

## CHAPTER I

### INTRODUCTION

#### 1.1 Background of the Study

Queer study appears in so many literature mediums nowadays. The word “queer” in queer theory has some of these connotations, particularly its alignment with ideas of homosexuality. The appearance of queer studies in literature works has really matured and expanded recently. There have been so many young adult literatures mentioning about the queerness of a character. Queer themed literary works are bound to keep on coming and more importantly, bringing more queer people and straight people to even closer in understanding and respect the queer people because it is hard for them to come out to the society, afraid of their judgment. Katra said that queer people grow up with the burden of anxiety and fear of being stigmatized and rejected by their closest friend and family (2014:8). Literary works are the safest way for them to learn more about queer issues without pressure. In this case, young adult literature can be a great help for queer teens.

The writer is interested to analyze sexual orientation and queer issues in young adult literatures, because those issues are one of the issues for teen and adults nowadays. Eventhough queer people have been open to the society, their behavior is still considered abnormal. Society is generally ignoring and refusing to accept queer people to be around them, inte racting with them, this is becomes the

main reason of why queer people are afraid to come out in public. They are afraid of being harassed verbally, physically and mentally.

Everett in her journal article explores about the impact of identity change on depressive symptoms. This study provides partial support for traditional models of identity development and identity control theory, which suggest that the period surrounding identity change is a stressful time associated with poorer mental health, specifically, among those who had not previously reported same-sex attraction, relationships, or a sexual minority identity (2015:50).

Rarasati (2014) in her thesis, explores about homosexuality in *Brokeback Mountain* novel and film adaptation explores the feelings felt by the main characters about their homosexuality, and find out the attitudes of the society toward a homosexual. Later in her thesis, Rarasati revealed that the queer characters are feeling comfortable with their homosexuality but feeling abandoned and terrified of their homosexuality because being a homosexual is not an easy thing to do because the pressure of the society affects how a homosexual perceives their sexuality. The thesis also reveals that the feelings toward their homosexuality are mainly negative feelings (Rarasati, 2014).

Paramita Ayuningtyas in 2011, talk about gender identity of the main character in *Breakfast on Pluto* novel by Patrick McCabe. This journal article uses Stuart Hall's identity concept to analyze the potential of gender identity to be deconstructed. By using Stuart Hall's concept of identity, the analysis shows that gender identity had potential to be deconstructed. This journal article concludes that identity is a process that will happen endlessly in human's life.

Caroline Jones (2013) analyzes the development of contemporary young adult novels in portraying lesbian characters that tells about lesbian characters life. This journal article mentions a lot of young adult literature novels lesbian themed. This journal article talk about the presence of lesbian characters is not enough. Adolescent readers deserve the highest standards of depth, realism, and complexity in all of their fictions, including LGBTQ texts (Jones, 2013:15).

The writer decided to explore *Ask the Passengers* novel by A.S King as corpus because the novel reveals about the sexual orientation change of the female character and related to the queer studies that became the recent issues. The main character was struggling to find her real sexual orientation. The character became queer because at first she does not really know who she is, and then met a girl that can make her heart questioning her sexual orientation. The process of figuring out the sexual orientation formation will be explored in this study. The writer also analyzes the reaction of the queer character's reaction towards family's response in the change of character's sexual orientation.

## **1.2 Research Question**

Pointing to the background of the study, the research questions are:

1. How is the queer character's sexual orientation revealed in *Ask the Passengers* novel?
2. How does the queer character react to the family response to the character's sexual orientation change?

### **1.3 Purpose of the Study**

The purpose of this study is to reveal the sexual orientation of the main character in the novel. The writer explores Astrid Jones character in *Ask the Passengers* novel. This study also aims to analyze the reaction of the queer character towards family response in the changing of the character's sexual orientation.

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

The writer hopes this study can be a great help for English Department student who wants to gain more knowledge about queer theory. Hopefully, this study can help the students and readers to get an overview concepts and understanding about sexual orientation change, LGBT and queer studies especially in young adult literature.

### **1.5 Scope of the Study**

The study focuses on sexual orientation of the queer characters that appears in *Ask the Passenger* novel. The writer analyzes the dialogue and narration indicating sexual orientation that appears in *Ask the Passenger* novel. The novel represents the sexual orientation change of the queer character.

## CHAPTER II

### LITERATURE REVIEW

#### 2.1 Sexual Orientation

Sexual orientation refers to the genders that a person is attracted to emotionally, physically, sexually, and romantically. Heterosexuals are predominantly attracted to members of the other sex; homosexuals to members of the same sex; and bisexual are attracted to both men and women (the word gay is often used to refer to a male homosexual, while the word lesbian is often used to refer to a female homosexual) (Carroll, 2013: 260).

Clark states in her journal article that the homosexual identity only arose when sexologists and psychiatrists began to define those who committed certain acts as effeminate homosexual men or masculine lesbians. Passionate friendships that were previously regarded as respectable then became stigmatized as perverted. Yet many lesbians and gay men believed that such theories explained their desires and gave them an identity as biologically different rather than criminally deviant. (Clark, 2008).

Rarasati (2014) explores about homosexuality in *Brokeback Mountain* novel and film adaptation explores the feelings felt by the main character about their homosexuality, and find out the attitudes of the society toward a homosexual. Later in her thesis, Rarasati revealed that the queer character are feeling comfortable with their homosexuality but feeling abandoned and terrified of their homosexuality because being a homosexual is not an easy thing to do because the

pressure of the society affects how a homosexual perceives their sexuality. The thesis also reveals that the feelings toward their homosexuality are mainly negative feelings (Rarasati, 2014).

American Psychological Association (APA) states that there are three kind of sexual orientation, which is heterosexual, homosexual and bisexual (2008). Heterosexual means persons who have a sexual orientation to the opposite sex and it usually called as straight person. The second one is Homosexual. Homosexual means persons who have a sexual orientation to the same-sex but the society usually labeling them as gay or lesbian. The third is Bisexual. Bisexual means having emotional, romantic, or sexual attractions to both men and women. Therefore, to gather the conclusion of someone's sexual orientation, it is important to observe the attitude from their childhood.

Sexual orientation is closely related to innate sexual desire, but the process of its formation undergoes many different developmental stages. Vivienne Cass (1979), in her study titled *Homosexual Identity Formation: A Theoretical Model* revealed the six stages of homosexual identity formation.

The first stage is Identity Confusion. People in this stage will feel different than others. They will start to feel conscious that homosexuality has relevance to themselves and their behavior. This stage is followed by personal alienation. People will search further information about homosexuals. They will experience confusion or denial during this stage.

The next stage is Identity Comparison. People will feel a sense of not belonging anywhere and followed by the feeling "I am the only one in the world

like this". People will wonder whether they are homosexual or bisexual. And they are starting to question whether the feeling is just temporary. When people think "I may be homosexual", it means that the confusion is reduced in this stage. People will start to feel conscious of other's perception of themselves and their behavior.

The third stage is Identity Tolerance. In this stage, people have stronger feeling of not belonging with heterosexuals and it comes along with the feeling "I probably am homosexual." They will distance themselves from heterosexuals and contact other LGBT people to normalize feeling of alienation or isolation. The commitment of being lesbian or gay increased. The feeling of alienation is reduced and people recognized that there are some heterosexuals who can accept their homosexual identity positively.

