

THE REALITY VERSUS FICTION

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Abstract : Fiction is a means of telling us something about reality (Iser,1987:53). This paper aims at presenting a proof of that statement by analyzing a short story written by Melvin Dixon (1950-1992) entitled *Jesse*. Iser said that every textual mode involves certain heuristic decisions; the model cannot be equated with the literary itself, but simply opens up a means of access to it. So, in the discussion, the writer of this paper will open up a detailed interpretation through the text to give access for readers to find various point of view in an effort to understand the story.

Melvin Dixon is well known as an Afro-American writer who spoke and wrote about his homosexuality very openly; for which he was both criticized and celebrated. The analysis of the short story will be a mental evidence to convince readers the reality in fiction : through a short story, we see realities of life . Theoretically speaking, the finding of this paper gives the application of *trend* in literary study : the term of past-present-future. We are learning a past writing, analyzes it at the present time, finding the values to understand the similar theme of Jesse in our real life and put those values for the enlightenment of our future. Literary works are always written with a moral teaching inside.

Key-words : The reality, fiction, speech-act theory

INTRODUCTION

Literature is generally regarded as fictitious writing, and, indeed, the very term *fiction* implies that the words on the printed page are not meant to denote any given reality in the empirical world, but are to represent something which is not given. For this reason, *fiction and reality* have always been classified as pure opposites, and so a good deal of confusion arises when one seeks to define the reality of literature (Iser, 1987 : 53). This paper bridges readers of Melvin Dixon's *Jesse* to find a reality inside.

Melvin Dixon is perhaps most well known as a writer who spoke and wrote about his homosexuality very openly, for which he was both criticized and celebrated. As an active spokesperson for gay communities and issues, Dixon integrates the complexities of gay identity and lifestyle into his work while communicating what it means to be a Black

man, gay or straight. Above all, his characters strive to love themselves and to be accepted by others (Kevin Everod Quashie, et al, 2001 : 238). To understand a literary work, we need to know the background of the writer. The following are other needed information about Dixon taken from the same source by the same page.

Dixon was born in May 29, 1950 in Stamford, Connecticut. He graduated from Wesleyan University in 1971 with a degree in American Studies. In 1975, he earned a Ph.D from Brown University, also in American Studies. While studying at Brown, Dixon was fortunate enough to enjoy the opportunity of working with poet Michael Harper. From 1980 until the time of his death in 1992, Dixon taught at Queens College in New York City. He died at home on October 26, 1992 on AIDS related illness.

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As a writer, Melvin Dixon embraced both scholarship and creativity. He wrote poems, stories, novels, essays, critical studies, and translations from French with equal energy. Fueled by an incredible desire to understand his literary heritage, Dixon travelled to the Caribbean, Africa and Europe. Dixon dedicated his work to comparative Black literature in a global perspective. (2001 : 238)

Through his works, Dixon examined the ways in which Afro-American writers, often considered homeless, alienated from mainstream culture, and *segregated* in negative environments. He has used language to create alternative landscapes where Black culture and identity can flourish apart from any marginal place. The underground, mountains, and the wilderness are the tropes Dixon focuses on to explain the ways in which African American writers construct *place* and home through language. (Kevin Everod Quashie, et al, 2001:238)

Two novels, *Trouble the Water* (1989) and *Vanishing Rooms* (1991), emphasize Dixon's dedication to *the wilderness* of sexuality and relationships. *Trouble the Water* focuses on Jordan Henry, a married college professor who must deal with the memories of a childhood friend from feelings extended beyond mere friendship. In *Vanishing Room*, Jesse, a gay man, Leony, a homophobic adolescent, and Ruella, a heterosexual woman, all struggle to love themselves. *Vanishing Rooms* centers in love of dance, gay male fantasies, violent homophobia, and friendship. While Dixon foregrounds the psychological and social consequences of gay identity and relationships, the novel is equally about people relating to each other, trying to survive and love (2001 : 239).

