives about narcissism and self-expression are presented. According to Ratna (2009:47), data sources in literary research include words, sentences, and discourses in the manuscript itself, which is the primary material for the study. In this case, *Narcissus Scapegoat* provides a modern reinterpretation that puts forward social criticism, while the Narcissus myth emphasizes self-love that leads to personal destruction.

This study not only compares the two texts but also explores the similarities and differences related to the themes of narcissism and social expulsion. The *Narcissus Scapegoat* offers a new perspective with contemporary language and a more reflective approach. At the same time, classical myth centers its narrative on symbolism and moral messages about obsession with self-image.

Data was collected using the documentation method, per Arikunto (1998:236), through a reading and recording technique that focused on written sources such as manuscripts and supporting literature. This approach ensures accurate data when comparing the two works. The data sources are drawn from the reasons and motivations behind Narcissus' actions in both narratives, both in the context of mythology and modern reinterpretation.

Data analysis was carried out descriptively to describe and interpret the current conditions of the two works without testing the hypothesis. This approach follows the view of Teeuw (1984:135) that structural analysis aims to explain each element of a literary work carefully and in detail. Through this approach, the research was able to provide a deeper understanding of how the environment, culture, and use of language influenced the narration of Narcissus' story in both works. The results show that although they come from the same myth, the two works present different approaches and messages, reflecting diversity in the interpretation of narcissism and self-expression.

RESULTS AND DISCUSSION

Deconstruction Analysis

Deconstruction is an analytical technique that focuses on how a text or story is constructed and how the meaning of the text is shaped by the

structure, language, and conventions that exist. It involves deciphering and breaking down the basic structure within the text to uncover the hidden meaning behind it. Deconstruction analysis does not simply decipher but delves into how meaning is constructed and demonstrated and even how meaning can be distorted or hidden due to unstudied linguistic structures and cultural assumptions.

However, the often mistaken understanding of deconstruction is to think of it only as the process of destroying everything that has been established. This misconception arises from a lack of understanding of deconstruction's ethical dimension, which aims to open oneself to different perspectives or "the other." In this context, Jacques Derrida, the pioneer of this method, emphasizes the ethical aspect of deconstruction, which is not about nihilism or aimless destruction. In contrast, deconstruction is an attempt to understand and appreciate the complexity of the text and to acknowledge and explore the plurality of meanings that can arise. Through this approach, Derrida indirectly rejects the nihilistic labels often attached to deconstruction, showing how this technique opens up space for more inclusive and in-depth interpretation and discussion.

In analyzing the deconstruction of Narcissus' story, we are faced with a narrative that depicts the complexity of characters and conflicts involving narcissistic traits, selfishness, and the search for self-identity. The story of Narcissus, both in classical mythology versions and modern reinterpretations such as "The Scapegoat of Narcissus," offers space to delve deeper into those concepts through the lens of deconstruction. By considering the narrative structure, character development, and moral messages in both stories, deconstruction analysis can help us understand how existing narrative constructions can be questioned, critiqued, and reconstructed to yield a deeper understanding of the complexity of human nature and its social implications. It shows how deconstruction dismantles and reconstructs our understanding, creating a richer narrative more open to diverse interpretations.

Narcissus Karya Edith Hamilton

In analyzing Hamilton's story "Narcissus" and the short story deconstruction "Kambing Hitam Narcissus" Sinatrya's work, we can observe how the two stories build their main characters, use language and story structure to reveal meaning, and influence the interpretation of the story through the narrative conventions used. Both of these narratives, while rooted in the same myth, offer very different perspectives on the character

Narcissus and the impact his actions had on others in the story.

To begin the deconstruction analysis, we can pay attention to the development of the character of Narcissus in both versions of the story. In Hamilton's "Narcissus," he is described as so handsome that every woman who sees him immediately wants to have him. Unfortunately, however, Narcissus does not return their love. His cold and indifferent attitude towards the woman who loved him dearly showed a hard heart, and their heartbreak did not move him. This narrative uses a classic linear structure that emphasizes the tragic fate of Narcissus, who falls in love with his own shadow and cannot repay his love. Through this approach, Hamilton invites readers to understand the irony and futility of extreme narcissism.

The narrative about Echo in Hamilton's story "Narcissus" adds a significant layer of complexity, depicting not only narcissism but also themes of rejection and unrequited love, as well as the tragic consequences that follow. Echo, the beloved fairy of the Goddess Artemis whom Hera disliked, suffered from the actions taken to help other fairies. When Hera suspects Zeus of falling in love with one of the elves and begins to investigate, Echo, with his amusing chatter, manages to deflect Hera's investigation, giving time for the other elves to escape. However, this makes Hera hold Echo responsible for Zeus' interest. In her anger, Hera cursed Echo so that she could only repeat the words spoken to her, locking her fate in a melancholy existence with the words, *"You can only repeat the last sentence."*

This punishment becomes even more severe for Echo when he falls in love with Narcissus. Due to his curse, Echo can only follow Narcissus without being able to speak to him in his own words. One day, an opportunity arose when Narcissus was calling his friends. Echo, taking advantage of this rare opportunity, tries to communicate with Narcissus by repeating the exclamations he hears, trying to express his feelings within the limitations he faces. The story emphasizes the tragic situation of Echo and the depth of unrequited love he feels, reinforcing the themes of unembodied love and loneliness told throughout the narrative.

One day, it seemed that an opportunity arose for Echo. Narcissus, confused and separated from his friends, began to call out to them. This gives Echo a rare opportunity to interact with Narcissus, albeit in a minimal way. Because of his curse, Echo cannot start a conversation or express his feelings; He can only repeat the words that others have spoken. When Narcissus called,

"Apa ada orang di sini?"

"Is there anyone here?"

Then Echo replied excitedly,

"Di sini. Di sini."

