

CHAPTER I

INTRODUCTION

This chapter provides the introductory part of the study. This chapter include; the background of the study, the research question, the purpose of the study, the scope of the study and the significance of the study.

1.1 Background of the study

LGBT (Lesbian, Gay, Bisexual and Transgender) is community groups that consist of homosexual people or promotes equal treatment for people with sexual orientations other than sexuality. LGBT social movement firstly began on December 10th 1924. As stated by Williams & Reter (2003, p.54) LGBT social movement derived from the society for Human Rights for gay in U.S, founded by Henry Gerber in Chicago. The society was the first gay rights organization and nominated by the State of Illinois for publishing “Friendship and Freedom”, the first publication for homosexual in U.S. Soon after it was founded, the society was disbanded due political pressures. Secondly on August 30th 1956, a pioneer in modern scientific research on homosexuality, Evelyn Hooker, shares her research paper titled "The Adjustment of the Male Overt Homosexual" at the American Psychological Association (APA) Convention and stated that there were no differences in the mental health between homosexual and heterosexual men (*LGBT Rights Timeline*, n.d., p.1).

On December 15th 1973, the role of Evelyn Hooker made The American Psychiatric Association (APA) eliminated homosexuality from the Diagnostic and Statistical Manual of Mental Disorders II, they concludes that “homosexuality” was not as part of mental illness (*LGBT Rights Timeline*, n.d., p.2). Her research concludes that no significant differences between heterosexual and homosexual find. Later on October 14th 1979, over 100,000 people participate in the National March on Washington for Lesbian and Gay Rights. Finally, on 26th July 2015, America Supreme Court legalized the gay marriage. The international news broadcasting from U.S, CNN reported that Supreme Court ruled 26th that states cannot ban same-sex marriage and U.S is now official as the 21st country to legalize same-sex marriage nationwide (“Same-sex marriage”, 2015). The decision brings some contradiction in American citizen towards the LGBT issue. At that time, American citizen who agree with LGBT legalized were brighten up outside the court after the ruling was announced and fly the rainbow flag with satisfied feeling, but some of them reacted disbeliefs to the ruling and demonstrated into the street. But for the LGBT people, this changing brings them to the new era (“US”, 2015).

The legalized of gay marriages in U.S, makes a huge impact in America including in media and literature field. LGBT organizations uses online media account such as; facebook, twitter, youtube, instagram, including offline media such as movies, serials TV, songs to promote their existences and protect them from discrimination. On 27 June 2015, BBC reported that through the White House twitter

account changes its avatar to the rainbow colors (“US”, 2015). This action is taken to support tackles bullying and also aims to grow a tolerant attitude between heterosexual and homosexual people.

The LGBT issue also can be found in literature. Some LGBT activists choose to express their ideas by making a story based on their own experiences. James Baldwin, Leslea Newman, Nancy Garden, David Levithan and Malinda Lo are amongst the LGBT writers. Malinda Lo is a writer who specialist on writing of young adult queer literature. She is a lesbian and chooses to open her sex orientation by writing queer novels. She is the co-founder of ‘Diversity in YA’, a project that celebrates diversity in young adult books. She is an Asian American writer. She was born in China and moved to United States when she was 3 years old. She attended Harvard to get a master degree from the Regional Studies – East Asia Department. She was attended Stanford to get Ph.D in Cultural and Social Anthropology. To improve her writing skills, she worked for Ballantine Books as a publishing. Later, she continue works in AfterEllen.com company as a managing editor, the largest and comprehensive website in popular culture dedicated for entertaining queer women. She also was awarded of Sarah Pettit Memorial Award for Excellence in LGBT Journalism by the Nation of Lesbian and Gay Journalist Association for her works in After Ellen. After taking several jobs, she began writing her first young adult novel.

Young adult literature itself is one of literature genre that addressed problems, issues, and life circumstances for young readers in order to educate and help them for

searching their personal identity. Several writers including John H. Bushman and Kay P Bushman (1993, 1997), Alleen Pace Nilsen and Kenneth L. Donelson (1993), Rebecca Lukens and Ruth K. J. Cline (1995), Arthea J. S. Reed (1994), and Jean Brown and Elaine Stephens (1995) have argued well that young adult literature must provide several issues, include: the problems in their physical, intellectual, moral, and reading development, in order to help young adults through the difficult time of being adolescents (cited in Bushman, 1997, p. 1). It can help adolescents to build their confidence, respect the cultural difference and diversity from the books. Through Malinda Lo's first young adult novel titled *Ash*, the writer wants to find the sexual orientation that reflected from female main character in the novel.

Ash was published on September 1st 2009 by Little Brown and Company. It was a finalist for William C. Morris YA Debut Award, Andre Norton Award for YA Science Fiction and Fantasy, Mythopoeic Fantasy Award, and Lambda Literary Award for Children's Young Adult, and was a Kirkus 2009 Best Book for Children and Teens. Her works also had been translated into two languages. The first one was translated into Germany by Karin Dufner and followed by Veronica La Peccerella and Giorgio Rinaldi whose translating it into the Italian.

Ash is a lesbian love story retelling of Cinderella fairy tale. The main character in the story is Aishling. She lived with her parents and a helper named Anya. One day, her mother had fallen sick so suddenly and she died at midsummer. Several month after her mother death, her father married with a widowed with two step

sisters. Later, her father sick and left Ash alone with her step mother. After that, Ash suffers from a cruel stepmother and stepsisters. At the end of the novel, the story is changed by Malinda Lo and it makes a twist in the plot. Instead of chasing fairies, Ash is choosing to learn to hunt with a huntress named Kaisa. After that, they realized that their relationship is much more than a friend. Finally, they end up being a lesbian.

Through the *Ash*, the writer used Performativity Theory by Judith Butler and five Stages of Psychosexual Development by Sigmund Freud. First, Judith Butler introduced Performativity Theory in the late 1980s. Later, Butler published her book titled *Gender Trouble* in 1990s. In *Gender Trouble*, she stated that gender is “produced” by the regulatory practices that makes society agreed that there are only two categories of sex; it is masculine and feminine (Butler 1990, p. 24). This means that from political category perspectives, sexuality and gender cannot be separated and linked together. From her perspectives, it can conclude that people’s body is a part of natural phenomenon, while gender and sex is made by social phenomenon. The performativity theory help the writer to check Ash’s sexual orientation by seek the experiences that she had felt toward the novel.

The second theory that the writer used is Psychosexual Development Theory introduced by Sigmund Freud in 1856. The theory holds that every child experiences the five stages of psychosexual development since an infant to puberty. This stage begins from Oral Stage, Anal Stage, Phallic Stage, latency Stage and end up in the

Genital Stage. These are called psychosexual stages because each stage represents the fixation of libido or translated as sexual drives or instincts, on a different area of the body. As a person grows up, certain areas of their body become important as sources of sexual pleasure when it is touched (McLeod, 2008).

By using performativity and sexual development theory, the writer wants to seek the sexual orientation of the main female character in Malinda Lo's *Ash* novel. From Sigmund Freud's point of view, the five years of life are crucial to the formation of adult personality, especially to the formation of their sexual identity. Here, the five stages of psychosexual development are important for the writer to see the development of the main female character that begins from an infant to the puberty. The performativity used by the writer to help the writer to interpret the gender of main female character. Therefore, the writer used the plot, to seek the development of the main female character that portrayed in the novel.

According to *American Psychological Association* (APA), the terms of sexual orientation refers to the sex of those to whom one is sexually and romantically attracted to men, women, or both sexes. They categorizes sexual orientation as three types, the first type are the attraction to members of the other sex or called as heterosexuals, the second type are the attraction to the members of same sex or called as gay or lesbians, and the last type are the attraction to members of both sexes which is called bisexuals (APA, 2008, p. 1)

There are two journal articles and one research that are the references of this research. The first journal entitled "*Neither Very Bi nor Particularly Sexual: The Essence of the Bisexual in Young Adult Literature*" written by Bonnie Kneen, published online by Springer Science+Business Media New York in 2014. This research was conducted to analyze four prominent young adult novels about bisexual protagonists in Julie Anne Peters's *It's Our Prom (So Deal With It)* (2012), Brent Hartinger's *Double Feature: Attack of the Soul-Sucking Brain Zombies/Bride of the Soul-Sucking Brain Zombies* (2007), Lili Wilkinson's *Pink* (2009), and Sara Ryan's *Empress of the World* (2001). The purpose of this research is to identify the narratives about bisexuality of protagonist characters in 4 different young adult novels. The result of this paper is the narratives that reflect from novels may change the essential identities of bisexuality. It also redefines bisexuality far from the goals and built a different stereotypical image from readers. In her writing, Kneen is more concerned to the contents of four young adult bisexual novels and did not using specific theory in the making process of her journal.