Dixon wrote *Vanishing Rooms* from the perspective of each of the central characters. Jesse, Ruella, and Leony communicate their thoughts and emotions in first person voice in separate chapters, the perspective shifting throughout the novel. Jesse's perspective initiates the novel, bringing the reader into the conflict and love of his relationship with Metro, a white man, city-rough and simultaneously fragile. As Jesse loses himself in the music, movement, and collaboration with Ruella during a dance rehearsal, his mind dwells on Metro. Unprepared for the police who meet him at his door to tell him of Metro's violent passing, Jesse depends on Ruella and their friendship just initiated for the strength he needs to deal with the tragedy. Ruella herself must resolve the attraction she feels toward Jesse, learn to accept both him and respect her own needs and emotions. The first chapter of Jesse's perspective is full of the power that propels the rest of the novel, imbuing it with the most intense of emotions and human interactions (239).

Melvin Dixon will be remembered for the fact of his creative achievement, but also for the spirit that is inseparable from his words. The following are the explanation how *Jesse* communicates the reality, in what way the values as the prime concern move on effectively, and in what way *Jesse* gives an intersection between text and reality; the other, that between text and reader. The writer of this article uses Speech-Act theory for three points : (1) finding sentences from the short story which are situated and take on meaning in accordance with their usage (2) examining the vertical structure of *Jesse* in the sense that values of the past relate to the present time (3) finding literary elements inside *Jesse* to represent any empirical reality, where readers are compelled in intersection with the text.

This article plays an intersection of a theory of Aesthetic Response and Speech-Act theory to find the reality of the fiction used, *Jesse*.

Discussion

Because the theme of *Jesse* is homosexuality and its controversy or implications, on the first part of the discussion, the writer of this paper will present quotation from Sigmund Freud (1958:419) about the theory of Libido and Narcissism. The second part will be Anxiety and Ordinary Nervousness. The last will cover relevant literary theories and speech-act theory.

Sigmund Freud (1958 : 419) gave the distinction between the sexual and the ego-instincts. First of all, repression showed how they can oppose each other, how the sexual instincts are then apparently brought to submission, and required to procure their satisfaction by circuitous regressive paths, where in their impregnability they obtain compensation for their defeat. This writing observes that the main characters of *Jesse* represent human's sexuality as a frame of their roles through the story. Since the story centers on *gay male fantasies*, this research believes that *narcissism* has a relatedness; it can be used to understand why the major character here, *Jesse*, being a gay. This theory of narcissism is also relevant in understanding the sexual conflict experienced by the characters involved in the story.

We believe we can observe that the sexual instincts are connected by much closer ties with *the affective state of anxiety* than are *the ego-instincts* – a conclusion which in one important point only still seems incomplete (Freud, 1958 : 419). Talking about anxiety, inside *Jesse*, we will observe the irritating anxiety of Metro, *Jesse's* gay-lover. All major characters inside the story did their survival by

overcoming their anxiety in such a way. In the analysis, readers will see that sometimes in human's life, a friendship can give a strength for somebody to ease the pain, the bitterness of life, of such an overwhelming fate around nearest circumstances.

The climax of the short story studied; Metro was brutally tortured by *uncontrolled anger of libido*; as this research' opinion because inside the story, there is also a sense of *racial hatred*. A gay couple, one is a black man and his lover is white, Metro. Their love and desires could not be accepted by the white-dominated society in reference to the setting of place. We can relate the scary moments unexpectedly happened to Metro with the following quoted statements of Freud : *We should then be compelled to speak of sexual and asexual libido, since the sexual function is not to be eliminated from the field of mental life by any such device. The name libido, however, remains properly reserved for the instinctual forces of the sexual life, as we have hitherto employed it* (420). We will see in the analysis that through the story, those instinctual forces dominate the conflict of the major characters.