"Here. Here."

Echo hid behind the trees so Narcissus did not see him. Narcissus replied,

"Kemarilah!"

"Come here!"

Echo, with a heart full of hope, repeated Narcissus' words and immediately approached him with outstretched arms. However, Narcissus rejects him with disgust and leaves him cold. This incident was harrowing for Echo, leaving him feeling embarrassed and heartbroken. Desperate, he decides to be alone in a lonely cave, where his heart is restless. Echo remained alone in the cave until, finally, all that remained of him was his voice, echoing between the stone walls.

This tragic event shows how Narcissus cruelly treated the woman who loved him. Ironically, fate had a plan to teach Narcissus a lesson. One of the women he once loved, feeling heartbroken and humiliated, begged the gods to punish Narcissus. He asked that Narcissus could only love himself and never be able to love others. This prayer was answered by the goddess of justice, Nemesis. When Narcissus bent over to a pool of water to drink, he saw his reflection and instantly fell in love with the reflection. Filled with regret, he said,

"Sekarang aku tahu mengapa mereka menderita, aku juga mencintai diriku sendiri. Lalu, bagaimana mungkin aku meraih bayangan diriku sendiri? Tapi aku tak ingin meninggalkannya. Hanya kematian yang bisa membebaskanku."

"Now that I know why they suffer, I also love myself. Then, how could I reach for my image? However, I did not want to leave him. Only death can set me free."

The prayers answered by these gods can not only be seen as divine punishment but can also be understood as social punishment. In myths and folklore, the gods often act as the embodiment of the values and social norms of society. The punishment given by Nemesis to Narcissus, that is, to make him fall in love with his image, is a symbolic form of society's way of punishing a person who has violated social norms. Narcissus, with his extreme narcissism, had violated the norms of reciprocal relationships and healthy love, so he was condemned to feel the most painful form of unrequited love—love for himself.

Mukodas (2024) states, "Expulsion is not only a punishment but also a reflection of deep moral values such as honor, loyalty, forgiveness, and the consequences of violating social norms." In this context, the social expulsion that Narcissus experienced, in which he could not relate to others and could only love his own shadow, manifested how society viewed and punished behaviors incompatible with the norms.

This social punishment also reinforces the moral message that egocentrism and the inability to respect others have serious consequences, both in the eyes of the gods and the social order. Narcissus is not only isolated by gods but also by societal norms that view narcissism as a violation of healthy social relationships.

Moreover, finally, Narcissus was utterly free from his suffering. The handsome man suffered, continuing to lean near the pool of water while staring at the reflection of his face. Echo, who was still nearby, could do nothing but say goodbye as Narcissus breathed his last. As the spirit of Narcissus crossed the river that surrounded the land of the dead in a boat, he still bent over the water to gaze at the shadow of his face for the last time. The fairies he had hurt took pity on him and searched for his body to be buried, but they did not find his body. What they found near the pond was not a human body but a beautiful new flower, and the fairies named it after her, Narcissus, making it a warning symbol of the dangers of excessive self-love.

Kambing Hitam Narcissus

Short Stories "Kambing Hitam Narcissus" which is longer and more complex uses third-person pronouns in its storytelling. Consisting of 14 pages, this narrative takes a more in-depth and different point of view compared to the classic version of Narcissus' story. The story begins when Narcissus, who has become a wandering spirit, feels angry and upset with the man who betrays him, accusing him of having excessive self-confidence. In an attempt to clear his name and explain the situation, Narcissus enters a young man's dream. The goal is to tell the true story, providing a never-before-revealed perspective on his internal motivations and feelings.

"Akan kubuat mimpinya seperti sebuah drama. Di mana dia bisa melihat semua adegan. Dia menjadi orang ketiga yang melihat segala kejadian. Ini akan jadi pleidoi atas ketidakbersalahannya seorang Narcissus. Kuharap dia mampu menceritakan Kembali kepada semua manusia. Sehingga istilah untuk

orang yang memuja dirinya sendiri bukanlah narsis."

"I will make his dream like a drama. Where he can see all the scenes. He became the third person to see all things. This will be a plea for the innocence of a Narcissus. I hope he is able to tell the Return to all humans. So the term for a person who worships himself is not a narcissist."

The influence of Tiresias' curse on the fate of Narcissus provides a solid foundation for understanding how prophecies and superstitions affect one's life in classical mythology. Tiresias, who was known as a very accurate fortune teller, predicted that Narcissus would not live long if he saw himself. This curse was strongly believed by both Narcissus parents, who then went to great lengths to protect their child from anything related to mirrors or shadows. The following quote reinforces how blind faith in this prophecy adds to Narcissus' suffering:

"Tiresias dianggap paranormal yang sangat tepat dalam menerka dan mereka masa depan. [...] Sialnya orang tuaku percaya penuh pada Tiresias."

"Tiresias are considered psychics who are very precise in guessing and they are the future. [...] Unfortunately, my parents have full faith in Tiresias."

This belief, which was ingrained in the minds of Narcissus' parents, caused them to undergo protective measures that ultimately isolated Narcissus from the outside world. Efforts to prevent this prophecy made Narcissus a loner, who was kept away from the possibility of social interaction and self-introspection that might trigger the curse. Narcissus grew up without knowing himself, as he reveals:

"Hasutan Tiresias berjalan dengan baik. Aku jadi selalu menyendiri. Seberapa berbahaya jika aku melihat diri sendiri? Berkaca tentang siapa sebenarnya aku ini. Benar, aku masih hidup. Jiwa dan ragaku tumbuh bersama. Sayangnya aku tak mengenal diriku sendiri."

"Tiresias' incitement went well. I became always alone. How dangerous would it be if I looked at myself? Reflecting on who I really am. That's right, I'm still alive. My soul and body grew together. Unfortunately I don't know myself."