The fourth stage is Identity Acceptance. There is continued and increased contact with other gay and/or lesbian people in this stage, where friendships start to form. The individual thus evaluates other lesbian and gay people more positively and accepts rather than merely tolerates a lesbian or gay self-image. The earlier questions of "Who am I?" and "Where do I belong?" have been answered.

The fifth stage of Homosexual Identity Development is Identity Pride. People in this stage have a strong pride of being homosexuals. They will come out to more people and become more aware with society's rejection of homosexuals. However, people in this stage sometimes feel anger towards heterosexuals and devalues their institutions such as gender role structures and marriage.

The last stage of Homosexual Identity Development is Identity Synthesis. People will define themselves in a more complete manner not just in terms of sexual orientation. The feeling of anger towards heterosexuals is become reduce in this stage because they realize that some heterosexuals can be trusted and supportive. People in this stage will increase their contact with supportive heterosexuals and see them in a great favor. However, people will more devalue the unsupportive heterosexuals. The homosexual identity is becoming essential aspect of the people's complete personality structure, this awareness completes the homosexual identity formation process.

According to the explanation above, the writer will explore the sexual orientation change of the main character of *Ask The Passenger* novel using six stages of Vivienne Cass's theory of Homosexual Identity Development.

## **2.2 Queer Theory**

Queer theory is one of the most recent issues of literary criticism to appear in academics. Queer theory influenced by postmodern theories. This theory asks the terms we use to call ourselves such as heterosexual or homosexual. According to queer theory, these terms are socially constructed that do not define who we really are.

Around twentieth century, the word queer was a word that has negative connotations or that is intended to mock or bad-mouthing. Since its launch, queer theory attempts to debunk the idea that a person's identity is stable or fixed at birth. Queer theory adapts concepts, terms, theories and methodologies from previously developed critical schools and finds its historical roots in feminism,



deconstruction theory, gender studies and gay and lesbian studies. (West Ada, 2012)

The word "queer" in queer theory has some of these connotations, particularly its alignment with ideas about homosexuality. It grew out of gay/lesbian studies, a study which itself is very new, existing in any kind of organized form only since about the mid-1980s. Gay/lesbian studies, in turn, grew out of feminist studies and feminist theory (Harris, 2005). Queer theory follows feminist theory and gay/lesbian studies in rejecting the idea that sexuality is something determined by biology or judged by eternal standards of morality and truth. For queer theorists, sexuality is a complex place of social codes and forces, forms of individual activity and institutional power, which interact to shape the ideas of what is normative and what is different at any particular moment, and which then operate under the title of what is "natural," "essential," "biological," or "god-given."

Queer is used to describe identities and practices that can highlight the instability in the supposedly stable and causal relationship between anatomical sex, gender and sexuality. The identities and practices have the potential as an ideological fiction of normalized heterosexuality (Corber and Valocchi, 2003, 1). Queer is an identity in the state of becoming rather than as the symbol for an actually existing of life (Halperin, 1997: 112-113).

In early 1990s, the development of queer theory was focusing on gender performance. Individuals do not act in some ways on account of their gender identity, individuals get their identity from those behavioral patterns that maintain

the gender norms. The construction of gender identity starts from the social label about the sex that has to be performed. Therefore, social construction of gender becomes a big influence to the people's performance (Butler, 1990:33). From the beginning, people are provided with the idea that women have to act feminine and men have to act masculine. Therefore, Butler stated that gender is determined by sex and sexual orientation is determined by gender. Sex, gender or sexual orientation are fluid, unsettle, and flexible.

Butler disagrees with the society and argues that sexuality does not follow the repetition norms that said what gender you are determines what kind of sexuality you will have (2004, p. 15). In her theory, Butler states there are no natural connection between sex and gender, because it is socially constructed by institutional and society. Butler revealed that identity, be it sexual, racial or gender identity, is something that is performed, something we *become*, not something we inherently *are*. Later, she deconstructs the natural assumption of sexuality and concludes that heterosexual women can be masculine and date women, and heterosexual men can be sensitive, caring and date men (Butler in LaMarre, 2007). From her perspective, it can concludes that the reading of material bodies cannot be understandable only by sex, it also must be connected by interpret through a cultural understanding of specific gendered social roles and expectations. This means that the definition of sexuality have come to depend on a cultural understanding and experiences of a person.

In Butler's essay, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory", argues that gender identity is a

performative acquirement forced by social and taboo. By performative, she means that an act is an act by the very fact of it happening. In this case, gender is established in the usual acts of the body; the performative acts establish gender. In other words, gender is not the starting place; it is an identity repeatedly constructed through time, and it is always constructed through the body. You do not have gender first and then choose to perform it; rather, gender is created by the act of your performance. This performance is informed by what is already historically constituted as gender and is performed by the individual through acts of the body (Butler, 1988:520).

People are forced to do gender in polarity because there exists a media which has constructed the gender as determinate. But if gender is not as it appears, there is space for a different repetition of acts that would necessarily produce a different gender. Butler acknowledged this space when she said “in [acts’] very character as performative resides the possibility of contesting [their] reified status”. (Butler, 1988:520)

Because gender identity is constructed through acts, there exists a possibility to construct a different gender by any other act. Of course, there are restrictions. The “different” people are afraid to come out because of the social expectations and taboos that restrict our real expected gender. Any act which different from its socially intended gender is subject to punishment.

Butler’s essay introduces the idea of theatrical acting to contrast the actor’s act and the performative act. While actors know that they are acting, we, performing gender, often do not know that we ever formed a belief in our gender.

We take our gender as natural, and forget that it is naturalized through performative acts. We sometimes take the appearance as reality, when it is only a constructed identity. Butler reminds us that any gender is an historical situation and a construction, not a natural fact.

Butler stated that gendered identities is made by heteronormative society, they constructed heterosexuality through media, politics and social institution and forced the society to agree with the ruled (Butler in LaMarre, 2007). It concludes that gender is culturally constructed by the society and as seemingly fixed as sex. Here, butler is addressing that the individuals have no choice but to stay in these repeated practices that mark them as masculine or feminine because of the norms that exist in heteronormative society.

Based on the definition and explanation above, the writer will explore the queer character in *Ask The Passenger* novel using Judith Butler's theory of performativity.

### **2.3 *Ask the Passengers* Novel**

This novel is about portrayal of a girl named Astrid Jones struggling to break free of society's definitions. Astrid Jones desperately wants to confide in someone, but her mother's pushiness and her father lack of interest tell her they're the last people she can trust. Instead, Astrid spends hours lying on the backyard picnic table watching airplanes fly overhead. She doesn't know the passengers inside, but they're the only people who won't judge her when she asks them her most personal questions, like what it means that she's falling in love with a girl. As her secret relationship becomes more intense and her friends demand answers,

Astrid has nowhere left to turn. She can't share the truth with anyone except the people she imagines flying over her at thirty thousand feet, and they don't even know she's there. But little does Astrid know just how much even the tiniest connection will affect these strangers' lives and her own for the better.