In relation with the above quotation, let's learn the following explanation from Freud :

It is undeniable that the exercise of this function does not always bring advantage to the individual, as do his other activities, but that for the sake of an exceptionally high degree of pleasure he is involved by this function in dangers which jeopardize his life and often enough exact it (Freud : 420).

The Reality Versus Fiction

The main characters met in dangers in relation with their sexual life through both pleasure and risks.

“We were able to trace back their origin to a fundamental situation in which the sexual instincts had come into conflict with the self-preservative instincts, or to express it biologically, though at the same time less exactly in which the ego in its capacity of independent individual organism had entered into opposition with itself in its other capacity as a member of a series of generations: (Freud : 421).

The following are quoted lines from the short story as the illustration of the above two paragraphs where Freud described the sexual drives, its risk, and the influenced ego.

“Are you mad ? he asked me, brushing tangled brown hair from his face. His hand pulled out splinters. “Are you mad because I made you come here ?

“You didn’t make me come,” I said. “I came because I wanted to.”

Metro touched my denim jacket and let go. He shook his head. “Then why are you looking like that ?” he asked, his eyes holding mine.

“Like what ?”

“Like you’re relieved or something.”

“What’s gotten into you ?” I said. He stepped back from me. I didn’t mean to sound so annoyed. His skin had never looked so white.

“Nothing.”

“I don’t want to meet here again, Metro. Promise me we don’t have to meet here.”

“Why should I promise ? You call me Metro, don’t you ?”

“I’m scared, that’s all.” I wanted to touch him again, hold him close this time.

(Jesse : 40).

Freud (1958 : 400) stated that *anxiety* is most nervous people complain of and themselves describe as *their most terrible burden*. Here is an example of this condition; taken from lines of *Jesse* :

Four, five, maybe six teenagers. Maybe they were the ones. The same ones I had seen before on my way home from rehearsals. Even then their smell of a quick, cheap high had been toxic. One time they spotted me and yelled, first one, and another until I was trapped.

“Hey nigger.”

“Yeach You.”

“Naw, man, he ain’t no nigger. He a faggot.”

“Then he a black nigger faggot.”

They laughed. I walked faster, almost running, and reached my block in a coldsweat from pretending not to hear them. But I did hear them, and the sweat and trembling in my knees would not go away, not even when I reached the door and locked myself in. (Jesse:247)

Further, Freud gave another explanation about Anxiety. Here are some related statements :

“Anxiety or dread can develop tremendous intensity and in consequence be the cause of the maddest precautions. Anxiety (or dread) itself needs no description; everyone has personally experienced this sensation or to speak more correctly this affective condition, at some time or other.” (Freud : 400)

Through the story, we can see many lines that show the anxiety performed by the protagonists. Several quoted lines are as follow :

“You didn’t like it, did you ?”

I smiled. And he smiled, hesitantly at first. I knew I was there.

He stepped back from the cab. I said, “See you later, baby. I love you, “ and the cab lurched forward. The driver stared at me through the rearview mirror.

I’d be gone only a few hours. Metro would be home when I got back. Yet I missed him. My stomach fluttered. Maybe it was that empty, searching look in his eyes, or his suddenly pale skin against my oily brown hands. I missed him and searched the rear window. Metro was standing in the middle of West 12th Street, oblivious to the traffic veering around him. He scared me. I wanted the cab to turn around and pick him up, but it was too late. Why was I in such a rush ? But I’m always rushing, rushing to dance class, rushing home, rushing to mailbox, rushing just to be a quick step ahead of myself. (Jesse : 241)

The above lines senses a nervousness showed by Metro, the white-gay. (see the first two lines). The repeated diction of *rushing*; shows Jesse’s anxiety about his identity and the relationship with Metro, his white-gay-lover. The last words of *rushing just to be a quick step ahead of myself* means a denial about his gay identity but he always failed to ignore his deeply love to Metro, a white-gay-man. These words are strongly related to a fear of racial hatred and survival and painful emotion. Jesse wants to move on, after the violent passing of his lover, Metro. His

destiny may symbolize the marginalized concept of Afro-American.

