

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

2.1.1 Intrinsic Elements

2.1.1.1 Character

Characters are an essential element of any literary work. A character is a person in a literary work, and characterization is the process by which a character is created (Gill, 1995: 127). According to Abrams

characters are the persons represented in a dramatic or narrative work who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their instinctive ways of saying it—the dialogue—and from what they do—the action. The grounds for the characters' temperament, desires, and moral nature for their speech and actions are their motivation.” (2009: 42)

The character can be an individual or a group and have various personalities, backgrounds, and characteristics. Depending on the story's type, the main character may have different goals, missions, or ambitions and undergo growth or character changes throughout the story.

2.1.1.2 Conflict

Conflict is defined as a mismatch of acts, thoughts, intentions, or wills, according to Perrine. This notion implies that a dispute may be either concrete or abstract.

The most frequent conflicts in literature, according to Lukens

“1. the conflict between a character and himself; 2. the conflict between a character and another character; 3. the conflict between a character in a particular society; and 4. the conflict between a character and nature. According to the four types of conflict listed above, it can be said that there are two main types of conflicts: internal conflicts, which take place inside a character's head, and external conflicts, which involve a conflict between a character and an outside force, such as other characters, their society and its norms, or even the elements.” (2003: 100-104)

Depending on how they affect a character's emotions and maybe personality, conflicts can be divided into two categories. There are two different kinds of conflicts according to Stanton; internal conflicts and external conflicts. The external or outside problems frequently originate from outside the character and have an impact on their physical aspect. The character's internal problems, on the other hand, stem from within him or her and are frequently linked to psychological issues that might have an impact on the character's personality (1965: 16).

2.1.1.3 Setting

Setting in fiction is of place, time or occasion, as properly has a bodily characteristic and a mental characteristic. Not all sorts of settings are blanketed in a fictional story. Some of the heritage depictions are detailed, a few are not. Background stories may be used to explain the place, time, and environment of skilled figures (Lyon, 2004: 182).

The environment reveals historical occurrences that have influenced literary works. The location of a literary event is referred to as the place setting. Some of the physical environments according to Kennedy and Gioia (1995: 110) are roads, houses, villages, regions, villages, and cities.

Robert and Jacob state in their literary work that the social setting is a natural, political, cultural work and a temporal environment (1988: 253). This set of social events tells about the social conditions that eventually occur in literary works.

The setting of time explains when the story's action is carried out. The audience can learn when something happened or how long it took by changing the setting time (Kennedy and Gioia, 1995: 110).

In conclusion, the setting plays a crucial role in shaping the narrative, as it provides the context in which the story unfolds. The setting of place establishes the physical location where events occur, grounding the audience in a specific environment. The setting of social

addresses the cultural, historical, and social conditions that influence the characters and their interactions, highlighting the societal norms and values that shape their actions. Lastly, the setting of time reveals when the events take place, offering insights into the temporal aspects of the narrative, such as the duration and sequence of occurrences. Together, these three elements of setting work in harmony to deepen the audience's understanding of the story, creating a more immersive and meaningful experience.

2.1.2 Extrinsic Elements

2.1.2.1 Gender Transgression

Judith Butler issues the idea that specific stereotypes are inherent, demonstrating how the gendered behaviours we typically associate with femininity and masculinity are learned performances that are imposed on us by normative heterosexuality. According to Butler *gender transgression means subverting and pushing the boundaries of established gender norms. It involves challenging the idea that gender must conform to binary categories of male and female.*" (Judith, 1990: 136-137).

Judith Butler, in *Gender Trouble* (1990), argues that gender is not a fixed or innate identity, but rather a social construct that is continually formed through repeated actions and behaviors. She asserts that gender is established through a series of stylized acts, such as ways of speaking, dressing, and interacting, which are socially recognized as "masculine" or "feminine." As such, gender is not something that individuals inherently possess or is determined by biological factors, but is instead produced through daily performances that align with societal expectations. Butler's view challenges the traditional understanding of gender as a stable and natural identity, suggesting instead that gender is fluid and varies depending on social and cultural contexts.