Another articles that references to this research entitled "*Expressivity and performativity: Merleau-Ponty and Butler*" written by Silvia Stoller, published online by Springer Science+Business Media B.V. in 2010. This research was concentrated in analyzing Judith Butler's poststructuralist theory of performativity compared with Maurice Merleau-Ponty's phenomenological concept of expressivity. This article was written to prove that there are no contradictory approaches between Merleau-Ponty

“*expressivity*” and Judith Butler “*performativity*”. The result of this article are both Bulter and Merleau-Ponty share the same interest in a critical concept of expression, they not only rejected of traditional theories but also came to similar conclusion.

The third research that references to this research entitled “*Sexuality and Violence in Grimm Brothers’ Fairy Tales*” written by Izmi Istiqomah taken from English Literature Department of State University of Jakarta. This research was conducted to find out the sexuality and violence constructions of the female major characters that represented in Brother Grimms’ fairy tales collection by Wordsworth. The writer chooses six selected fairy tales that have similar issue which is the relationship of the step mothers and the female major characters as their children. Therefore, based on these references, this research is focused on analyze sexual orientation of main female character in Malinda Lo’s queer novels titled ‘Ash’ using Judith Butler performativity theory and sexual development theory by Sigmund Freud.

1.2 Research Question

Based on background of the study above, the writer construct the research question as:

- How is Ash’s sexual orientation portrayed in Malinda Lo’ Novel?

1.3 Purpose of the Study

This study focuses on analyzing sexual orientation of main female character that constructed in Malinda Lo's *Ash*, a lesbian love story retelling of one the famous Grimm's fairy tales '*Cinderella*'.

1.4 Scope of the Study

This research will focus on the analysis of main female character in *Ash* novel by Malinda Lo. In this study, the writer search on words, phrase, clause and sentences that illustrated *Ash*'s sexual orientation. The writer analyzes the main female characters portrayed in the novel using psychosexual development by Sigmund Freud and performativity theory by Judith Butler.

1.5 Significance of the study

From this research, the writer hope that this research can be beneficial for the readers who want to extend the knowledge about psychosexual development and gender performativity theories and for English Language and Literature's students especially for English Literature Students in State University of Jakarta who are interested in conducting the same research of LGBT in literature field.

CHAPTER II

LITERATURE REVIEW

2.1 Sexual Orientation

Sexual Orientation is the attitudes, feelings, and behaviors of persons that attracted to one or both sexes. 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 term of 'homosexual' came into use by the second half of the nineteenth century. The term was used as a clinical description of men who displayed sexual desires to other men, but in the modern language the term of homosexuality describes for men and women who likes to same sex (Samelius ,Wågberg, 2005, p.9). 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. Sigmund Freud (1905) stressed that the development of the children are important to the formation of sexual orientation and first five years of life are crucial to the formation of adult personality (McLeod, 2008).

2.2 Psychosexual Stage Development

Psychosexual Development Theory is a component of Personality Theory by Sigmund Freud (McLeod, 2008). It explains of how personality develops in human beings (Philip, n.d, p. 180). Psychosexual development is a part of psychoanalytic theory by Sigmund Freud. Ellis stated that Psychoanalytic theory brought the children to experiences the five stages of psychosexual development. In the early stages of development, it is known that the child's libidinal energy is focused on infantile objects. Libidinal Energy is an object is an unconscious mental representation of the target or focus of sexual or aggressive desires. In Freud's terminology, an object is an unconscious mental representation of the target or focus of sexual or aggressive desires (cited in Ellis, 2008, p.111). If all goes well in the child's development, it will redirected to be more mature objects. But if any of the earlier development were regressed or fixated, the impact will bring trauma or overindulgence (Ellis, 2008, p.111).

Freud described that there are five stages of psychosexual development in childhoods, such as; Oral Stage, Anal Stage, Phallic Stage, latency Stage and Genital Stage (McLoad, 2008). Each stage of psychosexual development is defined in terms of the mode of reaction of a particular zone of the body.

2.2.1 Oral Stage

The very first stage of psychosexual development is oral phase. This stage begins from a new born baby to 18 months. At this stage, the mouth works as the principal region of dynamic activity. The mouth is the first organ that provides new born babies with pleasure. This is because they obtain nutrition through oral activity. The purpose of this early oral activity is to receive the nutrition to their body through the nipple. During this oral phase, the new born babies feel no ambivalence toward the pleasurable object and their needs are usually satisfied with minimum of frustration and anxiety (Feist, Feist 2009, p.39). After that, Freud states that the infant's defense against the environment assisted by the emergence of teeth. They began step into a second oral phase, which Freud called the *oral-sadistic* period (Feist, Feist 2009, p.39). During this phase, infants respond to others by biting, cooing, closing their mouth, smiling and crying. Their first autoerotic experience is sucking their thumb; it is as a part of defense against anxiety that satisfied their sexual need but not their nutritional needs.

2.2.2 Anal Stage

Second stage is called Anal Phase. This stage starts when the child is around one and a half years old and ends when they are three years old. Anal phase is divided into two sub phases, there are the early anal and the late anal. In the early anal, children receive satisfaction by destroying the object. In this phase, the destructive

nature of children drives a sadistic attitude rather than erotic one. Therefore, children often behave aggressively and frustrated their parents with toilet training. Later, children enter *the late anal* period. In the late anal period, children sometimes take an interest with their feces, an interest of erotic pleasure that derived from the defecation. Freud hypothesized that people who grow into anal character were, as a children, they declined to toilet training, often holding back their feces and extend to their toilet training beyond that usually required(Feist, Feist 2009, p.40).

2.2.3 Phallic Stage

The third stage is called a phallic phase. This stage begins when the child becomes three years old and continues until the child is five years. In the phallic phase, the genital area becomes child's erogenous zone. They plays with their genitals, it relieves their tension and derives their pleasure. The pleasures of playing with the genitals and the fantasy life of the child set the stage for the appearance of Male and Female Oedipus complexes in boys and girls, respectively (Philip, n.d, 18). According to Freud, Male and female Oedipus complexes are consist of children's sexual attachment for the opposite sex parent and they hostile with the same sex parent. This stage began when child is trying to dominate the opposite sex of their parents.

2.2.4 Latency Stage

The fourth stage is called as latency phases. This stage starts at the age of five, six, or seven to puberty, that is, somewhere around 12 years old (Boeree, 2006, 12). In this stage, both boys and girls, but not always, usually inactivate psychosexual development. In this stage, parents attempt to discourage sexual activity in their young children. If parental suppression is successful, children will repress their sexual drive and direct their psychic energy toward school, friendship, hobbies and other nonsexual activity (Feist, Feist 2009, p.45).

2.2.5 Genital Stage

The fifth stage is called as genital phases. This phase starts at puberty and continues throughout the individual's life (Feist, Feist 2009, p.46). During puberty, sexual life of a person reappears with new intensity and in more mature form. This stage is attained by everyone who reaches physical maturity and as a result of this stage is the emergence of heterosexual relationships. Sexual attraction, socialization, group activities, vocational planning and preparations for marrying and raising a family begin to manifest and the end of the genital stage is reproduction (Philip, n.d, 18).