#### **2.4 The Author of *Ask the Passengers* Novel**

Amy Sarig King is an American writer of short fiction and young-adult fiction. She was born in Reading, Pennsylvania, March 10, 1970. King wrote seven novels, as well as poetry and short stories, before she published her first novel, and collected over 400 rejection letters. Her first published work was actually poetry to some university journals in the United States. Her fourth young-adult novel, *Ask the Passengers* (2012), won the Los Angeles Times Book Prize. It was also a Lambda Literary Award finalist, and a Library Journal Best YA Books for Adults selection. This was followed by *Reality Boy* in 2013, which was inspired by wondering if some children on reality television that were presented as entertainment were subject to abuse. Her 2014 novel, *Glory O'Brien's History of the Future*, follows a character who is actually the daughter of the protagonist in an unpublished novel King wrote in 2004, called *Why People Take Pictures*.

#### **2.5 Theoretical Frameworks**

In this study, the writer focuses on the sexual orientation of the queer character in *Ask the Passengers* novel. The writer analyzes the character Astrid Jones in *Ask the Passengers* novel. The writer analyzes the dialogues and narrations that indicate the sexual orientation change of the queer character. The

writer also classifies the dialogues and narrations using six stages of Homosexual Identity Development by Vivienne Cass (1979). The writer applies queer theory by Judith Butler to analyze the sexual orientation of the queer character.

## CHAPTER III

### METHODOLOGY

#### 3.1 Research Methodology

The method used in this study is descriptive analytical method. According to Piper and Scharf (2004), descriptive analysis is a best method that goes well for measuring human perception in the concrete case at hand will depend upon the type of product, financial resources, objective of the study and the available time.

The descriptive analytical method is used to analyze the dialogues and narrations in *Ask The Passengers* novel that are indicating sexual orientation change. Through the dialogues and narrations in the novel, the writer attempts to interpret the process of sexual orientation change of the character in the novel and to analyze the character reaction towards family response in negotiating the character' sexual orientation change. The writer also uses Queer Theory by Butler in analyzing the sexual orientation change of the queer character in *Ask The Passengers* novel.

#### 3.2 Data and Data Sources

The data are the narrations and dialogues that indicate sexual orientation change of the queer character. The source of the data is *Ask The Passengers* novel by A.S. King which published by Little Brown and Company in United States in 2012.

### 3.3 Data Collection Procedures

The writer did some steps to collect the data:

1. Determine *Ask The Passengers* as the source of the data.
2. Read the *Ask The Passengers* novel thoroughly.
3. Identify the dialogues in *Ask The Passengers* novel indicating queer characteristics.
4. Identify the dialogues in *Ask The Passengers* novel indicating sexual orientation of the queer character.
5. Identify the narrations in *Ask The Passengers* novel indicating homosexual identity development of the queer character on the basis of Vivienne Cass' Homosexual Identity Development model.
6. Identify the dialogues and narrations indicating the queer character's reaction towards family's response of the queer character's change of sexual orientation on the basis of Judith Butler's queer theory.



### **3.4 Data Analysis Procedures**

1. Analyze the identified narrations and dialogues indicating homosexual identity development in *Ask The Passengers* novel of Astrid Jones.
2. Classify the identified narrations and dialogues indicating sexual orientation of the queer character in *Ask The Passengers* novel using Vivienne Cass and Judith Butler Theories.
3. Analyze the narrations and dialogues indicating the queer character's reactions towards family response of the queer character's sexual orientation change in *Ask The Passenger* novel.
4. Interpret the result.
5. Draw the conclusion.

## CHAPTER IV

### DISCUSSION

In this chapter, the writer elaborates the analysis of the queer character, the sexual orientation of the queer character, and queer character's reaction towards family response in *Ask The Passengers* novel by A.S. King by means of Vivienne Cass' Homosexual Identity Development model and Performativity Theory by Judith Butler.

#### 4.1 Queer Character Revelation

The writer discovers that Astrid Jones changes her sexual orientation from normal to queer, as she is no longer have an intention to date boys. More, she is attracted to Dee Roberts, although she once had relationship with Tim Huber and also trying to date a boy from her class, Jeff Garnet.

This kind of behavior can be classified in six stages of Homosexual Identity Formation by Vivienne Cass, comprising:

##### a. Identity Confusion

The identity confusion phase can be seen from the beginning of the novel, in which Astrid Jones, who has a normal sexual orientation and is surrounded by straight people, started to feel attracted to the same sex.

She smiled at me, and I never forgot it. Or more accurately, I always remembered it. And I checked the hockey schedule and went to the away game at her school, too, just to see if she'd smile at me again, and she did. (King, 2012:13)

The major question in this step is "Who am I?". People in this stage of the coming out process start to notice their attraction to same-sex people and really

question what it means (Cass, 1979:223). The beginning of Astrid's struggle with her sexuality is after she becomes close with a girl named Dee Roberts. Dee is her workmate, and Astrid knows her from a hockey games and coincidentally being her workmate. Astrid feels really comfortable with Dee and at some point she started to notice her attraction to Dee. According to Cass, an early stage of Identity Confusion is where the awareness of homosexuality has relevance to their behavior and themselves (Cass, 1979:222). The awareness of Astrid's attraction to the same-sex can be seen when she catches Dee smile at her and she cannot forget about it, even goes all the way to make Dee smile at her more. The behavior of Astrid can be seen as a sign of her probably in early process of questioning her sexuality but Astrid still acts like a normal heterosexual though, as she thinks that she is not a homosexual even her behavior does not agree with her mind.

The encounter of Astrid and Dee continues, where Astrid is being accepted as a part-timer at Maldonado which makes her unusual behavior becomes more visible. Astrid finds herself cannot stop thinking about Dee's smile for a long time but she does not realize that she develops more feelings for Dee. This is the phase when Astrid starts her early stage of Identity Confusion.

If I were to explain to you how she really makes me feel, I'm not sure I could. Do I love her? I don't know. Maybe. I love kissing her. I love the way she smells, and I love her lips. But Dee scares the shit out of me, too. Because she knows. And I don't know. (King, 2012:44)

Astrid starts the hesitancy about her feelings towards Dee Roberts, and it leads to her sexuality change. The hesitancy grows when Astrid experiences her first intimate situation with Dee. The narration above shows Astrid's confusion arises towards her acts wherein she likes Dee, but she does unsure about her

feelings for Dee and feels weird about encountering sexual activity with same sex people. Astrid begins to aware about her homosexual behavior because she is awkward and feels weird when she is around Dee but in the same time she likes kissing her. Sometimes Astrid realizes that her acts lead her thoughts about her being gay. Just like Cass said, the process of Identity Confusion begins when someone is able to label his/her own behavior and say “My behavior may be called homosexual” (Cass, 1979:222).

In line with Cass, Astrid’s perception of her own behavior is now at odds with both the perception of self as a heterosexual and the perception of other’s view of her as heterosexual. The said can be seen in the dialogue below, the part when Astrid comes to the point where she is considering herself as a gay.