This situation is exacerbated by his encounter with Echo, the cursed little fairy who can only repeat the last words spoken by others. When Echo falls in love with Narcissus, his hopes of being able to communicate normally are never fulfilled due to his own curse. Narcissus, who is happy to finally have friends, tries to be kind, but the fundamental differences in their communication cause this relationship to end tragically. Unintentionally, Narcissus utters hurtful words, breaks off their relationship, and breaks Echo very heartbroken.

This event shows how various curses, both imposed on Narcissus and Echo, intersect to create a series of tragedies. Both Tiresias' prophecy that influenced the behavior of Narcissus' parents, as well as Echo's curse that hindered communication, played a role in the suffering experienced by the two figures.

"Maaf ya, Echo!"

"Echo!"

"Kita tak akan bisa selamanya bersama."

"Bersama!"

"Tidak, aku tak bisa."

"Bisa!"

"Tidak!"

"Tidak?"

"Ya aku tak bisa terus bersamamu. Kamu hanya mengulangi ucapanku. Aku jenuh terus seperti ini aku hanya ingin seseorang yang normal. Tidak bisakah kamu menghentikan ucapanku yang terus kamu ulangi?"

"Ulangi."

"Sudahlah!"

"Sudahlah?"

"Ya sudah!"

"Sudah."

"Sudah berakhir. Aku benci kata-kataku kamu ulangi lagi."

"Lagi."

"Diam, dasar bodoh!"

Bibirku bergetar sendiri. Aku tak berniat mengucapkannya. Itu ucapan umpat yang melompat refleksi. Tak mampu kucegah. Aku merasa bersalah. Wajah Echo memerah, membuatku salah tingkah. Tak seharusnya aku berkata kasar."

"Maaf ya, Echo!"

"Echo!"

"We won't be able to be together forever."

"Together!"

"No, I can't."

"Yes!"

"No!"

"No?"

"Yes, I can't continue to be with you. You just repeated my words. I'm bored like this, I just want someone normal. Can't you stop my words that you keep repeating?"

"Repeat."

"Already!"

"Already?"

"Yes, already!"

"Already."

"It's over. I hate my words you repeat again."

"Again."

"Shut up, you stupid bastard!"

My lips trembled on their own. I had no intention of saying it. It was a swear word that jumped reflexes. I can't prevent it. I felt guilty. Echo's face flushed, making me misbehave. I shouldn't have been rude."

It was only natural for someone like Narcissus to feel frustrated in dealing with a situation like the one he had with Echo. As a human who is used to two-way interaction, Narcissus certainly hopes to be able to talk to someone who is able to provide a balanced response, not just repeat the words that are spoken. However, his encounter with Echo, the cursed little elf can only repeat the words of others, making their communication limited and confusing. In this situation, it is natural for Narcissus to end up feeling disappointed and bored.

Narcissus' disillusionment with Echo slowly grew, as he expressed:

"Perasaanku pada Echo semakin lama tambah bosan. Dia tak mampu mengembangkan bahasa. Aku butuh lawan bicara yang tidak hanya mengulangi ucapanku."

"My feelings for Echo are getting more and more boring. He was unable to develop a language. I need an interlocutor who doesn't just repeat what I say."

This quote strengthens the analysis of Echo's position in the story as a representation of marginalized women in mythology, trapped in communicative limitations that she cannot control. Echo, who actually has a sharp and responsive mind, is unable to convey his feelings in a clear way due to the curse that restrains him. This inability is one of the reasons why Narcissus ends up staying away from her, even though at first she feels happy to have friends.

Full of sadness and despair, Echo finally prayed that Narcissus would never fall in love with someone else. He continued to mutter this hopeful prayer until Echo finally disappeared, sublimated

into part of the walls and ceiling of the cave where he was alone, a symbol of the pain and isolation he experienced.

This interpretation can also be seen in the context of gender and power relations, where Echo, as a female character, is placed in a weak and helpless position. Her role of simply repeating the words of others can be seen as a metaphor for the position of women which is often reduced to a reflection or repetition of the male voice. Narcissus' desire to have a more "normal" interlocutor shows how women, like Echo, are often not seen as independent individuals in mythological stories, but rather as figures who have to adapt to the communication standards set by male characters.

Thus, the narrative of the relationship between Narcissus and Echo not only illustrates Narcissus' personal frustration, but also contains an implicit critique of the subordination position experienced by women in myths, making this reinterpretation relevant in gender and power analysis.

"Yang jahat adalah Dewi Nemesis."

"The evil one is the Goddess Nemesis."

Narcissus does not love Echo, but the Goddess Nemesis only looks at the situation from one perspective. There is a belief that the prayers of people who are *dzolimi* are often answered, and in this case, Goddess Nemesis grants Echo's request. As a result of the curse of the Goddess Nemesis, Narcissus lost the ability to feel love. No matter how beautiful the woman he met, his heart remained frozen. His rejection was not due to personal desire but because of the curse's influence. Because of this, Narcissus causes many women to experience heartbreak.

"Aku tak lagi memiliki perasaan untuk menyayangi lawan jenis. Aku membuang kekaguman pada mereka. Terkadang dengan perlakuan kasar bagi mereka yang terus memaksa. Ini bukan keinginanku. Aku tak mau seperti ini. Aku terus menyakiti orang lain. Aku membuat patah hati banyak perempuan."

"Aprodhite, Dewi Cinta pun sama liciknya.

Cinta adalah anugerah yang indah. Dewi aprodhite menanamkannya kepada setiap jiwa. Meski Dewi Nemesis telah mencabut cinta di hatiku, Dewi Aprodhite masih menyisakannya sedikit."

"I no longer have the feeling of loving the opposite sex. I cast my admiration on them.

Sometimes, with rough treatment for those who continue to push. This is not my wish. I do not want to be like this. I kept hurting others. I broke the hearts of many women."