2.3 Performativity

Performativity is a key concept in Butler's poststructuralist concept of gender. It is connected to the performance of gender which constitutes an individual's subjectivity or identity (Carline, 2006, p36). Butler introduced performativity theory for the first time in 1987; it was made for her doctoral dissertation titled, *Subjects of Desire: Hegelian Reflections in Twentieth-Century France*. Several years after writing *Subjects of Desire: Hegelian Reflections in Twentieth-Century France*, she published *Gender Trouble* in 1990. In her book, she provides an influential analysis of sex, gender, sexuality and the body. It represents a major contribution to feminist gender theory and is often regarded as providing a founding contribution to 'queer theory'.

In *Excitable Speech: A Politics of Performative*, Butler states from Bourdieu's point of view that bodies are formed by the repetition and acculturation of social norms (cited in Butler, 1997, p.152). Followed by *Gender Trouble*, Butler argues that performativity is not a singular act, but there are repetitions and rituals, which achieves its effects through its naturalization in the context of a body, understood, in part, as a culturally sustained temporal duration (1999, p. xv).

Nurcahyani (2011, p. 15) states from Butler's *Bodies that Matter* that since an infant was born, there is a labeling process from an 'it' to a 'she' or a 'he'. As stated by Butler, sex is always cannot be separated from bodies, there are always connected

with the act of description such as 'naming' (Salih, 2006, p. 61). She also argues that gender is "produced" by the way of regulatory practices which mean that society assign people to agree that there are two categories of gender, masculine and feminine (Butler, 1990, p 24).

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 (cited in LaMarre, 2007, p.17). It concludes that gender is culturally constructed by the society and as seemingly fixed as sex (Butler, 1999, p. 9). Here, butler is addressing that the individuals have no choice but to engage in these repeated practices that mark them as masculine or feminine because of the discourses that exist in heteronormative society.

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' (2014, p. 15). In her theory, Butler states there are no natural alignment between sex and gender, because it is socially constructed by institutional and society. 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 (cited in LaMarre, 2007, p.18).

From her perspectives, 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 definitions of sexuality have come to depend on a cultural understanding and experiences of a person.

2.4 Young Adult Literature

Young adult literature is one of a popular genre that plays an important role in teenage lives. It contains of the imaginative storylines that combined with the exploration of emotions which reflect issues and problems that appears in our daily life. The characteristics of young adult literature are dynamic, changing as culture and society (Cart, 2008). Young adult genre is opposed with the children's books or general fiction, the existence of an adult narrator in this genre is relatively rare. (Schuhmann 1999, p 314 – this is still the case today).The narrator and the main characters here mostly are teenagers.

Nilsen and Donelson (2001, p.1) states that young adult literature describes texts that bridge the gap between children's literature and adult literature, it evades the negative words from 'teens' and 'adolescents' to avoiding immatures. Patty Campbel asserts that the central theme of most young adult literature is to teach the teenagers to take responsibilities when they were becoming an adult (Cited in Nilsen and Donelson, 2001, p. 4). Young adult literature teaches the young readers to understand new issues and life circumstances in order to educate them to avoiding immature.

Karen Coats (2011, p.315) maintains, YA literature ‘exerts a powerful influence over its readers at a particularly malleable time in their identity formation.’ The purpose of young adult literature is to show teenagers that they are no longer considered as children. Young adult literature is defined in multiple ways. The Educational Research Information Clearinghouse (ERIC), defines young adult age is between the age of 18 and 21, while The National Assessment of Educational Progress (NAEP), defines the range of young adult is between 21 through 25. While Nilsen and Donelson (2001, p.3) argues that the readers of young adult literature is the range between the ages of twelve to eighteen that dedicated for the students in junior high school.

Reid (1999) said that the main character is usually perceptive, sensitive, intelligent, mature, and independent. He stated that the actions and decisions that the main characters take are the major factors in the outcome of the conflict (cited in Nilsen and Donelson, 2001, 4). Bushman and Haas (2002) identify some common characteristics of YA Literature: Conflicts are often consistent with the young adult’s experience, themes are often of interest to young people, protagonists and most characters are young adults, and the language parallels that of young people (cited in Pramesti, 201, p.2).

According to Bookcountry.com, there are 10 categories of young adult literature such as; Mystery/Thriller, Science fiction/Dystopian, Romance, Hystorical, Middle Grade, Steampunk, Paranormal, Contemporary, Fantasy and LGBTQ. Most of young

adult literature genre consists of fictional story, but some of them combine a real and fantasy into a story (Wadham, 2013, p.18). The authors of young adult literature can take an existing Legend, Myth and Fairy tale to their writing with a new version. This is because the authors want to re-create existing stories into something new, fresh, and modern.

2.5 Malinda Lo

Malinda Lo is an American woman who was born in China. When she was three years old when she moved to the United States and grew up in Lafayette and Louisville. Now she lives in Massachusetts with her lesbian partner named Amy Lovell and their dog. Her grandmother is her huge influences on her as a writer. When she was twelve years old, her grandmother told her to send in a poem about her cat to a magazine. This was her first published work. She also the co-founder of Diversity in young adult (YA) genre and work with Cindy Pon. According to them, Diversity in young adult is a project that celebrates diversity in young adult genres, which means that they serves unusual theme. The uniqueness of Lo's novels is she serves queer love stories that can be consumed for young readers.

Before she became a novelist, Malinda was an economics major, an editorial assistant, a graduate student, and an entertainment reporter. She attended Harvard to get a master degree from the Regional Studies – East Asia Department. Later, she attended Stanford to get Ph.D in Cultural and Social Anthropology. To improve her writing skills, she worked for Ballantine Books as a publishing. After that, she works

for AfterEllen.com as a managing editor, the largest and comprehensive website in popular culture dedicated for entertaining queer women founded in 2002. She also was a recipient of Sarah Pettit Memorial Award for Excellence in LGBT Journalism by the Nation of Lesbian and Gay Journalist Association for her works in After Ellen.

2.6 Ash Novel

Ash is a lesbian love story retelling of one the famous Grimm's fairy tales '*Cinderella*'. The story begins with the introduction of a girl named Aishling who lives with her parents and a helper named Anya. Later, her mother sick and died at midsummer and she lives in grieves with her father. But one day, her father leaves on a business trip and return with her new stepmother and two stepsisters. Her father has married to a widow named Lady Isobel Queen. After that, her father takes ill and dies, leaving Ash with her stepmother and two stepsisters. Lady Isobel is in charge and she forces Ash to be a servant. Treated badly by Isobel, Ash turns to her book of fairy tales and she meets a fairy godfather named Sidhean. As she grows up, Shidean still accompany her. One day he asked Ash to be his and Ash is ready to agree with him.

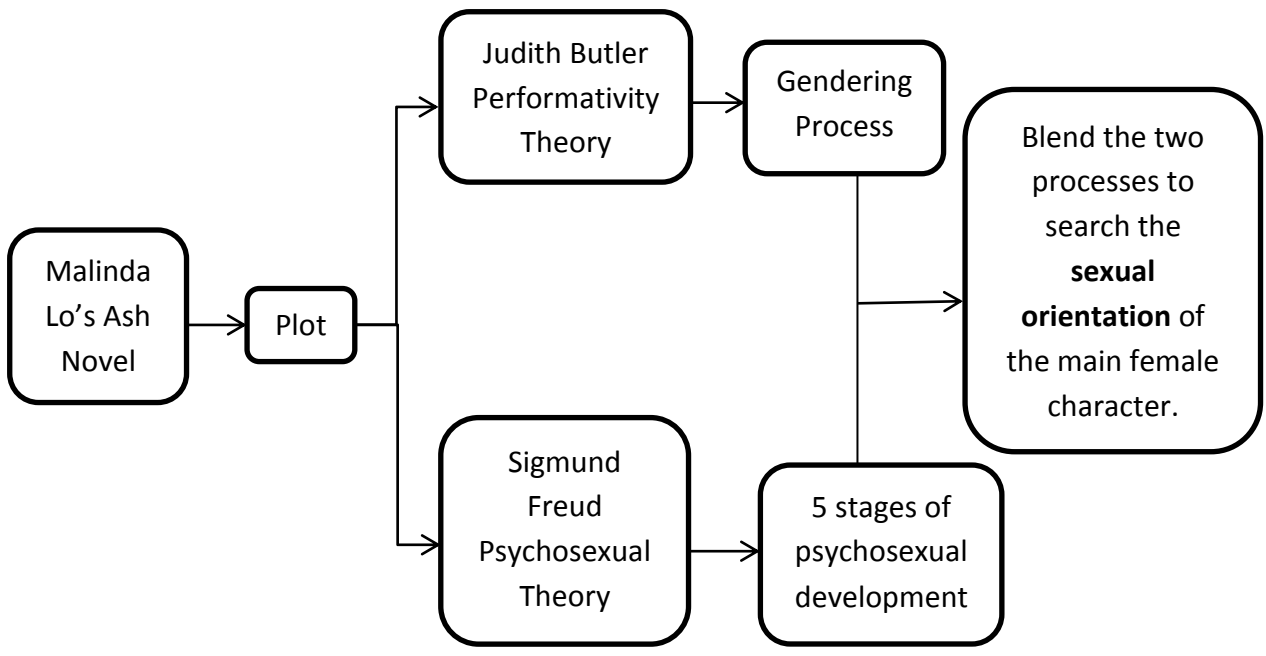
Later, she runs into Kaisa's place. Kaisa is a king's huntress, and the two become fast friends. Slowly, Ash's feelings for Kaisa turn into a deep love. Ash's relationship with Kaisa completes the process of "Cinderella" story that ended up with a plot twist. Not only does Ash fall in love with a woman, but, instead of