My brain people say: Astrid baby, it’s because you’re not gay. You’re not strong enough to be gay. Mom would never forgive you if you’re gay. (King, 2012: 49)

She is asking herself “Who am I?” as she convinced herself that she can’t be gay for life. She avoids the thoughts of being gay as she thinks that she is not strong enough to be gay because of perceived or real homophobic attitude of friends and family members. Astrid is aware of her changes of behavior and is troubled by her own acts. Cass explains these experiences of confusion and turmoil, forced to ask herself a question “If my behavior may be called homosexual, does this mean that I am a homosexual?” (Cass, 1979:223). Astrid arrives at her self-identity potentially a homosexual.

The process of Astrid’s sexual orientation change continues when she is involved in intimate situation with Dee.

I'm thinking about Dee. About how inadequate I feel. About how her hands know what to do but mine don't. About how I always have to stop her when she wants to keep going. (King, 2012:49)

Astrid encountered in more intimate situation with Dee in their workplace and it is always Dee who leads the way. Astrid knows what Dee is doing but she does not know what to do with her since she never experienced any intimate situation with the same sex with the result of Astrid always have to stop Dee when she is going too far. The occasion also shows that Astrid is conscious about her feelings toward Dee, she likes her but she still does not sure about her sexuality. She does not know anything about being queer. Even though she is conscious about her feelings toward Dee, she is still in her denial about her sexuality because she is not ready to be queer. Her heterosexual identity is now questioned. In Astrid's attempt to solve her confusion, she approved Claire's offer for Astrid to have a date with Jeff Garnet, one of her classmates that she never think of dating. Cass said that some people attempt to bolster and reaffirm their heterosexual identity by involvement with members of the opposite sex (Cass, 1979:223). Claire knows Jeff because Jeff's mother is Claire's friend. Astrid agreeing in going out with Jeff by having a date, but when Astrid is having a date with Jeff, she does not feel the feeling she has with Dee.

"I'm really glad you're taking my offer to go out with me" Jeff says. He sounds like a happy puppy. I feel horrible. I'm reminded of Tim Huber, and my stomach hurns. (King, 2012:82-83)

Astrid does go out with Jeff but she can't help to feel guilty because she only uses Jeff as a cover so she can go out to a gay bar called Atlantis with her friends. She feels horrible, because Jeff looks so happy when Astrid takes his offer to go out with him while she does not feel anything for him and only using him as

a cover. Astrid also bothered by the fact that she keeps on thinking of Dee when she is with Jeff. The act indicates that Astrid's involvement with opposite sex changes nothing of her feelings for Dee.

Katra said that a sexual act with a person of a different sex was meant to confirm (or refute) their feelings about their different sexual orientation and verify whether those feelings were true, which was to be achieved by engaging in standard, generally and socially accepted sexual activity such as kissing (2014:327). The said can be seen in the narration above when Astrid involved in intimate situation with Jeff.

He pinned me up against his car and is trying to get his tongue in my mouth. I nuzzle into his neck but I accidentally find the spot where he must have slopped on his nasty cologne and my eyes water instantly. I have to keep myself from gagging. (King, 2012:117)

Astrid does that just to convince herself if she has any feelings with Jeff. As they were kissing in front of the car which Jeff leads the way of the sexual activity, Astrid cannot feel the sexual desire towards Jeff like she feels with Dee. Astrid feels the difference when she is in sexual activity with Dee and does not feel as satisfies as her encounter with Dee. Astrid feels disgusted instead when she was kissing Jeff, showing contrast reaction towards him.

But now all I can think about is Dee and how this all started. How she told me how gorgeous I was. How flattered I felt. How exhilarating it was to be wanted. This is why I doubt. (King, 2012:50)

The confusion continues, Astrid is in doubt about her feelings for Dee, she knows that she grows some feelings for Dee, but she also knows that it is not right to like a girl, but she also feels so right about liking Dee, this narration indicates what Cass stated that individual awareness of homosexual grows to the point it cannot be ignored (Cass, 1979:223). Astrid's character has individual

consciousness about her behavior but she restrains herself because she realizes that it is socially unacceptable. This shows that Astrid's awareness about her sexuality grows to the point she cannot ignore the feelings she has for Dee. She even once had a mental breakdown, when she was thinking about her feeling for Dee that she is aware of.

Is it some weird phase I'm going through? And why, if any of the answers are yes, does it feel so right? (King, 2012:50)

Astrid is still confused about her feelings, and yet, she feels right about liking Dee. According to Cass, individual's denial of the past homosexual behavior is a stage of Identity Confusion (Cass, 1979:223). Astrid also feels this stage when Dee is too pushy about intimacy. Astrid is not ready yet for intimacy, but Dee's experience of being lesbian is making her thinking about their relationship. Dee's insistence makes Astrid reconsider about their relationship, she is already conscious about her sexuality change but still does not sure about it. She wants everyone to be patient with her, and let her realize it herself.

There is a 747 high, leaving a crisp white line through the cloudless autumn sky. I ask the passengers: Am I really gay? (King, 2012:50)

Astrid's hobby is watching airplanes whenever she can, or whenever she wants to think about something that irritates her. One day, Astrid comes to the point where she is asking the passengers inside an airplane that pass over her, if she really gay, because she really does not know who to ask anymore, and she really does not know who she really is.

### **b. Identity Comparison**

In identity comparison stage, the process begins only when an individual has moved from a heterosexual self-portrait and has accepted the possibility that their identity may be homosexual. This marks the first tentative commitment to a homosexual self (Cass, 2012:225).

The process of identity comparison can be seen when Astrid feels the confusion toward Dee. Astrid comes to the realization that she perhaps is a homosexual after experiencing her abnormal behavior. She keeps thinking that she is a lesbian, but has not come to the conclusion that she is one of them. Astrid tries to tell Kristina, her bestfriend, but Astrid can't say anything to her because she does not know how to tell her and also she does not know if she is a homosexual or she only in love with one girl, Dee.

“Kristina, don't kill me, but I'm gay. I think. I mean, I think I'm gay. I mean, I think I'm in love with a girl. I mean”! The sentence isn't quite worked out yet. (King, 2012:67)

Astrid starts to accept if she is a homosexual but she is still confused whether she is a lesbian or not, whether she is a lesbian or she only in love with a girl but not denial about it. This shows the stage where Astrid is accepting that she is a homosexual and her confusion is reduced and this matches with Cass theory that the acceptance of her as potentially a homosexual is increased (Cass, 1979:225).

Cass stated, at the same time, an individual continues to present a public image of heterosexuality, for dissembling prevents them from being confronted



personally with others' negative evaluation of homosexuality (Cass, 1979:226).

This also shows in Astrid acts when she is being asked to date Jeff.