"Aphrodite, the Goddess of Love, is just as cunning.

Love is a beautiful gift. The goddess aprodhite instilled it in every soul. Although the Goddess Nemesis has uprooted the love in my heart, the Goddess Aphrodite still has a small quantity of it left."

When the Goddess Nemesis cursed Narcissus to numb her heart to love, the Aphrodite still had a little feeling in her. One day, when Narcissus was walking alone, he found a beautiful lake and decided to sit on its edge.

"Ketika aku sedang berjalan-jalan sendiri, tibalah di sebuah danau yang indah, aku duduk di tepi. Melempar batu ke tengah-tengah, melihat gelombang yang tercipta di permukaan yang semakin lama tambah membesar. Menenggelamkan kaki ke dalam air."

"When I was walking alone, I arrived at a beautiful lake; I sat on the edge. Throwing a stone in the middle, he saw the waves created on the surface that were getting bigger and bigger. Sink your feet into the water."

Aprodhite still had a little love left for Narcissus by loving himself.

"Aku tak jatuh cinta pada orang lain. Hanya mencintai diri sendiri."

"Cupid bermodus operandi dengan keji."

"I do not fall in love with anyone else. Just love yourself."

"Cupid has a vicious modus operandi."

"I do not fall in love with anyone else. Just love yourself."

"Cupid has a vicious modus operandi."

"I do not fall in love with anyone else. Just love yourself."

"Cupid has a vicious modus operandi."

As Narcissus was admiring the reflection of his face in the lake, Cupid, hiding behind him, quickly pulled his bow and released a love arrow. With a small laugh, Cupid left the enchanted Narcissus alone with his shadow.

"Seketika aliran darah dalam tubuhku bergejolak hebat. Jantungku berdegup cepat. Aku begitu bernaifu untuk memiliki sosok

dalam danau itu. Kuraih dia dengan tangan perlahan. Namun itu hanyalah bayangan, saat aku mendekatkan wajahku padanya, dia melakukan hal serupa. Begitu juga Ketika aku menjauh. Benar-benar mengikuti gerakku sepenuhnya."

"Instantly, the blood flow in my body was turbulent and violent. My heart was beating fast. I was so lustful to have a figure in that lake. I gently picked him up with his hand. However, it was just a shadow; she did the same thing as I brought my face closer to her. So did When I walked away. Follow my movements completely."

Narcissus was lustful for himself until he jumped into the lake to touch its shadow.

"Aku melompat ke danau. Airnya sangat dingin dan dalam. Melayang-layang di dalam air. Bagian dada ke atas ada di permukaan. Kakiku bergerak-gerak untuk tetap seperti posisi ini. Aku menyukai wajahku dalam air. Aku mengelusnya dengan pipiku sendiri. Tentu saja yang terlihat adalah wajah kami yang beradu."

"I jumped into the lake. The water is icy and deep. I was floating in the water. The chest up is on the surface. My legs moved to stay in this position. I love my face in the water. I stroked it with my cheek. Of course, what is visible is our faces clashing."

Narcissus finally got tired and ran out of energy. He died. The next day, after he was gone, a beautiful narcissus flower grew instead of a floating body. Narcissus did not die; they only changed dimensions.

"Aku melayang-layang. Pergi kemana pun yang kumau. Aku bisa bicara, tetapi tak ada yang mendengar. Apa yang kusentuh selalu tembus. Aku menjadi seperti hantu yang diimajinasikan orang-orang."

"Sigmund Freud yang hina, pertama kali mengkambinghitamkan aku."

"I was hovering. Go wherever I want. I could talk, but no one heard. What I touch is always translucent. I became like a ghost that people imagined."

"Despicable Sigmund Freud first scapegoated me."

Sigmund Freud was the first to put forward the theory of narcissism, which later coined the term 'narcissism.' However, for Narcissus, Freud's view was a mere slander. According to him, the ones who are actually to blame are Tiresias, Echo,

Goddess Nemesis, Goddess Aphrodite, and Cupid—those who directly contributed to the tragedy that befell her. Narcissus argued that the more significant fault lies with all of us who love ourselves too much, reflecting a fundamental human behavior error that Freud's theory ignores.

In the short story "Kambing Hitam Narcissus," Sinatrya provides a concrete example of the application of deconstruction in literature. Narcissus is portrayed not only as a tragic hero of Greek mythology but also as a wandering spirit who feels angry and upset at the human being who haunts him. Sinatrya deconstructs the character of Narcissus by introducing a new dimension that significantly moves away from the original mythological narrative. By incorporating new elements and changing the character's point of view, Sinatrya overhauled the construction of Narcissus' character creatively. It shows how deconstruction can be applied in literary practice to open up a broader and more diverse space of interpretation, enrich our understanding of characters, and invite readers to question and explore the deeper meanings of existing narratives.

Comparison of Structure and Language

In analyzing the comparison of structure and language between Edith Hamilton's "Narcissus" story and the short story "Kambing Hitam Narcissus" Sinatrya's work, observations can be made on how the two narratives present different but interrelated perspectives. The narrative structure in classic mythological works such as "Narcissus" shows clarity and certainty in character development and plot, reflecting conventional storytelling traditions. In contrast, the modern reinterpretation of "Kambing Hitam Narcissus" presents increased complexity through richer language and metaphors that enrich the interpretation of the story. For example, in the short story, there is a quote that describes a more complex narrative structure:

"Akan kubuat mimpinya seperti sebuah drama. Di mana dia bisa melihat semua adegan. Dia menjadi orang ketiga yang melihat segala kejadian. Ini akan jadi pleidoi atas ketidakbersalahannya seorang Narcissus."

"I will make his dream like a drama where he can see all the scenes. He became the third person to see all events. This will be a plea for the innocence of a Narcissus."