wishing to attend a ball, Ash initially wishes for the chance to participate in a hunt. This is because she hopes to spend more time with Kaisa.

This novel has been translated into two languages. The first was translated into Italian language by Veronica La Peccerella and Giorgio Rinaldi and it was published 2010 by Elliot Publishers. The second one was translated into German Language by Karin Dufner, published on November 2nd 2010 by Pan Enlarge cover. Ash also was a finalist for William C. Morris YA Debut Award, Andre Norton Award for YA Science Fiction and Fantasy, Mythopoeic Fantasy Award, and Lambda Literary Award for Children's Young Adult, and was a Kirkus 2009 Best Book for Children and Teens.

2.7 Theoretical Frameworks

By conducting this research, the writer used performativity theory by Judith Butler and five stages of psychosexual development theory by Sigmund Freud as the approaches. The purpose of this research is to analyze the sexual orientation of main female characters in Malinda Lo's *Ash* novel. Judith Butler's performativity theory here is used to help the writer to find the gendering process of the female main character, while Freud's theory is used to seek which stage the main female character is lack of affection. Both processes are needed in order to search the sexual orientation of *Ash* character.



CHAPTER III

METHODOLOGY

This chapter discusses the methodology of the study. It discusses the research method, time and place of the study, source of the data and data, data collection procedure, data analysis procedure, and table of analysis.

3.1 Research Method

To conduct the study, the writer uses the Descriptive Analytical Study as the research method. The writer analyzes the words, clauses, and phrases that shown of the female main character's sexual orientation. The writer explains the findings with Judith Butler's performativity theory followed by Sigmund Freud's psychosexual development.

3.2 Data and Source of the data

The data of this study is the words, phrases, clauses, and sentences that point out the sexual orientation of *Ash* the female main character on Malinda Lo's Novel.

3.3 Data Collection Procedures

In collecting the data, the researcher will take several steps, such as;

- Finding *Ash* Novel
- Reading the novel carefully and thoroughly
- Identifying the words, clauses, and phrases that indicating sexual orientation of the female main characters *Ash*.

3.4 Data Analysis Procedures

To answer the research question, the writer will:

- Categorizing the words, clauses, and phrases that represent sexual orientation of the main female character based on the plot (Exposition/Rising Action/Climax/Resolution) and putting them on the table of analysis.

NO.	Plot	Events	Sexual Development	Gendering Process
1	Exposition			
2	Rising Action 1			
3	Raising Action 2			
4	Climax			
5	Falling Action 1			
6	Falling Action 2			
7	Resolution			

- Identifying and analyzing the data using Sigmund Freud's five stages of psychosexual development and Judith Butler's performativity theory. The five stages of psychosexual development are used to seek which stage the main character fails to develop her sexuality and Performativity is used to seek the gendering process that the main character experiences.
- Interpreting the result.
- Drawing the conclusion.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the writer provides finding and discussion of the sexual orientation of the main female character in *Ash* novel. The discussion in this chapter will be based on the plot of the novel: exposition, rising actions, climax, and resolution. This chapter answered the research question about Ash's sexual orientation that portrayed in the novel using Psychosexual Development Theory by Sigmund Freud and Performativity Theory by Judith Butler.

4.1 Findings

From *Ash* novel, it is known that the name of main female character is Aisling and pronounces as Ash. According to Lo, 'Aisling' means dream or vision, and 'Ash' is the origin word from 'ashes'. In the classic Cinderella, it is told that Cinderella sleeps among the ashes and cinders on the kitchen hearth (Malinda Lo, 2009).

From *Ash* novel, there are several elements that effect Ash changes her sexual orientation from straight to lesbian and it begins from the exposition of the novel. First, the writer found that Ash is messed up because she had lost her mother at the age of twelve. From the Freud's point of view, a twelve-years-old Ash is belongs to the age range of latency stage (Boeree, 2006, p.12). Later, the narrator describes that Ash was closer to her mother rather than her father. This is because since Ash was a

child, Ash's father likes to leave her for works as a merchant in the city. Two weeks after her mother died, her father left for a few months. Then she likes to visit her mother's grave only for crying. Here, the narrator's explanation focuses on describing Ash as a young girl who suffers for the loss of her mother and feels less affection from her father.

In the exposition part, there are five events that represent the development of Ash's sexual orientation. Referring to the table analysis, there are two gendering process and two psychosexual development that works in the exposition. The gendering process is dominated with Act (42,9%) and followed by the Repetition (28,6%). From the psychosexual development, the dominated stage is Latency stage (85,7%) and phallic stage only showed up in the table once time (14,3%).

Overall, from the exposition part, it can conclude that the action of Ash's father that leaving of Ash repetitiously is belongs to gendering process, and his habitual is one of a sample of action and repetition. In Freudian theory, it is known that a father figure is important for the development of their children especially for a girl (Feist, 2009, p. 43). The habitual activity of Ash's father in leaving Ash for months, will fail her to experience female oedipus complex in phallic stage, which fails Ash to feels sexual desire to her father and hostility for her mother. It also will obstruct her increasing her self-confidence and developing her communication skill in latency stage.

Later, there are sixty-one conflicts that occur in the raising action. Here, the gendering process and psychosexual development are reflected well in the novel. The three kinds of gendering process, Action (19,6%), Repetition (28,8%) and Performance (26,7%) are working well in the rising action, while in the psychosexual development is dominating with genital stage (47,1 %) and latency stage (22,9%). Most of them are shown by several conflict in the rising action.

First, the conflict begins when Ash attends the royal Ball with the help of fairy godfather, named Sidhean. Here, Lo described Sidhean as an exotic young man with a pale hair, glowing blue eyes, sharp cheekbones but dark and mysterious personality. According to Malinda Lo, the name of 'Sidhean' was taken from the word 'Sidhe', it is a part of Irish and Scottish mythology (Malinda Lo, 2009). 'Sidhe' is an Irish term for the race of supernatural beings that were believed to live in hill mounds.

Sidhean appeared almost a year after her parents died. She showed up at the time Ash lying on her mother's grave and crying. After that event, Ash often came to her mother's grave to meet Sidhean. The writer believes that Sidhean's existence replace the father figure in Ash's life. He also reflects Ash father's habitual of leaving Ash alone. Both of them seldom accompany Ash in her hard time. In the story, since she was a kid, Ash's father likes to leave her with her mother for months. Two weeks after Ash's mother died, he also left Ash for months. This distance makes a big gap between Ash and her father. Here, Lo wants to describe Ash's father as a 'come' and 'go' type of father, which also reflect of Sidhean's existences in Ash's life. From the

Freud's point of view, the lack of father's figure when she was a kid, fails her to pass the phallic stage. She did not experience the female Oedipus complex which fails her to transfer her sexual desire onto her father and develop hostility toward their mother (Feist, 2009 p. 43).