“Can’t we find a guy who talks? All he ever does is stare and say things like “~hi’ and “~hey,’ and he jiggles his leg. I don’t know. I mean” (King, 2012:78)

Astrid continues to present a heterosexual self image as seen in the narration above. Kristina asks her to date Jeff, but she refused and recommended to find another guys instead. This shows that Astrid still acts like she is a normal person, a heterosexual individual to prevent her being confronted personally by Kristina’s negative response. This act by Astrid also obviously shows that she is not ready to accept her thoughts indicating her homosexual acts because she is aware that homosexual are not socially accepted. According to aware that LGBT people are more likely to experience intolerance, discrimination, harassment, and the threat of violence due to their sexual orientation, that those that identify themselves as heterosexual. Astrid starts to feel conscious of other people’s perception of her sexual orientation change, whereas she also in denial about her feelings for Dee, yet she is not ready to come out yet because she is aware that if she informs that she is gay, she will get numerous of negative responses. Cass stated that to avoid threatening situations, an individual deliberately cultivating and presenting the image of heterosexuality (Cass, 1979:227). The said can also be seen from the dialogues between Astrid and Kristina below:

“Are you saying you might not be gay? That this is all just some kind of joke or something?” “It’s not a joke.” “So what is it, then?” “It’s a question. And I’m answering it. But I don’t know the answer yet, and I’m sorry.” (King, 2012:155)

Astrid acknowledges her changing behavior and it makes Kristina angry to her because Kristina thinks that Astrid plays joke with her. Astrid actually having her mental break down and still not ready to come out because this is what she is afraid will happen, the numerous of negative response she will get. She always has her way to avoid the talk about her sexual orientation but she can't with Kristina, as Kristina is her closest bestfriend. She continues to present her heterosexual self in front of her friends because she is afraid of their response about her sexual orientation change and because she still thinks that the society applies the heterosexual norm.

### **c. Identity Tolerance**

In this stage, people have stronger feeling of not belonging with heterosexuals and it comes along with the feeling "I probably am homosexual". They will distance themselves from heterosexuals and contact other LGBT people to normalize their feeling (Cass, 1979:229). In this stage, Astrid's progress of realizing herself as a homosexual continues. This can be seen at the utterances below:

I'm wondering if any of them live in a small town like we do. If they've ever snuck out on a Saturday night. (To a gay bar.) If they've ever wondered what making love to a girl must feel like. (King, 2012:83)

Astrid tries to sneak to Atlantis, a gay bar with her friends. Astrid has been wondering, wanting to experience something she had never experienced before. Astrid is also curious with the bar, she is interested with it because she also wants to blend with the people she has been thinking that she belongs to them and also she wants to explore the new environment. She wants to get a friend with the same

background and the same purpose. This identifies the early stage of Identity Tolerance, Astrid starts to seek herself a place where she belongs as a way to explore or experience identifying with other people of the same sexual orientation as means for support. She visits a gay bar and feels so right about being in there. She convinces herself that she is not merely the only person who is different.

Cass also stated that in this stage, the commitment of being lesbian or gay increased (Cass, 1979:231). Astrid commitment of being lesbian increased because when she went to an all girl party, she consciously kisses a stranger named Kim that she knows from the party and she enjoys it. She even quarreled with her inner feeling about her sexuality after she kissed Kim. The narration can be seen below:

I realize how stupid I am for doing this. ME: You know what this means, right? ME: No. Not at all. ME: It means you're gay, Astrid. ME: Oh. That. ME: Yeah. That. (King, 2012:185)

This line shows that Astrid is conscious of being lesbian by kissing Kim. Astrid shows her interest with Kim, and it even leads her to kiss Kim, which is a girl who she is just know a couple of hours. She considers it is okay to kiss Kim because she might begin to accept identify herself as a lesbian after she kissed Kim.

“I got caught in a gay bar. Dee's mom hates me. I am about to lose my license. I will have to go before some judge and talk about this. Everyone thinks I'm gay. And I think I am gay. I think I'm gay” (King, 2012:217)

The event of Astrid being caught in a gay bar makes Astrid realizes about what event will be waiting for her when everyone knows her newly found sexuality. She knows that she will lose everything important in her life and she

will live her life in a brand new “Astrid”. She feels that the whole event knocks her in the head and makes her realize that she is indeed a lesbian. By the end of Identity Tolerance stage, Astrid’s commitment to a homosexual self-image has increased to the point where she can say that “I am a homosexual”.

#### **d. Identity Acceptance**

In this stage, there is continued and increased contact with other gay/or lesbian people, where friendships start to form. The individual thus evaluates other lesbian and gay people more positively and accepts rather than merely tolerates a lesbian or gay self-image. The earlier questions of “Who am I” and “Where do I belong?” have been answered (Cass, 1979:231). The idea of identity acceptance of Astrid can be seen in the utterances below:

She smiles at me. It’s not a creepy smile or a flirtatious smile. I can’t describe it. It’s like a supportive smile. Friendly and happy for me. Happy that I have a girlfriend. (King, 2012:93)

When Astrid is in Atlantis, a gay bar, she is being asked by someone in her 50’s that she called Biker Lady. The biker lady asks Astrid about her girlfriend and Astrid says that her girlfriend had to work. The biker lady then giving her supportive smile that Astrid accepts happily. Astrid feels like she is being accepted in there because of that Biker lady and promised her that she will bring her girlfriend next time she goes to the Atlantis again. This shows that Astrid’s contact to other LGBT people is increased. Astrid feels that she is being accepted by the people in Atlantis. She feels like she belongs with them and comfortable being with groups of “gay” and feels like the difficult feelings she has go with her

developing sexuality. She does not feel awkward when she is in Atlantis because she thinks that Atlantis is the place where she belongs and the place where she can forget the pressure of her feelings.

In Identity acceptance stage, contacts with homosexuals become more frequent and regular as the individual discovers preferences for homosexual contexts and begins to develop friendships within them. This also can be seen from the narration below:

“It occurs to me, as I stand on the edge of the dance floor out of breath, that people here are nice to each other.” (King, 2012:94)

Astrid visited Atlantis again and met the Biker Lady once more and being friends with her, and also introduces Dee to her. This shows that Astrid is already befriends with the Biker Lady and introduces Dee to her. Astrid feels comfortable being friends with Biker Lady, because the Biker Lady shows positive response as fellow homosexual. Astrid also looks at the others, looks at her surrounding, and sees that all of the people around them could care less about them being in love with each other. Astrid liking the environment around her, that she sees everyone in the club are being nice to each other, knowing that they are in the same side and can feel each other’s worries. Astrid pours all of her emotion in the club with Dee and the Biker Lady.

Dee and I cross the street and get in line and press ourselves together. Neither of us can stop smiling. I know this sounds stupid, but it’s like no one else is here. Justin’s and Chad’s lips are moving, and they seem to be having a conversation, but I can’t hear them. (King, 2012:188)

According to Cass, in this stage, is now accepts rather than tolerates a homosexual self-image (Cass, 1979:231). Astrid feels that right now she is more accepting herself to be a homosexual and does not afraid to show it in front of her

friends. Astrid has come to the realization that she is in love with a girl, which is Dee Roberts. She has come to the point that she is accepting her queer sexuality.

#### **e. Identity Pride**

The fifth stage of Homosexual Identity Development is Identity Pride. People in this stage have a strong pride of being homosexuals. They will come out to more people and become more aware with society's rejection of homosexuals. However, people in this stage sometimes feel anger towards heterosexuals.