This quote reinforces that Sinatrya's story uses a dream approach as a narrative tool, which

enriches the complexity of its structure compared to Edith Hamilton's linear narrative. In addition, the deconstruction process used in this analysis follows the view of Jacques Derrida, who stated that *"there is nothing outside the text"* (Norris, 2003). This approach, which falls within the framework of poststructuralism, allows for the understanding that texts carry varied meanings and can be interpreted from different viewpoints.

This research focuses on the depiction of the main character, Narcissus, and how the work *"Kambing Hitam Narcissus"* by Sinatrya experiences a reversal of the binary opposition hierarchy, thus offering a new perspective and critique of the thinking of the main characters in the original story. Thus, through a deconstructive approach, both stories provide deep insights into narrative transformations that reflect ever-changing social and cultural dynamics. A comparative analysis of the structure and language in these two works allows for further research into how narrative elements are used by the authors to convey moral messages, explore values, and reveal conflicts in Narcissus' story in a more profound and relevant way to the contemporary context.

This research also compares the seven intrinsic elements described by Nurgiyantoro: theme, point of view, plot, language style, setting, mandate, characters, and characterization. Not all elements will be discussed in detail, considering the similarities between the two texts. In Edith Hamilton's *"Narcissus,"* the main character is a handsome man obsessed with himself. He did not care about others, only looking for personal satisfaction. It was this hesitation and distrust of the early mythological narrative that prompted Sinatrya to deconstruct the story through the short story *"Kambing Hitam Narcissus,"* resulting in a reinterpretation that provides a critical feel while enriching the discourse on narcissism and its social implications in the modern context.

In the short story *"Kambing Hitam Narcissus,"* The character Narcissus is described as a scapegoat who is blamed for the narcissistic behavior of humans today. This reinterpretation illustrates how classical myths have undergone a transformation in the modern social context. Narcissus, in this story, is not entirely guilty of the behavior described as narcissistic. This is reflected in one of the statements of Narcissus figures:

"Semakin sering aku melihat manusia, aku tambah benci kepada mereka. Mereka yang mengagumi diri sendiri dianggap narsis. Entah itu wajah maupun kepribadian. Mengambil nama Narcissus kemudian

menjadikannya istilah. Begitu saja. Tanpa ada izin tertulis dariku."

"The more I see people, the more I hate them. Those who admire themselves are considered narcissistic. Whether it is a face or personality. Taking the name Narcissus later made it a term. Just like that. Without any written permission from me."

Sinatrya delves deeper into the reasons behind Narcissus' selfishness and self-love, challenging the traditional view that these traits arise for no apparent reason. In his work, humanism is presented as the core that highlights the existence of human beings and their fellow humans. This concept of humanism aims to *"humanize humans,"* emphasizing the importance of human nature in each individual. Ulhaq (2023) expressed that humanism is a struggle to improve based on a sense of humanity towards humanity. With this approach, Sinatrya explored the idea that every human being has the same degree, rejecting a hierarchy that places one group as superior or inferior. In doing so, this short story provides a critique of conventional narratives that portray Narcissus as a selfish and arrogant antagonist and invites the reader to see the complexity of the character through the lens of humanism.

More than that, the short story also raises critical questions about how classical narratives often reinforce social stereotypes. Profound narrative deconstruction *"Kambing Hitam Narcissus"* opens up space for a more empathetic and inclusive understanding of human behavior. Sinatrya invites the reader to see that Narcissus' love of himself is not the result of mere arrogance, but rather a reaction to the world that has isolated him from the beginning. This deeper understanding is changing how we view classical myths, offering new interpretations relevant to the modern context.

Regarding character and characterization, Hamilton's *"Narcissus"* represents classic fairy tales in which a person's crimes are presented without a deep background—as if their evil nature is intrinsic and does not require further exploration. However, *"Kambing Hitam Narcissus"* by Sinatrya offers a different perspective, similar to modern narratives where even evil characters are given a context that allows the reader to understand, perhaps even understand, why they act the way they do. This approach supports the idea that often, the 'bad guys' are the good guys who get hurt, giving a more complex and human dimension to our understanding of morality and human action. By comparing these two narratives, we can see how

the evolution in characterization and narrative approaches can better reflect the complexity of the human condition.

In the context of the plot and style of language, the narrative of "Narcissus" by Hamilton in his book "Mitologi Yunani" summarizes various mythological figures, gods, and other heroic stories by following classic fairy tale conventions. The storyline is presented linearly with fixed and explicit characteristics, reflecting the simple yet compelling narrative style commonly found in mythology. In contrast, the short story "Kambing Hitam Narcissus" Sinatrya, part of a collection of short stories "Mikaila Kecil dan Putri Hujan", offers more profound narrative complexity. This short story presents a more introspective approach, using rich language to explore the motivations of characters and the dynamics of conflict. The short story format allows Sinatrya to dive into the psychological aspects of the characters, giving a new layer to a more personal and contemplative narrative compared to classic fairy tales.

This comparison shows a contrast in narrative style between the two works. Hamilton presents the story of Narcissus as part of a structured myth that focuses on moral aspects. At the same time, Sinatrya provides character depth and enriches the conflict through psychological exploration. For example, in "Kambing Hitam Narcissus," Sinatrya uses reflective language to describe how Narcissus sees the world and himself:

"Semakin sering aku melihat manusia, aku tambah benci kepada mereka. Mereka yang mengagumi diri sendiri dianggap narsis. Entah itu wajah maupun kepribadian."

"The more I see people, the more I hate them. Those who admire themselves are considered narcissistic. Whether it is a face or a personality."

This quote shows that Sinatrya's language style is rich in introspection, in contrast to Hamilton's simple narrative style, which focuses more on delivering events than on the characters' internal feelings.