Second, the conflicts continued when Ash meets with the Royal Prince in the Royal Hunt. His name is Prince Aidan. In the novel, Ash finds that Prince Aidan is not as handsome as her stepsisters said. In the novel she thought that his scar gave a warlike cast to his features. She was expected him to be more elegant. Later, it is told that she was running away from Prince Aidan after they were dance at the Royal Ball. Instead spending the time with Prince Aidan, she prefers to seek for Kaisa.

The third conflicts came when Ash making a friend to the King's Huntress, named Kaisa. They were accidently met for several time in the wood and since that, they liked to spend the summertime riding horse in the wood. Here, the narrator addressing that Kaisa forms reflected as a prince charming for Ash. She has a gentle heart like her mother with a strong body like a man. The writer believes that the mother figure in Ash's life has successfully replaced by the present of Kaisa.

In the story, the narrator tells that Kaisa is the second person that has an important role in Ash's life. The first person is her mother. Ash's relationship with Kaisa begins as friendship, but then their relationship become more than that. Most of their feelings are unspoken, so there is a lot of tension between both of them.

From the viewpoint of Freud, when persons direct their sexual energy toward another, they are entering the puberty phase and it is a beginning of genital stage (Feist, 2009, p.46). In this case, Ash directs her sexual energy toward Sidhean and Kaisa. At first, Ash directs her sexual energy toward Sidhean, she dreamt to move to the fairy land and live with Sidhean. Later, she directs her sexual energy repetitiously to Kaisa because Kaisa likes to approach and spend the day with Ash. Ash turns into Kaisa rather than Sidhean.

Ash's sexual orientation is mostly shown in climax and resolution's part. From the climax part, the writer found that Ash ask Sidhean to let her go. Then the resolution of this story begins after Ash spending the night with Sidhean. She runs back to the Palace to meet Kaisa. After confess their feeling to each other, their kissing each other. The psychosexual development that showed up in the climax and resolution part are genital stage (100%), followed by action (100%) and performance (100%), in the gendering process.

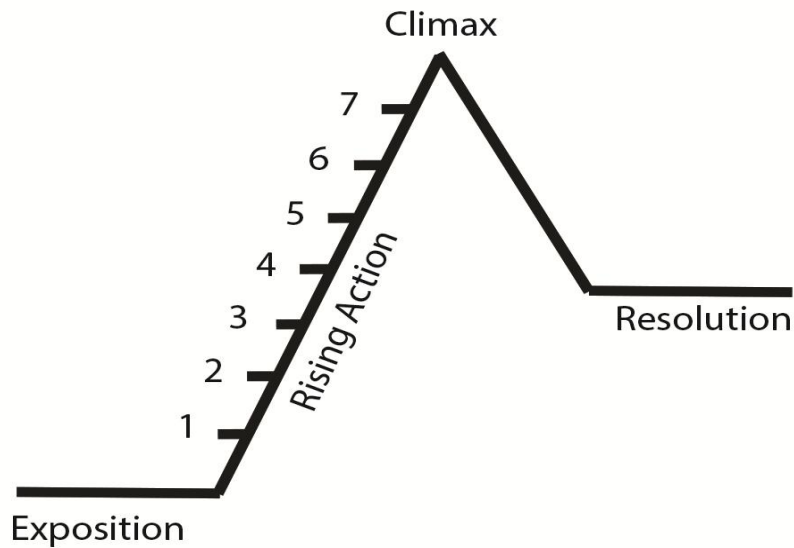
The writer believes there are several aspects that affect Ash's sexual orientation change to female. First, Ash's sexual orientation changes from male to female is because lack of father's figure in phallic stage. Freud states that the lack of sexual interest onto theirs' father in phallic stages means that a girl will become a woman fixated on acting like a man. Later, Freud continued that a lesbian has taken a masculine fixation to its extreme and seek another female to play as a male role (Ellis, 2008, p.114). In this case, Ash has found Kaisa, a partner to play with.

The second aspects that affect Ash in changing her sexual orientation are the lack of parents' role in her life, especially in latency and genital stage. Ash's mother died when she was twelve years old, which is part of latency stages. Boeree states that latency stage begins from the age of five to puberty, it is around 12 years old (2006, p. 12). Ash's father did not repress Ash's energy towards their hobby and friendship, instead Ash's treated badly by her stepmother. She forced her to be a servant in the age of thirteen.

Ash's stepmother also treats Ash differently, on the costume party, she give Ash no costume but a black dress. In the novel, Ash feels as if she is a sparrow among the peacocks. From performativity theory, her stepmother's act is a part of gendering process. It delivers a message that the way women dresses will encourage their appearance and performance. From the description above, the stepmother's act toward Ash will decrease Ash self-confidence to others especially to her stepsister.

In the genital stage, Ash still treated differently by her stepmother. Her mother forced her to be her stepsister's helper when they go to the city. She has to keep her stepsister's dress neat and clean. Later, she meets Gwen and they go to the Yule's celebration in the city. They go to the Yule's celebration using the male servant uniform called liveries. This part is also a gendering process. The lack of parents' attention in Ash's life brings her to wear man's clothes. Here, the narrator wants to show that Ash is unconsciously against the regulatory practices of wearing dress. As a Butler states, society assign people to agree that there are two categories of gender,

masculine and feminine. The way of someone dressing is also reflect from the gender they had, which is masculine and feminine (1990, p.24).



- A. Exposition : Ash lost her mother when she was 12 years old.
- B. RA 1 : The loss of mother's figure and Lack of father figure brought Ash in sorrow.
- C. RA 2 : Ash's father married to a widow with two stepsisters.
- D. RA 3 : Ash's father dead.
- E. RA 4 : Ash's stepmother forced her to be a servant (she treated differently by her stepmother).
- F. RA 5 : Ash meets her fairy godfather, Sidhean, turns out he falls for Ash
- G. RA 6 : Ash meets Kaisa, the King of Huntress in the wood. She is attracted to her.
- H. RA 7 : In the ball, Ash leaving the prince only to seek for Kaisa.

I. Climax : Ash approaches Sidhean in the wood and asks him to let her go.

Here she makes a decision to choose Kaisa rather than Sidhean.

J. Resolution : She goes to Kaisa's place and they kissed each other.

4.2 Discussion

4.2.1 Exposition

In the exposition, there are five events that important for the changes Ash's sexual orientation. The narrator firstly introduced the female main character as 'Aisling' or 'Ash' as a twelve years old girl who lost her mother at midsummer. The name of 'Ash' is a symbol of ashes and cinders. In Malinda Lo's website, 'Ash' is a perfect name of Cinderella because Cinderella falls asleep among the ashes and cinders on the kitchen hearth (Malinda Lo, 2009). From the viewpoint of Freud's psychosexual development theory, the twelve years old 'Ash' is one of latency stage, which began from the age of five to puberty, it is around 12 years old (Boeree, 2006, p.12).

Later, the narrator continues the story with the introduction of Ash's father and her servant, named Anya. In the story, the narrator tells that Ash's father works as a merchant and he usually left her with her mother and Anya. It is seen from the sentence, *Before her mother died, her father would leave them for months at a time to do business in the south.* (Lo, 2009, p. 16). Here, the narrator wants to tell the reader that there is a gap between Ash and her father. The other sentence that shows the gap

between Ash and Her father shows in page 15, *Two weeks after her mother's funeral, Ash's father left for the Royal City* (Lo, 2009). The absence of father figure in Ash's life will impact to her psychosexual development. According to Freud, in the phallic stage, a girl transfers their sexual desire to her father and develops hostility toward their mother. From the sentence, *After her father left for the City, she went down to the grave, usually at twilight* (2009, p 17), this sentences describes as if Ash is closest to her mother rather to her father. The sentence proves that Ash did not pass phallic phase successfully, although she has a father, he likes to leaves Ash because of his job. The lack of father's figure in Ash's life, fails her to experience female oedipus complex which develop as an attempt to obtain a penis. According to Freud's point of view, Ellis stated that the girl's failure to accept her lack of a penis means that she will become a woman fixated on acting like a man (2008, p.114).