In this stage, Astrid is started to aware with society's rejection of homosexuals, including from her family. Astrid feels like the world is being unfair to them, because she continues to see that homosexuals are facing discrimination and exclusion around the world, in all spheres of life. Homophobic violence either verbal or physics are targeting homosexuals people and it occurs on regular basis and it also happens with her family. The dialogue can be seen below:

Ellis says, "You know, if you don't start dating again, people will think you're still not over Huber. Or they'll probably say you're gay." (King, 2012:25)

Astrid's sister named Ellis shows her rejection to homosexuals by saying the utterances above. Astrid is conscious of her sister's obvious reaction opposing the idea of homosexual and that makes Astrid thinks about how if she coming out to her parents despite the society rejection of homosexuals, including her sister.

"I don't give a FUCK about anything anyone thinks anymore! I'm fucking so sick of the gossip and the bullshit and the stupid secret code of Unity Valley, where no one ever wins unless they're the same five people who always win because they lie! I'm done! (King, 2012:302)

The narration above implies that Astrid is fed up with her surroundings, that she is angry with the heterosexual people that bully her about her being gay. She

is aware of society's rejection and she is angry with them because she gets bullied by the people in Unity Valley. This lines with Cass idea that the individual in this stage become more aware with society's rejection of homo sexual and sometimes feel anger towards heterosexuals. (Cass,1979:234) Astrid's wrath towards homosexual can be seen because she feels that it is unfair that some heterosexual thinks that she can not being queer, that a girl can not love a girl too because it is normatively wrong. Astrid also fed up with the people in Unity Valley that bullied her verbally, by mocking her when they meet her, and it leads to her being ignorant towards their homophobic action.

The Identity Pride stage of Astrid's sexuality orientation continues when she proudly coming out, tells her parents that she is a homosexual.

“So I've had a girlfriend since July, and I love her.” “Okay,” he says.  
(King, 2012:310)

Astrid is finally coming out. Astrid proudly tells her parents that she has already had a girlfriend. But she has not introduces her to her parents. The happiness of her relationship with Dee is legitimate to the point that she is proudly tells her parents about Dee. Astrid is openly coming out about her sexual orientation to her family. It is crystal clear that Astrid is less worry about other's perception anymore. The said also can be seen from the narration below:

I smile shyly and put my arm around Dee's shoulder, take a deep breath and say, “Guys, I want you to meet my girlfriend, Dee.”  
(King, 2012:342)

Astrid is finally introduces Dee to her family, to all of her family members. Dee has going through her struggle times when her family expel her from the family, and when she finally can come out to them, even bringing Dee home, to

meet her family members eventough she is aware what will come after her introduction of Dee to her family, this means that she thinks more about her own happiness and Dee future relationship, because she feels that Dee's companionship is the only real source of happiness.

#### **f. Identity Synthesis**

Astrid has reached the last stage of Homosexual Identity Development, in which she defines herself is a lesbian in a more complete manner rather than just the term of sexual orientation. Cass stated that people in this stage reduced the feeling of anger towards heterosexuals because they realize that some heterosexuals can be trusted and supportive. (Cass, 1979). The idea of identity synthesis can be seen in the narration below:

“Oh, come on. It's not a big deal that I know. Dee's been out for years anyway. It's not like you just outed her or anything.” Kristina says “I didn't tell you it was Dee Roberts.” I said, annoyed. “Yes, but you didn't *not* tell me it was her, either,” she says. (Kings, 2012:124)

Astrid vents about her newly sexual orientation with Kristina, her best friend, because she thinks that Kristina can be trusted and supportive towards her sexuality change. Kristina is also shows that she is supportive towards her relationship with Dee with the way Kristina says that it is not a big deal that she is going out with a girl. According to Dunlap, it is common that most LGBTQ people tends to disclose their relationship or identity to their close friends prior to parents or family (2016). Astrid knows that it is a challenge to come out, even with Kristina, her own best friend, but she realizes that not all people are



homophobic, not all people detests the idea of someone being a homosexual and she knows that her best friend will love her in any condition because that is what best friend do.

The Identity Synthesis stage in Astrid behavior continues when Astrid tries to talk to Ellis, her sister. She finds that confiding in someone they trust turns out to be a positive experience. Ellis is also listening to Astrid's grievance about how their parents treated Ellis better than her. The said can be seen on the dialogues between Astrid and Ellis below:

“Mom never loved me, and Dad was too busy doing other stuff, and you didn't love me because Mom had turned you against me, and then when Dee came along, I knew I couldn't love her even though I love her more than anything. (King, 2012:332)

The dialogue above indicates that Astrid has trusted Ellis to tell her feelings towards their parents and this match with Cass that people in Identity Synthesis stage will reduce their anger towards heterosexuals because they realize that some heterosexuals can be trusted and supportive, with the final result that she had simply wanted to be happy with Dee. (Cass, 1979:235) Astrid realizes that her sister can be trusted when she talks to her about her feelings about her being gay and her worries about their parents especially her mother that turned Ellis against her. Ellis shows that she is a reliable sister by understanding her sister problems. LGBTQ persons are more likely to have positive relationships with their family after coming out if siblings are told and informed afterwards (D'Augelli, 2008).

“I don't know why this is so important for me to tell you, but I'm a virgin. Seriously weird for me to be telling you that, I know, but

this whole thing, it's not about sex. I just fell in love, and it happened to be with a girl." (King, 2012:310)

Astrid is also already comfortable with her family, which she has come to the time that she thinks that it is right to tell them about her being lesbian. Astrid is more open to her family, admitting to them that she will never be a perfect kid that her family wants her to be. At first Astrid feels that it is not easy to find someone to talk to, but she realizes that it is about time to talk to them and she knows that hiding about herself makes her suffering, mentally or physically. She tell about her being lesbian starts from Kristina, then Ellis, and finally to her parents.

This stage is also the most important stage because this stage is the phase when Astrid is finally can fully appreciate and see herself as a lesbian which can be seen in the utterances below:

"A lucky feeling. I squeeze Dee's hand and kiss her on the cheek. I can do that now. I can do whatever I want. I look at the plane, and I send my love. Don't worry. I'll keep it safe. Stay strong." (King, 2012:343)

The narrations show that Astrid feels comfortable being in intimate situation openly with Dee no matter where she is or no matter who she is with. Astrid gains a better sense of herself after went through periods of anger, depression, confusion, struggle and eventually find her place where she feels at home. The whole world of view will change in the last stage of Sexual Identity Formation, personal and public views of self are synthesized and her sexual orientation becomes less important as sexual orientation is integrated into all other aspects of self.

## 4.2 Sexual Orientation of the Queer Character

Carroll explains that sexual orientation refers to the genders that a person is attracted to emotionally, physically, sexually, and romantically. Heterosexuals are predominantly attracted to members of the other sex; homosexuals to members of the same sex; and bisexual are attracted to both men and women (the word gay is often used to refer to a male homosexual, while the word lesbian is often used to refer to a female homosexual) (2013:260).

Butler, reveals that the idea of sexual and gender identity as a social performance, a site of power and discourse. From the beginning, people are provided with the idea that women have to act feminine and men have to act masculine. Therefore, Butler stated that gender is determined by sex and sexual orientation is determined by gender. Sex, gender or sexual orientation are fluid, unsettle, and flexible (Butler, 1990:33). In line with Butler, Astrid's sexuality changes after going through some identity development.