In the short story "Kambing Hitam Narcissus," Sinatrya also introduces a new layer in the characterization of Narcissus. Through the reinterpretation of the story, Sinatrya develops a more complex reason why Narcissus became obsessed with himself. One of the elements raised was the curse of Tiresias, a famous astrologer in Greek mythology, who predicted that Narcissus would live a long life if he never saw his own shadow. This prophecy made Narcissus' parents

overprotective, ironically pushing him to his downfall. This overprotection restricts Narcissus' freedom and makes him live in isolation, which ultimately reinforces his obsession with himself.

In addition, the relationship between Narcissus and Eli Echo is one of the essential keys to character development. Echo cursed, could only repeat the last word he heard, and tried to pursue Narcissus' love. However, Echo's inability to communicate ordinarily frustrated Narcissus, who then utters harsh words at him. This event made Echo, who had previously loved Narcissus, turn full of pain and disappointment until he prayed to the goddess to punish Narcissus so that he could never love anyone else.

The tension in Narcissus and Echo's relationship is not only shown through the events that occur between them but is also reinforced through sharp and emotional dialogue. In "The Scapegoat of Narcissus," Sinatrya uses dialogue to express the character's inability to communicate and internal conflicts.

The use of dialogue in "Kambing Hitam Narcissus" by Sinatrya plays an essential role in depicting the tension and frustration experienced by the characters, particularly in the relationship between Narcissus and Echo. One of the dialogues that stands out is when Narcissus rudely expresses his disappointment with Echo, who can only repeat the last words he heard:

"Maaf ya Echo! ... Sudah berakhir. Aku benci kata-kataku kamu ulangi lagi."

"I am sorry, Echo! ... It is over. I hate my words, you repeat."

This quote reinforces how Sinatrya uses dialogue to reveal inner conflict and the inability to communicate in their relationship. Initially fascinated by Echo's presence, Narcissus became increasingly frustrated by Echo's communication limitations. Through this dialogue, Sinatrya shows complex interpersonal dynamics and delves deeper into Narcissus' sense of dissatisfaction with the world around him, including himself. This dialogue enriches the characterization by directly looking at Narcissus' ambiguous feelings of pity and anger toward Echo.

In contrast to Hamilton's classic version of mythology, which is more descriptive and focuses on the storyline, Sinatrya reinforces the emotional element through intense dialogue. These dialogues provide psychological depth to the characters and show how stunted communication creates an emotional distance that further aggravates the tragic fate of Narcissus and Echo. As such, dialogue becomes not only a narrative tool but also a

reflection of more prominent themes of isolation, inability to connect with others, and inner dissatisfaction at the heart of the conflict in the story.

Sinatra gives a new feel to the story by revealing that Narcissus' actions, including his harsh words to Echo, reflect his inner discontent and internal conflict. Thus, this reinterpretation not only delves deeper into the reasons behind Narcissus' narcissism but also touches on social and emotional aspects previously not highlighted in Hamilton's version of classic mythology.

After digging deeper into Narcissus' relationship with Echo, Sinatra went on to expand the emotional impact of these interactions through supernatural interventions. This is where the role of the gods in mythology takes over, giving a commensurate reply to Narcissus' actions.

The goddess who hears Echo's prayer is Nemesis, the goddess of retribution, who then grants Echo's request. As a result, Narcissus could not love anyone else and tragically rejected every woman (including fairies) who approached him. Sinatra, through this narrative, depicts the significant impact of the Echo prayer, expanding the interpretation of Narcissus' character while touching on themes such as individual freedom and the consequences of excessive protection. These complex dynamics between characters not only affect the development of the narrative but also provide a more decadent emotional feel and broader consequences of their actions.

In addition to Nemesis, the intervention of the goddess Aphrodite, who takes care of the issue of love, also plays a crucial role in the narrative. Although Narcissus did not love anyone else, Aphrodite's intervention finally caused him to love himself. Later, when Narcissus sees his face in the pool, Cupid, the god of love, shoots an arrow of love, reinforcing Narcissus' obsession with his own shadow. This continuity of mythological interventions creates a layer of complexity in the character of Narcissus, which indirectly criticizes modern conceptions of narcissism.

At this point, Sinatra leveraged psychoanalytic theories to add further depth to the mythological narrative. Through a modern view taken from Sigmund Freud, Sinatra provides a critique of the understanding of narcissism that tends to be oversimplified.

Sinatra combines the views of Sigmund Freud, who popularized the term "narcissistic" in psychoanalysis, as a theoretical background that provides insight into the tendency to love oneself. In the short story "Kambing Hitam Narcissus," Freud is criticized as the first to simplify the term narcissism to describe pure egoism without

considering deeper psychological and social factors. The following quote underscores Sinatra's critique of Freud's approach:

"Sigmund Freud yang hina pertama kali mengkambinghitamkan aku."

"The despicable Sigmund Freud was the first to scapegoat me."

Sinatra extends this critique into a broader social context, pointing out that society often mistakenly considers self-love a form of pure narcissism. Through the reinterpretation of Narcissus' story, Sinatra shows that more complex dynamics, such as social pressures and external influences, play a role in character formation. It challenges conventional understandings and invites readers to reflect more deeply on the stereotypes they might apply in understanding others.

This theme's deconstruction became essential in Sinatra's work, where Narcissus was no longer seen as a selfish figure but as a victim of a broader situation. Through a deconstruction approach, Sinatra offers a different perspective from traditional narratives, exposing the complexity of Narcissus' character, involving internal conflicts, social influences, and emotional distress. Not only in terms of theme, different approaches are also seen in the use of language and story structure, which significantly enriches the narratives of these two works.