Let’s see now what Freud said about *nervousness* :

Nervousness, a thing that with the peculiar nature of nervous persons, their incomprehensible reactions to human intercourse and external influences, their excitability, their unreliability, and their inability to do well in anything. (Freud : 387).

In the short story, the nervousness of Metro is a sign to his lover, Jesse that a scary-deadly attack is approaching him in a short time, but unfortunately Jesse could not sense that; Jesse was being trapped in dance class as one escape to his inner conflict concerning his sexual life with Metro.

Now we try to view *Jesse* from relevant literary theories. We can define Literature as *imaginative writing* in the sense of fiction. A distinction between fact and fiction, then, seems unlikely to get us very far, not least because the distinction itself often a questionable one. (Tery Eagleton, 1983:1)

This paper will *measure* the distinction between facts inside Dixon’s *Jesse* and clarify the above thing that is many times *questionable*.

Literature was not pseudo religion or psychology or sociology but a particular organization of language. (1983:3)

The analysis of *Jesse* will examine the possibilities of the above quoted statement.

The literary work was neither a vehicle for ideas, a reflection of social reality nor the incarnation

of some transcendental truth : it was a material fact, whose functioning could be analyzed rather as one could examine a machine. It was made of words, not objects of feelings, and it was a mistake to see it as the expression of an author's mind (1983:3). This quotation is very interesting and yet, on the analysis, this research will explore the mental evidence from the text to examine that quoted theory.

The character is just a device for holding together different kinds of narrative technique (1983:3). This research will observe the three major characters of *Jesse* to learn the technique used by Melvin Dixon; its writer; to represent the literary elements which could possibly delivered by traits of the characterization.

Literature is defined as a highly valued writing. Value is a transitive term; it means whatever is valued by certain people in specific situations, according to particular criteria and in the light of given purposes (1983:11). Surely the analysis of this paper will seek the values inside *Jesse* since theoretically speaking, a literary text is perceived as a portrait of human's experience. The proof is that one center of the story about gay male fantasies, psychological and social consequences of gay identity and relationship, is also found in our country, Indonesia. Homosexuality was at once appeared on TV as a shocking news where a male gay killed his lover by mutilation because of uncontrolled jealousy.

Literature cannot in fact be objectively defined. It leaves the definition of literature up to how somebody decides to read, not to the nature of what is written (1983:8). This paper will see that quoted statement through the illustration of the reading act towards *Jesse* to find the value of the text. Talking about value, let's examine the following related

quotation from Terry Eagleton : Value is a transitive term : it means whatever is valued by certain people in specific situations, according to particular criteria and in the light of *given purposes* (1983:11). Through *Jesse*, Melvin Dixon integrates the complexities of gay identity and lifestyle; so *the analysis of this research will do an effort to meet that purpose* of the writer of the short story being discussed.

To sum up, there is a unique relationship between the literary text and *reality*, in the form of thought systems or models of reality.

Now, the writer of this paper explains about speech-act theory and its relatedness with *Jesse*. The reason for concentrating on the study of speech acts is simply this: all linguistic communication is not, as has generally been supposed, the symbol or sentence, or even the token of the symbol, word or sentence, but rather the production issuance of the symbol, or word or sentence in the performance of the speech-act (Iser, 1987:55). The significance of this quotation can be seen in the analysis of *Jesse* where the appreciation given as a result of the reading act performs symbols represented by the characters involved, from the setting of place and from other elements of literature used by Dixon to emphasize his tone on homosexuality and a sense of racial disparity.