The first time I saw Dee was at one of Ellis's hockey games last year. She smiled at me, and I never forgot it. Or more accurately, I always remembered it. (King, 2012:41)

The first phase of Astrid's identity alteration is when she met Dee at her sister's hockey games, and even more, Astrid cannot forget the event as she always remembered Dee's smile to her. She reacts differently even when she just broke up with Tim Huber, his ex-boyfriend. She never feel such a weird feelings before, so she questioning why is she cannot forget Dee's smile to her. She even checked the hockey games schedule and went to Dee's school just to check if Dee is going to smile at her again, and Dee smiled to her again. This also includes in Identity Confusion stage of Homosexual Identity Formation by Vivienne Cass

where it is the phase when Astrid starts questioning her weird behavior. Astrid is conscious that this behavior is unusual but she still in denial because Astrid knows that same sex feeling is something society still thinks taboo of. Butler disagrees with the society and argues that sexuality does not follow the repetition norms that said what gender you are determines what kind of sexuality you will have (2004, p. 15) Butler revealed that identity, be it sexual, racial or gender identity, is something that is performed, something we *become*, not something we inherently *are*. The view of gender is performative search to show what people take as an internal essence of gender which construct by keeping up sets of acts that posited through the stylization of the body (Butler, 1999:xv). It showed by Astrid behavior when she keeps on thinking of Dee.

I didn't know she worked at Maldonado's when I interviewed. Believe me, my first day of work was some sort of proof that everything happens for a reason. I'd thought about her smiles for eight months at that point. Probably every day. (Kings, 2012: 41)

In line with Butler, Astrid's repeating actions like thinking about Dee, and find her heart pounding when she is with Dee are constructing her sexual orientation. Astrid is also aware that her behavior is not normal because she never feels like that before. Astrid keeps on thinking of Dee is also indicates that her actions is unusual because she never feels any feelings for fellow woman. The whole event feels new, even tough she is not quite sure if it's love yet and she starts waiting for Dee's action towards her. Thinking about someone specifically and remembering the feeling you're experiencing and this person comes to your mind involuntary are the signs of falling in love.

Astrid realizes that she keeps on thinking about Dee when she does not meet her is unusual because same sex feeling is absolutely not normal and cannot be accepted. This shows that Astrid is still thinking about society's norms that heterosexual is the only sexual orientation that can be accepted. In line with Butler, sex is the fact and gender is the factice and said that even sex as well as gender is a social construction (Wardhani, 2014). This shows that Astrid is still following the norms of the society and denies her feelings towards Dee because she does not want to deviate from the heterosexual notion.

Eventually, Astrid's feelings towards Dee increase and wants to be with Dee more. Astrid likes to kiss Dee but she thinks that it is not normal to act like this. The act shows that Astrid is more aware about her same sex feeling even if it is still feel weird for her. Astrid knows that Dee is gay because Dee has been come out as a lesbian for years, even before Astrid knows Dee. This indicates that Astrid is aware of Dee's sexual orientation. The awareness of Dee's sexual orientation led Astrid's confusion towards her own sexual orientation because of her weird behavior towards Dee.

If I were to explain to you how she really makes me feel, I'm not sure I could. Do I love her? I don't know. Maybe. I love kissing her. I love the way she smells, and I love her lips. But Dee scares the shit out of me, too. Because she *knows*. And I *don't* know. (Kings, 2012:44)

This shows Astrid's awareness of her feelings towards Dee and she thinks that it is not normal to have same sex feelings. Astrid considers her feelings and her behavior as the part of her bewilderment about her sexual orientation. She is scared of her own feelings because she thinks that it is not normal to have feelings with her own same sex friend and she also feels unfamiliar with the feeling of it.

The act tells that Astrid is aware about her odd behavior and still does not think that she is a homosexual. This shows how society influences one's acts, and by that, also influences their identity whether it is social identity or sexual identity. The basic of identity is action, and action is always changing, as well as identity (Butler, 1990:195). In line with Butler, Astrid's acts shows that she is still in her heterosexual identity, which is in progress of changing, because her action is always changing.

Astrid finally realizes that she is indeed a homosexual, recognizes that her feeling towards Dee is real, and decides to ignore the heterosexual notion because of her feelings towards Dee is greater than society's judgment towards her sexual orientation.

When Dee kisses me, the taste of her is enough to make me die right here on the spot. I don't care if some mountain biker zooms through on the path. I don't care about anything. Not motion or truth. When Dee kisses me, I am alive. I am moving. I am the truth (Kings, 2012:134)

Astrid finally declares herself as a lesbian and ignores the society's norm that the only acceptable sexual orientation is heterosexual. Astrid finally changes her sexual identity from normal to queer. This line with Butler idea that says that there is no gender identity behind the expression of gender, that identity is performatively constituted by the "expressions" that are said to be its result (1999:33). Astrid's behavior indicates that she already has her new identity by expressing it. The kiss signifies Astrid's alteration from normal to queer. Astrid and Dee's kisses are the key to their relationship because it makes Astrid changes her sexual orientation from normal to queer. The kiss also includes as Astrid and Dee's sexual intercourse which indicating their sexual orientation as a lesbian.

The act also can be identified as one of the act of Identity Synthesis stage, where an individual defines herself as a lesbian in a more complete manner.

#### **4.3 Queer Character's Reaction towards Family Response**

When Astrid caught by the police in the gay bar, the Unity Valley people drew a conclusion that Astrid is a lesbian. She forcefully came out to her family while coming out is the most biggest moment in her life because coming out is such a life-changing but important step in her life but her parents opposed her new sexual orientation. Astrid's family have shown the result of cultural repetition that being made by the society which makes them against Astrid's new sexual orientation, as Butler stated that a performance of somebody's sexual orientation is based on how gender is constructed by the society that can be seen from the behavior, gesture or even the choice of clothing from the repetition. These repetitions, also known as cultural repetition or ritual is connecting the context of a body to make it as natural as possible (Butler:1999).

Social construction comes from the repetition of the parents' natures, the relationships with kins, friends and even with the society (Butler, 1999). In Astrid's case, it started with the reaction of Astrid's pushy mother, who always wants a perfect daughter. Astrid's grade, classes, courses, her mother picks them for her and wants Astrid to ace it. It gets worse when Astrid is being caught by the police at a gay bar called Atlantis and Astrid's father picked her up there. Astrid's mother immediately asked whether Astrid is gay or not to convince herself that

her daughter is not gay because she thinks that being gay is unacceptable by the society.

“So how come you didn’t go to one of a hundred normal bars to dance and drink, then?” Mom says. See that? *Normal bars*. As opposed to, you know, *homosexual bars*. I think we might have to revoke that FOTG badge, Mom. (King, 2012:203).

Astrid’s mother is a type of stereotyping mother who asks her children to follow the norms, to the point of being a perfectionist. Thus makes Astrid’s changes in her sexual orientation becomes a huge flaw in her mind. Other than her mom, Astrid’s father and sister are also having a similar reaction towards Astrid’s supposedly homosexuality. According to Butler, identity is always in line with labeling, which the process of labeling is already being arranged by rules in the universe. When it says that the subject is the result of social construction, it means that the subject is the result of these rules. In other words, subjects are not simply limited by discourse or social culture, but are shaped by culture (Wardhani, 2014). Astrid’s family way of thinking is the result of social construction, they labeling that a girl have to date a boy because that is the rules, that is the norm that everyone have to follow.