2.1.2.2 Triggers of Gender Transgression

Ray Blanchard, a professor at the University of Toronto states on his literary work that a factor of homosexuality can come from anywhere and everywhere especially from the social environmental and heredity and also can come from family care style: “Biologist believe that the cause of the transgression was genetic factors while the psychologist believe it comes from social environmental” (2002: 63-71).

The quote presents two contrasting perspectives on the causes of transgression, or behaviors that deviate from societal norms. Biologists argue that genetic factors are the primary cause, suggesting that transgressive behavior is influenced by biological elements such as genetic inheritance, which may predispose individuals to act in ways that are considered socially inappropriate or deviant. In contrast, psychologists emphasize the role of social and environmental factors, positing that transgression arises from an individual’s experiences, social interactions, and the broader cultural and environmental contexts in which they are situated. This distinction highlights the ongoing debate between biological determinism and social constructivism in understanding human behavior, where one perspective focuses on inherent genetic influences, while the other underscores the impact of external, societal forces.

2.1.2.3 Forgiveness

McCullough, et. al state that forgiveness is a series of changes in a person's motivation to retaliate, distance, or avoid those who do, reduce wounds, and do good (1998: 70-75). Forgiveness is an effort to stop avoiding and no longer want to take revenge, a change in emotion due to the emergence of motivation to reconcile with those who have been harmed. It explains that it increases motivation, and it is inevitable to try to reconcile with the person who did the act of injury or to overcome the adverse effects and judgement of the injured person by relieving the pain, but compassion and peace. “The skill of forgiveness is

based on individual experience. We learn about forgiveness via case studies as well as instances from our own and other people's lives” (Worthington, 2005: 1-3).

Forgiveness is both an art and a science, and it addresses the key issues of our day as art. It explains our responses to wrongdoings both privately and publicly. It affects both our physical and emotional wellness. It affects how we interact with others. It impairs intergroup connections and taints social transactions. “In the early years of the science of forgiveness, Enright has published a lot “the intricacy of forgiveness as an integration of conduct, cognition, and feeling is what makes it so important” (Enright & Fitzgibbons, 2000: 35). He encourages substituting more good thoughts, behaviours, and emotions for negative ones. He views the act of forgiving as a process. Enright has put out a notion of forgiveness that is an intervention rather than a process.

2.1.2.4 Stages of Forgiveness

Forgiveness is the ability to let go of anger, blame, or resentment towards someone who has wronged us. There are widely thought to be numerous phases of forgiveness. However, they vary depending on the person and the circumstance

The forgiveness theory used is Robert Enright's theory, which can be described as follows;

2.1.2.4.1 Acknowledgement

The first step of forgiveness is Recognizing the pain or injury that has been caused is the first step in the forgiving process. Do not "stuff" the feeling down or numb yourself since doing so prevents you from forgiving others (Enright, 2001: 17-18). This may include confronting the perpetrator or simply letting them know how offended you are. Only once you acknowledge your injuries can you begin to manage your pain. And admitting this might make the emotions worse. Tears, bitterness, and brooding thoughts are all signs that something is not right

2.1.2.4.2 Anger and Hurt

The second step of forgiveness is anger and hurt. Anger and hurt is feeling the pain or harm-related emotions, such as anger, despair, or betrayal. Although it might be challenging, this phase is crucial to the forgiving process. Even if it embodies bitterness and you believe you should not be feeling that way, acknowledge that what happened makes you feel sad or angry and be honest about your feelings (Enright, 2001: 18). This highlights the importance of emotional honesty, encouraging individuals to recognize and accept their feelings, even if they seem uncomfortable or contradictory. By doing so, one can better understand their emotional responses and begin to process and address the underlying causes of those emotions.

2.1.2.4.2 Empathy and Understanding

The third step of forgiveness is empathy and understanding, its mean involves attempting to understand the perspective of the person who has wronged you. This might mean considering their motivations or any other influences that might have influenced their behaviour (Enright, 2001: 20). This suggests that understanding the reasons behind someone's actions requires a deeper reflection on the various factors that could have shaped their behavior. By considering these motivations or external influences, individuals can gain a more empathetic and comprehensive perspective, leading to greater insight and understanding of the situation.