In the exposition, the narrator is never mentioning Ash's playmate. Therefore, it can conclude that the mother has an important role in Ash's life as a mother and her playmate. From the novel, it is seen that Ash was suffering from the loss of mother figure and the loss of playmate, as the narrator stated in the line:

"You must let her go," Maire Solanya said softly. Ash felt tears prick at the corners of her eyes. "Your mother was a great woman," the greenwitch continued. "She is happy where she is now. You must not wish her back." Ash blinked, and the tears spilled over; she felt as if the greenwitch were tugging them out of her one by one (Lo, 2009, p. 19).

She had lost her mother in the latency stage. During this stage, the interactions between same sex peers and children interests are important to increasing self-confidence, acquiring new knowledge and developing new social and communication skills. As earlier mentioned, the loss of mother figure and her playmate obstructs Ash in increasing her self-confidence and developing her communication skills.

Overall, in the exposition, it can conclude that there are five events that influence Ash to change her sexual orientation. Most of the events are dominated with the explanation of the narrator about Ash that she suffers from the loss of her mother, also suffers from the affection of her father. Ash's father repetitious action in leaving Ash is one of gendering process that belongs to action and repetition. Therefore, the gendering process here is dominated with action (42,9%) and repetition (28,6%).

Based on the psychosexual development's table, the exposition part of the novel is dominated with the latency stages (85,7%), followed by phallic stage (14,3%). At first, it had been mentioned that Ash fails to experience sexual desire to his father in the phallic stage. Later, she did not pass well the latency stage which can decrease her knowledge, decrease self-confidence and communication skills. According to Freud's psychosexual theory, on the exposition's part, Ash failed 2 stages of psychosexual development.

4.2.2 Rising Action

In Ash novel, there are lots of tensions and suspense that appear in raising action. Referring to the table, the total conflicts in the rising action are sixty-one conflicts. Here, the gendering process and psychosexual development are reflected well in the novel. In the gendering process, the repetition here has the highest percentage with 28,8%, followed by the percentage of performance with 26,7% and action with 19,6%. In the psychosexual development, the dominating stages is genital stage with 47,1 %, followed with the percentage of the latency stage with 22,9%.

The first conflict begins when her father married to a widow, Lady Isobel. She has two daughters named Ana and Clara. Later, Ash feels upset because of her father married to other woman and chooses to visit her mother's grave rather than gather with her new family. It is seen from the sentences, *That night, while her father and stepmother and stepsisters sat together in the parlor, exclaiming over the gifts he had brought them from Seatown, Ash slipped away from them all. She skidded down the hill on feet made clumsy from suppressed emotion, and sank down on the ground beside her mother's grave, clutching her knees tight to her chest* (Lo, 2009, p. 21). The twelve years old Ash who facing the latency stage without same sex peers and repression from her parents will bring Ash to be a loner, which can make her having a bad communication skill and decrease her self-confidence.

The conflict continued when Ash's father underestimated Ash's hobbies of reading fairy tales, as it is states on the line 1, page 23 "*What you are saying is simply*

— *they are simply tales told to children*” (Lo, 2009). Freud explains that the word of ‘latency’ suggests of the hidden of sexual urges. Later, Freud represses parents to divert their child’s energy towards their hobby and friendship (Philip, n.d, p.187). In this case, Ash’s father did not take a responsibility of Ash’s psychosexual development.

A few months after the marriage, her father felt sick so suddenly and he died two weeks after. After that, her stepmother begins treat Ash differently. At the costume party celebration called Yule Night, Ash’s stepmother did not give a costume to Ash and instead she gave her a black dress. As the narrator stated:

Lady Isobel came downstairs dressed in a gown of black velvet and lace, with a headdress made of black feathers rising from her auburn hair. Even Ash had to admit that she was an imposing figure, and when she gathered Ana and Clara to her to kiss their beribboned heads, Ash felt like a sparrow among peacocks (Lo, 2009, p. 49).

The black color of Ash’s dress is symbolized of sadness and grief. It represents the dead of Ash’s father and it belongs to the traditional color of mourning in Western cultures (Color Meaning (Bourn), 2010). For Lady Isobel, her black gown is associated with evil. It represents strength, power, and authority toward Ash (Color Meaning (Bourn), 2010). The word of ‘a sparrow’ is a contradictory from ‘peacocks’. ‘A sparrow’ is a symbol of the lower class while ‘peacocks’ is a symbol of beauty and elegance (Sunsign (Bostwick), n.d). In gender performativity, Ash is experience ‘repetition’ and ‘performance’ gendering process. The way Ash looked at her stepmother’s gown are indicated the gendered identities that made by

heteronormative society. Butler addresses that heteronormative society categories woman's beauty by wearing a gown, velvet and lace (LaMarre, 2007).

The last conflict on the latency stage begins when Ash's stepmother forced her to be a servant in the house. It can be seen from the line, "*...Therefore you will start by helping Beatrice in the kitchen every morning. In the afternoon you will review Ana and Clara's lessons on your own, and then you will assist Beatrice in preparing and serving supper.*" (2009, Lo, 57). This sentence prove that Ash's stepmother treat her badly. In the age of twelve, she directs Ash's physical energy to do some adult stuff. Ash's stepmother represses Ash sexual drive to become a servant, from Freud's point of view, these act will decrease Ash self-confidence to others especially to her stepsister.

The genital stage begins when Ash is thirteen years old. The conflict begins after a year Ash becomes a servant, although she had moved to Quinn house near the city, she went back to her village, Rook Hill, only to visit her mother's grave. As the narrator stated, *She felt tears well up in her eyes and let them fall down her cheeks. She touched the stone marker, feeling the imprint of her mother's name with her fingers. And then she lay down, pressing her cheek against the edge of the stone where it met the soft ground, and close her eyes. She slept on the earth of her mother's grave, and she did not dream* (Lo, 2009, p.65). In the novel, there are a lot of repetitions of Ash going to her mother's grave. By keep going to her mother grave, the narrator wants to emphasize to the reader that the figure of Ash's mother is

important rather than her father. The role of father figure is very important to the psychosexual development for their kid. Especially, if parents want their kid pass the genital stage successfully.

The next conflict immediately jumps at the age of eighteen. Ash came to the city for attending Yule Celebration with her stepmother and stepsisters. Lady Isobel takes Ash to the city to make her as Ana's helper, it proves from the sentences, *Every night, Ash helped Ana dress for a different banquet or ball, and when her stepsister finally departed, she had to prepare the next night's gown. Her stepmother had spared no expense for her eldest daughter that year; there was a different gown for each night, and each one was more magnificent than the one before* (2009, p 99). From Butler's point of view, the gendering processes of above quotations are indicated of repetition of the tradition. Butler argues that gender is culturally constructed by the society as sex and it also made by the repetition and acculturation of social norms.

In the city, Ash makes some new friends. She shares bedroom with the other helper name Gwen. At the last day of Yule week, they go to the city square for attending Yule celebration, Ash has no costume to wearing on. Later Gwen offers Ash a male servant uniform that belongs to a man, named Colin. In the sentences, Gwen Said: *"This is Colin; he'll let you borrow his old liveries."*(Lo, 2009 p.101). This conflict is a part of gendering process, which is *Act and Performance*. The performance is mirrored by showing Gwen's identity of wearing a male servant

uniform, while the act is mirrored by Gwen's action of ordered Ash to borrow Colin's old liveries.

Later, Ash follows Colin and he gives her his dark blue breeches, a white waistcoat, a white shirt with unfolded cravat, and a dark blue overcoat. After she gets Colin's old liveries, she goes back to Gwen. Ash put on the liveries and Gwen commented, "*Excellent; we'll be page boys together,*" Gwen said, *applying the finishing touches to her costume. "If I can't go as a queen, I suppose this will have to do"* (Lo, 2009, 102). In this case, the three gendering process, which are *act*, *performance* and *repetition*, are work well in those sentences. The act and performance of Gwen is described by the narrator as if she feels confident to wearing a male servant uniform. While the repetition is reflected from the sentences "*Excellent; we'll be page boys together,*" the way Gwen ordered Ash to wear Colin's old liveries and convinced her to be page boys together is a part of gendering process.