The speech-act, as a unit of communication, must not only organize the signs but also condition the way in which these signs are to be received. Speech act are not just sentences. They are linguistic utterance in a given situation or context, and it is through this context that they take on their meaning (1987:55). The discussion of this paper will give a mental evidence from the text to show readers how the given situation plus its setting of time frame the context of the theme on human interaction between

white and black community under the idea of gay identity. The following is the interpretation of *Jesse* from reader's point of view; in this case, the writer of this article.

Let us begin with the literariness of the text. Usually a short story focuses on one incident, has a single plot, a single setting and a small number of characters and covers a short period of time. The focus of *Jesse* is the violent incident happened to Metro, a white-male-gay; only a short moment after he met Jesse, his Afro-American gay-lover. The setting is in the middle of West 12th Street. The characters involved in the short story are Metro, Jesse and Ruella, a friend from dance class.

The idea or the theme of *Jesse* is about the complexity of gay identity with both psychological and social consequences. That theme is represented by the voice of Afro-American, to be put on the first-person speaker of the major character in the story. The following are the mental evidence given by the text. The first paragraph shows readers the first time a gay couple of different skin (race) met :

Metro wasn't his real name, but I called him that. It was fall of 1975. He led me by the arm out of the dark, rotting warehouse and to the pier fronting West Street. The sharp, fresh air cut through the smell of mildew stuffing my nose. The shock of the bright October sun made me blink so hard. I missed a step and stumbled against him. He reached to block my fall, lifting my fingers to his nose. I squeezed his shoulders, held tight for a moment. We wobbled like two dancing drunks, vying for balance. His hands were shaking with a chill. The salt flavor of his skin left my mouth and my lips dried. I could stand and breathe again.

Literature plays with symbols. Dictions are used to tell readers something behind the names or places. The season of *Fall* 1975 as the setting of time is symbolically used for a short time before Metro was killed, violently. *The Fall symbolizes a short time before the death.* Another dictions : *the dark, rotting warehouse; the dark* could possibly means *a misery, hopelessness or a scary thing.* This research believes that as an Afro-American or people used to called a black man, he suffered from racial discrimination from the white-male community where he and Metro maintained an intimate relationship. *Rotting warehouse* may symbolize *a hiding place* because Afro-American people are *marginalized* and being *segregated* by the white-dominants society. Logically speaking, from the lexical meaning of *rotten*, we assume a sense of something decayed, or thorn-out. *The warehouse* could stay for *loneliness*; because in a logic sense, in a warehouse there is only little human interaction. A warehouse is not an ordinary place where people meet everyday, every hour with various activities and purposes.

The anxiety, the fear, the tight feeling of that different-race of gay-couple is illustrated in the setting of place : the pier, the warehouse and the Hudson river. How the two male-gays struggled their feeling is symbolically illustrated by *wooden piles swayed in the dim flow.* *The dim* can be interpreted as being slowly dissappear, something which is going to end, like the life of *Metro*. Observe the relevant quoted narration from the text as follows :

The lot around the pier and the warehouse looked like a deserted play-ground. Behind me I heard footsteps and creaking floorboards where we had been. We walked on ahead where the Hudson river

lapped at *soggy wooden piles*. The water gurgled and sloshed with delight and the loose, *stiff wood swayed in the dim flow*. One post cracked free, bobbed in *the sucking current*, and floated away limp. I brushed off my jeans, more dusty now than blue. Wood splinters fell out of the seams. I looked at Metro to see if he noticed. His eyes were red and puffy. Maybe mine were too. His jeans were torn at the knees and just as dusty. Maybe his knees were scraped, I couldn't tell. He kept shivering, but I felt warm in the wide blade of sunlight. I squinted to see him clearer. My face wrinkled to a pout. (Jesse : 240)

The events, characters and objects described in a literary work can be invested with multiplied relatedness only by the use of the secondary level of meaning and that the semantic definition of literature is therefore adequate after all (Stein Haugom Olsen, 1978:14). By literary interpretation, this paper has given the secondary level of meaning through several dictions used by Melvin Dixon to describe the characters and the setting of the place inside the tone of the story. The above analysis tells *how the woody piles stand for the feeling of both Jesse and Metro; how the dim flow of the river symbolizes the journey of that male-gay couple; and many more from the text that can produce multi-intrepretation.*