2.1.2.4.3 Decision to forgive

The fourth step is the decision to forgive, which means making a deliberate choice to forgive the person who has hurt you is the fourth stage. This decision could include choosing to move on in a positive way and letting go of grudges or anger. (Enright, 2001: 24). This emphasizes the importance of making a conscious choice to move forward in a healthy and

constructive manner. Letting go of negative emotions such as resentment or anger allows individuals to free themselves from the emotional burden, fostering emotional well-being and enabling personal growth.

2.1.2.4.5 Letting Go

The last step is letting go of bad emotions and getting over the pain or injury that was caused. In the end, it is about letting go of the hurt and moving on, which may mean seeking closure or making amends. Do not allow yourself to keep repeating the transgression; instead, let go of the hurt and decide to go on. Prayer is essential in this case since we are prone to going back to our original unforgiveness on our own (Enright, 2001: 27). This highlights the importance of breaking the cycle of repeating past hurts and choosing to move forward. It also emphasizes the role of prayer or reflection in maintaining a decision to forgive, as individuals may struggle to let go of their initial feelings of unforgiveness without an external source of support or guidance.

2.2 Research Method

The research method of data collection that the writer used in this thesis includes several aspects, which are: data and data source, method of collecting data, and method of analysing data. This research used the library research that uses the descriptive qualitative method. According to George (2008), library research is "a systematic method of locating, evaluating, and synthesizing information found in a library to address specific research questions or problems" (p. 45). Qualitative research is a method to understand behaviour, feeling, experience and understanding the social phenomena of peoples (Holloway and Wheele, 2010).

This study employs a queer research approach to critically examine the representation of non-binary identities in contemporary media. By deconstructing traditional norms of gender and sexuality, the research challenges the binary understanding of gender roles and explores how media both reinforces and subverts these social constructions. Drawing on queer theory's emphasis on fluidity and intersectionality, the study highlights how gender and sexual identities are not fixed but are shaped by cultural, social, and historical contexts.

This approach encourages a more inclusive perspective, recognizing the diverse experiences and expressions that exist beyond the conventional male/female, heterosexual/homosexual binary, and calls for a reevaluation of how media representations can contribute to a more complex and empowering understanding of identity. Through this framework, the research aims to disrupt normative narratives and create space for marginalized voices within the discourse on gender and sexuality.

2.2.1 Data and Data Source

Data is defined as any information or facts that is used for this research is taken from a novel by Jeanette Winterson entitled *Oranges are not The Only Fruits*. Beside that, the writer also searches through articles, journals, books, and that depends on the study and the novel itself for the secondary data.

Primary data according to Gratton and Jones is an analysis that involved collecting of aboriginal data relevant to a given research endeavour (2010: 8). Secondary research is a study that employs pre-existing data, such as archive data (Gratton and Jones, 2010: 8). The secondary data is all written text such as articles, books, journals and previous studies which related to the study.

2.2.2 Method of Collecting Data

The writer makes use of the technique of literature sources to gather the statistics from already posted books, journals, articles, or textual content to be had within the public area or library. Research library established to fulfil the writer's research needs with quality content. George W. Mary stated that library research implied location and identity of sources that furnish a true information or personal opinion on the studies, including the official website, and government reports (2008: 50). By the use of this technique, the author desires that it'll assist the author to gather the statistics easier.

2.2.3 Method of Analysing Data

This research will use a contextual method by analysing the object determined and noting essential things related to the topic proposed. The contextual research approach involves recognizing and evaluating circumstances from the perspective of the topic studied, revealing the text's intended meaning (Beard. 2001: 6).

The contextual method consists of two aspects; Intrinsic and extrinsic aspects. For the intrinsic, the writer uses narrative elements, and for extrinsic aspects the writer will use the forgiveness theory by James Enright.