In addition, the approach to language and story structure in both works provides additional insight into how the theme of narcissism is treated. In Edith Hamilton's "Narcissus," simple and direct language makes it easy to understand egoism and self-focus as the main themes. Hamilton's linear plot and descriptive style focus the reader on Narcissus' actions without too much exploration of internal emotions or motivations. On the other hand, in "Kambing Hitam Narcissus," Sinatra draws on more complex language and rich figurative, demonstrating a desire to explore the themes of humanism in-depth and layered. This choice of language reinforces the introspective nuances of the story, making Narcissus look more human and caught up in the conflict between himself and society's expectations.

Considering these differences, it is clear that language choice and narrative structure play an important role in shaping the reader's experience, giving a different dimension to the way narcissistic themes are perceived.

This comparison illustrates how the choice of language and story structure affects how the narrative is conveyed and how the reader

interprets the theme of narcissism. The more straightforward structure of Hamilton's work emphasizes the moral and lesson side of the story. At the same time, Sinatrya invites readers to dig deeper and question the motives behind the characters' actions. It highlights significant differences in handling similar themes between the two texts, as well as the impact of language and structure on emotional resonance with the reader.

Apart from language and structure, the setting also plays a vital role in creating the atmosphere and meaning of the two stories. The difference in setting in these two works further strengthens the way both handle the theme of narcissism with different approaches.

Basically, both have the same time setting, namely when it was still a fairy tale when Narcissus was still alive. However, "Kambing Hitam Narcissus" Takes a unique approach by placing a story in a college student's dream. In this narrative, Narcissus disappears and becomes a flower in the lake pond; it turns out that his spirit did not die and is alive now. From there, he enters into one's dreams to show the story that happened to him, bringing the story's setting to the modern era and giving a new dimension to classical interpretation, allowing the author to bridge the mythological past with a contemporary understanding of the issues raised. Each of these elements combines to give a new feel to an ancient story, enriching the reader's experience by connecting them with the text and the broader context of today's world.

While the setting takes the reader through time and space, the themes and mandates in both works also play an important role in distinguishing the characters' morality and complexity.

Related to themes and mandates, Hamilton's narrative of "Narcissus" depicts a stark distinction between good and evil, following a classic fairytale pattern that simplifies the characters into black and white. In this story, Narcissus is portrayed as a figure who is not worthy of inspiration because of his evil nature. Instead "Kambing Hitam Narcissus" by Sinatrya introduces a more pronounced moral complexity, reflecting modern questions about the nature of truth and morality. The short story questions whether the wrong is always black and the right is always white, describing life as shades of gray—a mixture of black and white—where good and evil can blend. This story seeks to redefine our understanding of fault and accountability, showing that external factors often play a role in a person's mistakes, thus inviting us to think twice before blaming others. This theme defends Narcissus, who is often seen as an antagonist, by offering a new perspective that it

is possible that he is not the only one responsible for his mistakes.

Furthermore, the viewpoint aspect in both works deepens this contrast. In Hamilton's "Narcissus," the narrative is run through a third-person point of view. Narcissus is presented as a handsome figure obsessed with himself, does not care about others, and seeks only personal gratification. Meanwhile, in "Kambing Hitam Narcissus" Sinatrya's work, the point of view turns to the first person, revealing the main character's deeper dimension, who is considered very disadvantaged by those around him. Using a first-person point of view allows the reader to feel greater empathy and understand Narcissus's internal motivations, which are portrayed in a more sympathetic and multidimensional light in this version. Despite having the same name, these two characters reveal very different characters, which shows how the author uses names and viewpoints to build diverse and widespread meanings around the story.

Social and Cultural Implications

In the psychological, social, and cultural realms, the analysis of Narcissus' character can be expanded to deepen the understanding of the narcissistic traits behind it. By adopting conceptual frameworks of psychological theories, including personality theory, *self-esteem*, and interpersonal relationship dynamics, we can explore the root causes of Narcissus' self-imposed behavior. On the other hand, from a sociological perspective, expanding the understanding of Narcissus' construction of self-identity considers how social, cultural, and environmental factors contribute to the formation of his character. By combining the analyses of these two fields, we can better understand the complexity of Narcissus' character and its implications in the dynamics of human relationships.

The relevance of this story to contemporary issues has become very relevant. For example, the phenomenon of social media influence in modern society, where obsession with self-image and narcissism is increasingly rampant, can be directly linked to the narrative of Narcissus. This analysis considers how the character of Narcissus reflects traits often seen in *online* behavior, providing insight into the relevance of this story in today's digital context. Furthermore, this story is also related to mental health issues and incredibly narcissistic personality disorder. Through Narcissus' story, we can understand the psychological complexity of the individual who experiences the disorder. By connecting these classic stories to contemporary issues, this analysis

allows us to delve deeper into how ancient mythological narratives remain relevant in describing and understanding evolving social and cultural dynamics.

Narrative analysis of Narcissus can provide deep insights into the characteristics of narcissism, selfishness, and the negative consequences of the tendency to overlook oneself. The social and cultural aspects contained in Narcissus' story offer reflections on various aspects of contemporary life as follows:

The Influence of Social Media: In an era dominated by social media, Narcissus' story offers a relevant reflection on how narcissistic traits and obsession with self-image can affect social interactions and relationships between individuals. Social media is now a medium that allows individuals to form their self-image consistently as they wish. Users can control how they are viewed by others, creating *self-presentations* that support the need for social recognition. As the reliance on social media increases, individuals often focus more on their *online* image than in-person interactions, ultimately affecting real-life social relationships (Soliha, 2015). This phenomenon raises critical questions about the impact of social media on individual perceptions and behaviors. Exploring this phenomenon is important because it helps us understand the broader consequences of how we present ourselves in an increasingly connected but often superficial world in its interactions.