When a reader is faced with a literary work, he knows that certain judgements are appropriate to this text because it is a literary work. He knows that ambiguity in a literary work is likely to have a function and tries to determine what secondary meanings of a word or a sentence fit appropriately in a context (Olsen:16). The following quotation gives examples of words, sentences in the context of describing both physically and emotionally relationship between Jesse and Metro. Readers are guided through different

objects or things to learn how the senses of their body always stick to their mind.

In no time I reached the studio. At my locker, I changed into yesterday's tights, which had aired out but should have been cleaned. Splinters fell out of my clutches, from the armpits of my shirt and the seat of my pants. I must have *smelled of wood and low tide*. Other dancers were warming up with stretches on the floor. I wasn't too late after all. Maybe I could *sweat off the stinks of the warehouse*, dance with my feet on firm ground, not on *creaking floorboards* or with *anonymous shadows lurking behind crumbling walls*. Maybe *the aftertaste of sweat, splinters, and Metro's tangled brown hair* would go away. The other dancers wouldn't suspect a thing, I hoped, prayed. No one would know where I had been.

The first clue for readers to sense a tight emotion between a gay couple : *smelled of wood and low tide*. *Smelled of wood* is a symbol of a *marginalized place but becomes an intimate place* for Jesse and Metro; despite of Jesse's fear about that *rotten warehouse* where *he could smell the wood*. Now *the low tide* : *low* symbolizes times *that went slow for Metro because he knew that he would die without Jesse*. In contrast; *times went very fast for Jesse because he hid his identity in dance class and ignored the tide slowly swayed inside Metro*.

Next, we talk about realities gotten from the text. Seeing the above interpreation towards the short story, this paper can illustrate the situations faced by the major characters of *Jesse* that may stand as a universality of the text – a common sense, an ordinary thing that we can also see in our real life. The major characters struggle very hard to perform their self-identity within their sexual life and multy-race

relationship. The story leads to a common color in life where sometimes we receive love and empathy and other times we feel hatred from our environment. Logically speaking, everyone will always do their best to exist. As an Afro-American, Jesse wanted to be treated equal like his white lover, Metro. But their gay identity produces hatred from the local white community and targeted Metro as the victim.

Talking about sexual relationship, in every country around the world, being a gay will refer to a various reactions from the closest community. One may view it sinful from religious point of view; others may see it as an disorder behavior from psychological point of view, and so on. But, we can draw a reality from the text that homosexuality between different races produces an extreme reaction. We can try to understand this finding from historical point of view that for decades, the Afro-American who live in America suffered enough for discrimination and injustice. We, the writers of this paper believe that we can find a homosexual couple from any nation, whether Indonesian, white American, British or Chinese. So, *Jesse* is one example of phenomena in life that until now, people still hold to local values to respond something.

Another thing is, Jesse also provides a positive thing for its readers. From psychological point of view, every problem has a solution. In *Jesse*, by being a dancer, the protagonist of the story find an escape for their inner conflict. Literary speaking, the dance is a symbol of Jesse's role in life. The movement in a dance symbolically present Metro's anxiety, his painful effort to hide his gay-identity and a sense of hopelessness. Metro always wants Jesse to be on his side because he knows that as a white man, the white community forbids him to have an intimate relationship with a Black or an Afro-American. Besides, along

with those movements in the dance, Jesse performs his fear that he cannot let his feeling free to Metro; He loves Metro deeply and in the end, he lost Metro tragically. The dancing performances in the story mix the turbulent moments of the major characters : joy, misery, struggle, love, anxiety, sadness, hope, fate; all that belong to our real

CONCLUSION

The speech-act as a unit of communication, must only organize the signs, but also condition the way in which these signs are to be received. The following are sentences and symbolic dictions or phrases from the short story which are situated and take on meaning in accordance with their usage.