After that, the gendering process continues in the next sentence. The narrator states that, *Ash saw someone else—a boy with a proud profile and dark, long-lashed eyes* (Lo, 2009, p. 102). It is a part of Ash's performance. In this case, she ignores the woman's tradition of wearing a gown and this sentence indicates that she is proud to wear a servant male uniform.

Later, the other conflict begins in Gwen's bedroom, it reflects from this sentence, "*Oh, I can't wait until I find my husband,*" Gwen continued. "*My mother*

and I have been embroidering linens for my trousseau for ages...what have you been working on?" "I don't have a trousseau," Ash said. Or a mother to help me with one (2009, p 109). This sentence is telling about Gwen's dream of become a wife. She tells Ash that she has prepared a wedding dress and cannot wait to marry someone, while Ash has not prepared at all. From Freud's point of view, genital stage is a period when someone planning and preparations for built a family life (Philip, n.d, p. 192). In the genital stage, people have already activated their sexual attraction, prepared for their marriage and raise their kid. The loss of parents figure making Ash did not pass this stage well.

The next conflicts appear when Ash realized that her father's second married brought her into a deep pain. First, she lost her old house and the people whose care for her, second she is treated differently by her stepmother and the worst is when she must be a servant in the age of twelve. The slayer had begun for six years. This conflict can be seen from the sentence:

Her father's second marriage had only made her life miserable, and she had never respected Ana's single-minded quest for a husband. But Gwen's words opened up something inside herself that she had long forgotten: the memory of being loved. Once, things had been different. Tears pricked at her eyes, and she held herself very still, her body tense, not wanting to wake Gwen (Lo, 2009, 110).

In the novel, the narrator is rarely tells about Ash's father. From the sentence *Her father's second marriage had only made her life miserable*, here, the narrator wants to show the reader that Ash judge and blame her father for what he had done.

And the sentence, *she had long forgotten: the memory of being loved*, proves that Ash suffers from the lack of parent's affection and attention.

The other gendering process captures by the writer at the moment after Ash attends the Soul Night Ball in the King's Palace. Her stepmother finds out that Ash was a girl who is got the opportunity to dance with Prince Aidan. She became rude to her and say, "*There—see how much better you look now that those jewels are gone? You were always too plain to wear anything so grand. You should never have tried to rise above your station*". (Lo, 2009, p. 224). Lady Isobel's words are a part of 'Act' gendering process. Lady Isobel wants to repress Ash that her identity is belongs to the lower class. Later, Ash replied "*Thank you. I think it suits me.*"(2009, p.225). This sentences is indicated the performance of Ash, she agrees to Lady Isobel that she belongs to the lower class and she speak as if 'wearing a male servant uniform is more suits for her rather than wearing those jewels'.

Referring to the identification table, the narrator tells that Ash met with her fairy godfather for the first time. At the age of thirteen, Ash was lying in her mother's grave and he met someone that identified as a fairy godfather, named Sidhean. According to Malinda Lo, the name of 'Sidhean' was taken from the word 'Sidhe', it is a part of Irish and Scottish mythology. 'Sidhe' is an Irish term for the race of supernatural beings that were believed to live in hill mounds. In the novel, the narrator describes Sidhean as a very exotic man and a handsome figure with blue

eyes, sharp cheekbones. The narrator describes Ash's feeling to Sidhean on the lines, (Lo, 2009, p 65-66):

He was dressed like a man but very exotic one. He wore white breeches and boots and a white shirt with white lace at the throat, and the fabric of his clothes gleamed as if there were light trapped within its threads. And then there was his face, which on first glance was just like a man's face, except that his skin was as white as his clothes, and his cheekbones were sharp as blades. Though his hair was pale as snow, he did not look old; he looked, in fact, like he had no aged at all. His eyes glowed unnaturally blue, and when he opened his mouth to speak, she saw his skin sliding over the bones of his skull (2009, p. 65-66).

From Freud's point of views, Ash is entered the genital stage, it begins from puberty and represents the resurgence of the sex drive in adolescence (Boeree, p.12). But because she was just turned to thirteen years old, she did not realize that she was attracted to Sidhean.

At the age of eighteen, the narrator describes Ash that she is dreaming to move along with Sidhean. It seen from the sentences, *But in her mind's eye all she could see was him, and she wanted to be with him, all of his cold strangeness. She wanted to take his hand, and she wanted him to pull her onto his horse, and they would go through the dark Wood at midnight, the moon a pale crescent above (2009, p.110).* From this sentence, Ash develops a sexual interest to the Sidhean as the opposite sex. Later, the narrator wants to show Ash's astonishment toward Sidhean and praises him. It reflect from the sentences, *It was as beautiful and inscrutable, she thought, as he was (2009, p. 138).* Sadly, the present of Sidhean is seldom in Ash's life. Ash must walk through the forest to reach him and Sidhean never visit her. Ash is rarely comes

to visit Sidhean because the range is far from her house and she must to finish her duty as a servant. Therefore, it makes her to keep being a loner.

From the Ash story, Sidhean work as Ash's fairy godfather. But, the existence of Sidhean, is reflected of Ash father's behavior. From the story, the narrator describes Ash's father as a person who likes to leave and seldom to appear Ash's life. Therefore, it can conclude that Sidhean is often besides Ash when she needs a friend, same like Ash's father.

The writer believes that the existences of Sidhean in Ash's life has replaced with Kaisa. One day, Ash's stepmother and stepsisters go to the city for a day. Later, Ash walks into the wood at the midmorning. In the wood, she catches a buck was staring at her and she begins to chasing the buck, but she lost the buck's hoofprints. At that time, someone come and she is identified as Kaisa the King's Huntress. They introduce to each other and Kaisa delivers Ash back to the Quinn house. In the story, the narrator describes that they are accidently meet for multiple times, it is reflect from the conversation between Kaisa and Ash, *"I suppose it seemed as though you were being placed in my path time and time again."* She put the cap back on the canteen and looked at Ash. Kaisa's green eyes were flecked with brown, and her lips were shining from the water. *"I wanted to find out why."*(Lo, 2009, p. 151). Since that moment, they get closer to each other.

Later, Kaisa goes to Quinn house to meet Ash. Ash is very pleasure for Kaisa's departure. From this case, Ash is unconsciously attracted to the King Huntress as

cited from the novel, *She watched the huntress's throat as she swallowed, and she wondered if Kaisa could hear the pounding of her heart* (Lo, 2009, p.141).

In the middle of summer, Ash's stepmother and stepsister often go to the city for seeking out a suitable husband for Anna. In that time, they like to leave Ash alone at home. For Ash, this is a big opportunity for meeting Kaisa in the wood, as seen from the sentence, *"And she thinks it is a hardship for me to stay here, in the heat. But I am glad that I stayed."* Because I wanted to see you, she almost added, but the words caught in her throat (Lo, 2009, p. 157). From this sentence, it is seen that Ash is an unstable person. At first, she falls deeply in love to Sidhean, now she is unconsciously interested with Kaisa.

For Ash, the writer believes that Ash is making Kaisa as her role model replacing to her mother. After she met Kaisa, she never went to her mother's grave only for crying. Kaisa also teach Ash to ridden a hunting horse. They like to spend the summer by ridden hunting horse together. Kaisa also asked Ash to join the Grant Hunt, it is a part of royal king's tradition for hunt a stag before Yule Celebration, and Ash said yes.

Ash really wants to attend the Grand Hunt and she asks Sidhean for help. Sidhean will grant her wish only if she deal to live with sidhean. She approves the deals and she gets a hunting clothes and a mare. But, ash break the promise, she asks him for the second wish. She asks Sidhean for grant her wish to attend a Soul Night Ball only because she made a promise with Kaisa. Sidhean approves her wish and

gave her a pair of shoes, an ice blue dress, a butterfly mask with hundreds of tiny diamonds and sapphires and a carriage. The blue color on Ash's dress is a symbol of trust, honesty, sincerity and wisdom which is reflected Ash personality (Color Meaning (Bourn), 2011). Blue reflects the masculinity, strength and usually accepted among males. In almost every culture, the stereotype emerges that the pink color is associated with girls and blue color is associated with boys (Color Wheel Pro, n,d).