“Can we go back to bed now?” Dad asks. “I’m sure Astrid will realize what this all means as it slowly bites her in the ass. Right now I just want to sleep.” (King, 2012:205).

Her father’s lack of reaction is the hardest times for Astrid as her father starts to put a distance between him and Astrid, while Ellis’ reaction towards Astrid’s newly found sexuality is harsh because the revelation makes Ellis being the victim of bullying by her peers. The whole fiasco annoyed Ellis and she takes



all her rage out onto her sister, Astrid. In line with Butler, The family's reaction shows that their way of thinking is being shaped by social culture and cultural repetition of thoughts that same sex relationship is totally wrong because the only acceptable one is an opposite sex relationship. They think that being queer is unacceptable and want Astrid to be a normal heterosexual teen girl because society's reaction towards Astrid's revelation of newly sexual orientation is also harsh.

Ellis is waiting for me outside of my lit class. She's sobbing. "Couldn't you cover it up with something?" she screams. "Couldn't you deny it or report it or do *something normal*?" (King, 2012:238)

Ellis is utterly devastated when Astrid's friends are bullying her, because her sister, Astrid is being caught at a gay bar. Astrid does not know how to react and how to answer her family's questions, this maybe because identity changes toward a more stigmatized identity may trigger anxiety surrounding expected negative reactions from peers and family as well as result in increased exposure to new sources of discrimination and rejection from peer and family networks (D'Augelli, 2008) Astrid's responses towards her family's reactions are varying. Astrid, at first, confuses about her sexuality, by saying "I don't know" when being asked by others about her sexuality, even when her friends asked about her relationship with Dee Roberts. After awhile, Astrid finally acknowledges that she is a lesbian after her argument with her best friend, Kristina.

"I don't give a FUCK about anything anyone thinks anymore! I'm fucking so sick of the gossip and the bullshit and the stupid secret code of Unity Valley, where no one ever wins unless they're the same five people who always win because they lie! I'm done! (King, 2012:302)

Astrid is fed up with the people around her who demand her explanation about her sexual orientation. Astrid finally loses it, because she has been hiding her depression inside her. Individuals who are in homosexual process of changing, sometimes feel anger towards heterosexuals (Cass, 1979:234). Astrid feels that people is being unfair towards her, towards homosexual just because they still think that homosexual is taboo. Astrid's family opposed the idea of Astrid being homosexual and Astrid reacts just as worse because she cannot do anything about her feelings towards Dee. Her feelings towards Dee is undeniable, because she already fall in love with Dee. Astrid feels the feelings she has not feeling before when she was with Dee. Astrid tries to act like she does not care about people judgment towards her sexuality change, including in front of her family.

The event when Astrid is expressing her depression to Kristina creates new problem with the school principal, because Kristina was screaming in the school's corridor and shouting rude words and makes her father have to pick her up at her school. On the way to the home, Astrid pours all of her depression towards her father.

“You need to either stop smoking pot or buy some cologne or something. And breath mints. Mom dislikes me. Don't argue or talk me out of it. And don't make excuses for her. She's never liked me and that's her problem.” (Kings, 2012:307)

Astrid expresses her depression inside of her, talking about how her father always smokes weed and how her mother always looks like someone who hates her all the time to his father. Her anger towards them cannot be suppressed

anymore, because her parents always making fuss about her sexual orientation when Astrid actually is longing for someone's support, apart from Dee's support as her partner. She does not know where to express her anger, beside her own family because Astrid thought that it is only her family that she can rely on but the reality says it is not. Astrid wants everyone to understand, including her family, that the heterosexual notion that everyone believes is not really matters to her anymore and only want happiness despite her newly discovered sexual orientation.

Finally, Astrid encourage herself to talk with her father first, to take their hearts so they will understand her position.

“I'm gay. Until further notice. That way, I don't have to think about it, my girlfriend doesn't have to wonder and I can actually enjoy being in love with her. You and Mom don't have to think about it and Ellis can just figure out a way to grow up and be my sister again” (Kings, 2012:311)”

Astrid talks with all her might, she talks about how she deeply feeling inside, hoping that her father will understand her. It turns out that her father being very understanding of her, and wants Astrid to talk about it with her mother also because he thinks that her father deserves to know her own child, even though she is not very accepting with it but she have to. It turns out her mother softens a little bit, after she talks deeply with her mother, telling them that it is hard to her but she also wants happiness for herself, she also wants to be loved, wants to love someone also. Astrid relieved a little bit, because she knows that her mother realizes that she has to stop thinking that such thing as perfect is does not exist.

Astrid is also shocked, she did not think that her mother will care about her life after she comes out. Astrid mother shows concern towards Astrid because she knows it will be hard after the revelation. Parents may experience a number of different responses when faced with a disclosure of sexual minority orientation from their child, and Astrid's parents includes in the opposing at first, then accepting because they think that their children deserves happiness.

## CHAPTER V

### CONCLUSION

#### 5.1 Conclusion

In this *Ask The Passenger* novel, Astrid character went through some different stages of changing their sexual orientation from normal to queer. By using Vivienne Cass' Homosexual Identity Formation and Judith Butler's Performativity Act, the study is conducted to see the sexual orientation changes of Astrid Jones. In conclusion, Astrid changes her sexual orientation from a heterosexual to a homosexual. Astrid realizes that when she reveals that she is a lesbian, she has to ignore the marriage institutions and gender role structures and ignoring the homophobic society. Astrid changes of sexual orientation are not formed naturally, where she mostly encounters the *Identity Confusion* stage. The Identity Confusion stage is the very first stage of Homosexual Identity Development stage where an individual starts to feel confused about their acts towards same sex individual. Astrid was mostly went through the Identity Confusion, where she starts develops feelings towards Dee, where she feels that Dee makes her comfortable, and the way Dee makes her scared because of her unusual behavior.

Astrid went through some bullying after people know that she was caught by the police at the gay bar. She also experienced multiple scolding, nagging and harsh words from her family. This is the result of social construction, it means that an individual is the result of a society's norms and rules which have been spread

through repetition process are presented and they work by limiting and forming one's identity. Starts from her parents who strongly opposed her sexual orientation change, until her sister's refusal of the idea of it. Astrid decided to ignore the following rules, by declaring that she has already being a lesbian and starts to date Dee. Astrid once pours all of her emotions to her family and in the end, she tries to convince her family that she is happy with Dee. Astrid does not regret her decision to change her sexual orientation because she thinks that everyone deserves happiness.

## **5.2 Suggestion**

After conducting this study, the writer realizes that this study is far from perfection. The writer recommends especially to the English Department students who are interested in Homosexual Identity Formation and Performativity Act to do further study and develop this area with other literature perspective. The writer also suggests to analyze gay, transgender or other queer character in another novel or other media all together to enrich the literature studies, because this study only discuss about the homosexual process of lesbian.