Mental Health: Further, analysis of Narcissus stories can deepen discussions about mental health, particularly about narcissistic personality disorder (NPD). From this perspective, the mythical narrative highlights the importance of awareness and support for mental health issues, as well as provides insight into how narcissistic characteristics affect individuals and their social interactions. By understanding narcissism as a spectrum, from healthy to pathological, we can be more sensitive to the psychological impact experienced by individuals with this disorder. The story of Narcissus can be used as a tool to start conversations about narcissistic behavior and its implications, while also promoting ways to support individuals who may need psychological help.

Recent studies on narcissism have uncovered an increasingly complex relationship between mythology and modern psychology. According to Yakeley (2018), the Narcissus myth is used as a metaphor in psychological analysis. This myth, which initially described only a young man obsessed with himself, is now adapted within the framework of modern diagnostics such as NPD, where narcissism is understood as one of the dimensions of pathological personality.

Psychologically, narcissism is understood as a spectrum that includes healthy to pathological narcissism. Freud and other theorists such as Otto Kernberg and Heinz Kohut have developed the understanding that narcissism can be a defense mechanism against low self-esteem. Kohut argues that pathological narcissism is caused by a failure to integrate a healthy self. At the same time, Kernberg highlights the aggression and envy that arise from adverse childhood experiences.

This research suggests that mythological narratives such as the Narcissus story can be reinterpreted in more modern social and psychological contexts, similar to the deconstructive approach applied by Sinatrya in *The Narcissus Scapegoat*. Through this reinterpretation, Sinatrya offers a new perspective on a more profound and contextual narcissistic nature, in keeping with contemporary psychological approaches that emphasize the pathological and adaptive dimensions of narcissism. This modern interpretation allows us to better understand the dynamics of narcissism in real life and emphasizes the importance of a deeper psychological approach to dealing with the disorder.

Culture of Individualism: Narcissus' narrative can be linked to a culture of individualism, especially in the emphasis on personal freedom and self-achievement that is growing in modern society. In this context, Narcissus' story illustrates how an excessive focus on oneself and individual achievement can impact social harmony and interpersonal relationships. Narcissus, trapped in an obsession with himself, ends isolated and fails to build healthy relationships with others, reflecting the impact of an extreme culture of individualism. This story is a critical reflection on the tendency of today's society to place too much emphasis on individual freedom and personal achievement without considering the broader social impact.

Research by Santos et al. (2017) supports this view, showing a global increase in individualistic values over the past few decades. The study used 51 years of data from 78 countries and found that economic development and increased urbanization were the main factors driving the rise of individualism. The results of this study reveal that individualism, which was previously considered a hallmark of Western culture, is now increasingly visible in various countries around the world. Globalization and modernization drive a cultural shift towards greater individual autonomy and personal freedom.

Its relevance to Narcissus' story is increasingly evident in the modern context, where

the rise of individualism in society often reflects broader social dynamics. This is in line with how the theme of narcissism in Narcissus' story can be understood through individualistic behavior that is increasingly common in the digital age and social media. Thus, this analysis reinforces the argument that individualism and narcissism are not merely psychological concepts but also cultural phenomena that significantly impact social relations and communal well-being.

Education and Ethics: Education and ethics are crucial in shaping harmonious behavior and social relationships. One way to teach these values is through classic stories like Narcissus, an effective learning tool in teaching ethics, empathy, and the dynamics of human relationships. This story illustrates how narcissistic and selfish behavior can have a negative impact not only on individuals but also on communities as a whole. By understanding the story of Narcissus, learners are invited to realize the importance of paying attention to the feelings and needs of others, where empathy is the primary key to building healthy relationships.

In line with this view, Annur (2021) stated that ethical education must be continuously applied through a teaching process emphasizing moral values. Ethics-based education not only develops cognitive abilities but also shapes individual habits, talents, and interests in a balanced manner so they can live a good and proper life. By integrating the moral lessons of the story of Narcissus into formal education, we can strengthen our understanding of the impact of our actions on others as well as build moral and ethical character.

Thus, through research into the social and cultural aspects contained in Narcissus's story, we can gain a more comprehensive understanding of the relevance of this ancient mythological narrative in the modern context. This analysis highlights how the story can reflect and critique contemporary social and cultural trends and how the moral messages and values contained in the narrative can be applied in everyday life. This study, therefore, offers a valuable opportunity to respond to today's social and cultural needs, encouraging individuals and societies to introspect and adapt values that help build more empathetic and ethical interpersonal relationships. Through this approach, Narcissus' story acts as a lens through which we can evaluate and improve the social dynamics of our time.

CONCLUSION

A deconstructive analysis of Narcissus' stories, particularly in Sinatrya's short story *Narcissus Scapegoat*, provides in-depth insights into how classical mythological narratives can be

reinterpreted in modern contexts. This approach allows the reader to see the interconnection between narrative elements and contemporary issues such as narcissism, self-identity, and the dynamics of human relationships, thus offering a new perspective on traditional narrative understanding. Similar to science fiction literature, changes in narrative structure demonstrate their relevance in responding to modern issues, making them an effective means of exploring social change, technological ethics, and human complexity in an ever-evolving era (Anggraeni, 2024).

The main findings of this analysis reveal that Narcissus' story not only reflects human traits and societal dynamics but also serves as a means of self-reflection and introspection. By exploring themes such as narcissism, egoism, and the complexity of self-identity, this research shows how ancient mythological narratives can confront challenges in modern contexts.

Recommendations for further development include encouraging deconstructive approaches in analyzing other modern literary works to deepen understanding of the complexity of human nature and its social implications. In addition, applying the findings of this analysis in practical contexts, such as moral education, mental health, and interpersonal relationships, can contribute to promoting awareness of the importance of empathy and ethics and enriching understanding of human behavior.

Thus, this study confirms that a deconstructive analysis of Narcissus' story not only provides insight into the complexity of human nature and its social impact but also underscores the relevance of ancient mythological narratives in helping us face the challenges of modern contexts, as well as enriching our understanding of evolving social and cultural dynamics.

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