In the Ball, Ash looks so pretty until she could barely recognize herself. When Ash tried to seek for Kaisa, a man asked her for dance. Ash realized that the man she had danced with was Prince Aidan. After found it was Prince Aidan, Ash left her seat rather than wait for Prince Aidan to return. Instead spend the night with Prince Aidan she rather run to find Kaisa and spend the night with her.

In the middle of her escape, she found Kaisa. That night, Kaisa observes Ash is fear about something but Ash cannot tell about her Sidhean to her. Kaisa offers help to Ash but she refuses it. Later, she told Ash that she care for her as a cited from the novel, *Kaisa seemed taken aback. "You don't need to give me anything," she said. "I offer because I care for you. I thought you felt the same way"* (Lo, 2009, p. 219). Followed by the action of Kaisa kissing Ash in the cheek, it is seen from sentence, *Once again she kissed her on both cheeks, but this time Ash kissed her as well, and she wondered when—or if—she would see her again* (2009, p. 220). The major point from this sentence shows the beginning of social-sexual relationships in a mature

form between Kaisa and Ash. From Freud's point of view, in the genital stage, sexual feelings reappear with new intensity and in more mature form (Philip, n,d, p.187).

In the novel, Kaisa's appearance is strong, dauntless but friendly and tender to Ash, like a prince charming. Kaisa figure is the combination from Ash's mother and prince charming. Therefore, it can conclude that Kaisa figure is an adaptation of prince charming, but the existence of prince charming was transformed into the woman's body.

4.4 Climax

In the story, the climax begins when Ash meet with Sidhean to keep her promise, she went after him on Yule's Night. Ash was extending the time long after the Night Soul Ball. The reason is because she was not ready yet to leave Kaisa. So she is having a deep think about Sidhean and tells to him that he needs to let her go, if he loves her:

“Sidhean, for many years, you have been my only friend, though such a friendship is by definition a queer one, for your people and mine are not meant to love one another. But you said that you have been cursed to love me, and I have realized that if the curse is strong—and if you truly love me—then you will set me free.” She paused, drawing a ragged breath, and took the moonstone ring out of her pocket and put it into the palm of his hand. She said: “It will end here tonight. I will be yours for this one night, and then the curse shall be broken.”(p.254)

The description above shows Ash's choice to live with Kaisa instead Sidhean, a fairy godfather who can give her everything. This part is focused on the sexual orientation of Ash. Here, the gendering process and psychosexual development

working well in the formation of Ash's sexual orientation. The gendering process is action (100%) and performance (100%), while the psychosexual development is genital stage (100%). Later, it concludes that Ash's the sexual orientation is to female. From the exposition, it had been mentioned that Ash loss her mother figure at the age of twelve. Ash's loss of mother figure on latency phase and the repetition and action of Ash father's in leaving Ash in the phallic phase can be signifier in this case. Here, she enters the Freud's theory, Ash failures to have a sexual desire for her father and hostility for her mother. The failure can creates her to be a woman fixated on acting like a man. Therefore, she refuses a man figure in her life.

4.5 Resolution

The resolution begins when she go back to the King's palace for meet Kaisa. When she found Kaisa, they are looking at each other, and then Kaisa said, *"They asked me about you, but all I could tell them was that I loved you, and I did not know when or if you would return."* By now Kaisa had put down the brush and had come to stand before her. *"They brought me your cloak," she added, "and I have kept it for you"*(Lo, 2009, p. 264). Later, Ash replied, *"After I left last night, I was not sure whether I would be able to return, but I hoped so, and now I can tell you that it is finished, and I am free to love you."*(Lo, 2009, p. 264). These sentences are shown the sexual orientation of Ash and Kaisa. From the performativity theory, Ash and Kaisa is shown their sexual desire to the same-sex which called as lesbian. The Act (100%) is reflected when they telling each other's feeling, while the performance

(100%) is reflected from the way they showing their identity as a lesbian. Both of this process working on puberty or genital stage (100%).

From Butler's point of views, she states that gender is made by the regulatory practices. Butler represses that the reading of material bodies cannot be understandable only by sex, it must be linked with cultural understanding of specific gendered social roles. Here, the narrator wants to address the reader that loving someone cannot be understandable by sex, it is reflected from the last sentences, *Then they took the last step together, and when she kissed her, her mouth as warm as summer, the taste of her sweet and clear, she knew, at last, that she was home.* (Lo, 2009, p. 264).

The important point that can be highlighted from the resolution is the plot twist. In the original Cinderella story, the Cinderella is married with the prince charming. From the Lo's version, she clearly changes the plot. Ash chooses to love Kaisa "the King's Huntress" rather than has romantic interests with Sidhean or the prince.

CHAPTER V

CONCLUSION AND RECOMMENDATION

This chapter contains of two main points. First, the writer draws the conclusion of this study. Later, the writer gives recommendation to others that related to this topic.

5.1 Conclusion

Ash is one of a novel that shares same-sex love story retelling of Cinderella fairytale. Referring to this novel, Ash goes through several problems to seek her real sexual orientation. The formation of Ash's sexual orientation begins from she was twelve years old. When she was twelve years old, Ash's mother dead and she struggled facing her life since that moment (latency stage). Another aspect that influences her sexual orientation is the absence of father figure since she was a kid (phallic stage) and bad treatment from her stepmother since she was twelve (latency and genital stage). The loss of mother figure in Ash's life makes her lost a mother's role. Then, she tried to seek a new role model and it successfully replaced by the present of Kaisa the King's Huntress.

From *Ash* novel, in the exposition part, it can conclude that there are five events that represent Ash's sexual orientation changes from straight to lesbian. For the psychosexual development, that five events represent of 85,7% for latency stage and

14,3% for phallic stage. In performativity, it also represent 42,9% for action and 28,6% for repetition.

In the rising action, there are 61 conflicts that appear in this part. The psychosexual development that dominated in this part is genital stage with 47,1%, followed by the latency stage with 22,9%. The three gendering process that working in this part are, first is repetition with 28,8%, second is performance with 26,7% and third is action with 19,6%.

Last, the climax and resolution is the key to find Ash's sexual orientation. The psychosexual development that work in both plot is genital stage (100%), while the gendering process that work in both plot are action (100%) and performance (100%).

The absence of father figure is felt by Ash since she was a kid, it belongs to the the phallic stage. Here, Lo address Ash's father as a 'come' and 'go' type of father. This action is one of gendering process that belongs to action and repetition process. Because of his works as a merchant, since she was a kid her father likes to leave Ash with her mother at home. In this case, Ash did not pass phallic phase successfully and she failed to experience female oedipus complex which develop as an attempt to obtain a penis. She also fails to transfer her sexual desire onto her father and develop hostility toward their mother.

The bad treatment from Ash's stepmother is also influences her sexual orientation changes from male to female. At the costume party called Yule's

celebration, the act of Ash's stepmother gives her a black dress while her sister wearing costumes is a part of gendering process. Later, she repeats the bad treatment by ordered Ash to be a servant in her house. The other gendering process is happened when she was eighteen and it was Yule's night. Ash was ordered by her friend, Gwen, to wearing male servant uniform. Again, lack of Ash's parent figure in Ash's life leads her sexual orientation changes to be a lesbian.

The main aspect that changes Ash sexual orientation from straight to female is because from the novel, Ash is portrayed as a loner, and the one who accompany Ash through the day is Kaisa. The repetition of Kaisa's existences in Ash's life made her successfully changes her sexual orientation to female.

5.2 Recommendation

This research focuses on analyzing the sexual orientation of the main female character in *Ash* using Psychosexual Development Theory by Sigmund Freud and Performativity Theory by Judith Butler. It also seeks the plot twist of this novel. For the further study, the writer recommends to others to analyze the magical realism's issue in *Ash* novel. The writer also suggest to others to analyze sexual orientation using Butler's performativity theory and Freud's psychosexual development in other literary work such as drama or movie's transcript.