It was *fall* of 1975. *Fall* refers to autumn season; in literature, the autumn could mean a short time before winter or symbolically speaking, a short time before death.(winter means death, the end of human's journey). In *Jesse*, the climax of the short story exposed the fall of Metro before he was brutally murdered.

He led me by *the arm* out of the dark, *rotting* warehouse and to *the pier* fronting *West Street*.

The arm refers to a shelter, since Metro is like a hiding place for Jesse and vice versa; Jesse meets his passion inside Metro. Rotting means decayed, something dull, a symbol of the tone of the story where a tragedy appears in the climax and the blue atmosphere stuck to the main characters of the short story. The pier; means the wall – from lexical meaning, it moves to a symbolic meaning :even Jesse and Metro love each other, their relationship is hard to find; it is like climbing a wall between them and finally Metro stumbled in that wall. West Street; west here is also a symbol of white-dominated community where

discrimination against colour people – the Afro-American still exist. (239)

.....our hands reached out, held on, turned with open palms to the other dancers watching us. *Our waists swayed, curled, stretched like whispers. Our bodies had voices* of their own, and they hushed into *quiet*. We sank into a pile, rose up close together. Our tights made our thighs one *black pillar*, and *our Afros became one huge head*. (243).

The following are the explanation how Melvin Dixon communicate those italicized words into realities : the dancing stand as the voice of Afro American, represented by Jesse, the protagonist of the story. The movements of the dancing clarify the idea. How the waists that move in a soft motion then to a strong position and even to a difficult position is said to be like whispers. This research believes that through the dancing, Jesse whispers his dreams, love, pain, anger and all feelings inside that lead to his gay relationship with Metro. Why must he whisper ? not loudly speaking his identity ? The answer is clear, because the white-dominated society never accept a multy-race gay relationship. So, all words, all movements, all voices are hushed into quiet. But then when Jesse met Ruella, a new friend in the dance class, he found a strength, a courage to be proud as an Afro-American. He found someone to ease the pain of losing Metro, he found a friend to move on after the tragedy. See the dictions used by Dixon :*our thighs one black pillar*. It means that by becoming together as one, Afro American will be strong, like a pillar, a black wall.*our Afros become one huge head*. We see from the story that Ruella is an Afro - American young girl; so this line will tell readers that the unity of Jesse and Ruella is like a huge head. Huge means very big, head is an organ of human's body to think, to face the world. Huge may refer to a

massive spirit, a sense of racial pride. The following is the explanation how values as the prime concern move on effectively.

The proof that the values emerged from the story move on effectively : effective means that we can put those values at the present time. One example from the short story : the complexities of gay identity : its psychological and social consequences can also be found in anywhere, even in our country, Indonesia. Being a gay, will produce a reaction from society since it is seen as an disorder in ordinary norm. If somebody views it from religion point of view, the response may be different. The gay may be alienated from the neighborhood. Another example from the short story : a voice of Afro-American inserted can be felt from our own atmosphere when one time, Malaysia claimed several icons as theirs. All at once Indonesian people felt annoyed and showed the most intense of emotions when batik, wayang, gamelan are said to be the property of Malaysia. The last, the writer of this paper presents literary symbols which represents empirical reality where readers are compelled in intersection with the text :

the dancing class; the class is a minor of the universe, one community where people interact. In our real life, we meet a stranger, a new friend like when Jesse met Ruella. *Dancing* may refer to *human's struggle*, the movement of the dancing can represent how our five-senses experienced our fate, with various events occurred everyday, both in good or bad situations. Another mental evidence : *the rotten warehouse*. As stated before that in lexical meaning meaning, *rotten* means something *decayed*. Being decayed means minor attention like *marginalized people*. In the reality, some people belong to marginalized society; they will be in struggle to interact and do their best to exist.

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