CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

2.1.1 Intrinsic Elements

2.1.1.1 Character and Characterization

According to Abrams and Harpham, characters are people in literary works who present moral and emotional values through dialogue, monologue, and action (2012:46). Character becomes the main structure as it leads the storyline and influences the other elements in literary works. If there is not a single character in the story, then the story cannot be a story because there is no one to tell (Pickering and Hoeper, 1981:23). E.M. Forster in Abrams and Harpham divided characters into two types, which are flat and round. A flat character is a fictional character that is shown without specificity and can be illustrated in a single expression or pronouncement, while a round character is a fictional character that is represented with subtle particularity and complexity and cannot be described simply (2012:45).

Characterization is how the author represents or shows or indicates the personality or characteristics of fictional characters in the story (Perrine, 1984:83). Abrams and Harpham classified that there are two alternative methods to characterize fictional characters by showing and telling. In showing or dramatic method, the author depicts the characters through conversation and progress determine the underlying intentions and tendencies of what the characters say and

do. Meanwhile, in telling, the author gets involved accurately and assesses the characters' intentions and personality traits (2012:46).

2.1.1.2 Conflict

Conflict is a collision of behaviors, thoughts, or emotions that a fictional character faces in the story (Perrine, 1959:46). Conflict has functions to bring the development of characters and make challenging stories in literary works. Without conflict, the story will be flat and not interesting. Therefore, both authors and readers must understand conflict to know what happens in the story (Pickering and Hoeper, 1981:14). According to Meyer, there are internal conflicts and external conflicts. Internal conflict is a conflict happening within the character, especially through the psychological issues or morals of the character and can be solved by the character himself. Whereas, external conflict is when a character is in opposition with another character, a group of people, society, and natural happens (2011:51-52). Both internal conflicts and external conflicts are related to each other since the resolution of those conflicts returns to the respective characters (Perinne, 1959: 50).

2.1.1.3 Setting

Setting is where a certain part of the story takes place. It involves the general places, historical periods, and social environments (Abrams and Harpham, 2012:363). The setting of place is where the event occurs in certain physical surroundings in the story and the setting of the time is when the event happens in a certain period, such as a certain year, season, and month (Barnet, 2008:152). While the setting of social condition deals with a system of social life which may contain many problems in which the fictional characters face (Wellek and Warren,

1956:131). Setting helps the reader in imagining the surrounding environmental conditions, which can be described clearly in literary works.

2.1.2 Extrinsic Elements

2.1.2.1 Theory of Becoming Gay

2.1.2.1.1 Childhood Feelings

Based on the observations of his patients, Richard A. Isay said that their homosexual feelings emerge more easily when they were little, as early as four years old. They also have aesthetic interests, appreciate nature, art, and music, and tend to be closer to girls or sensitive boys. Also, most gays are less aggressive as kids than other kids of their age and do not enjoy competitive activities. They claim that from early childhood years, they have felt like outsiders among their friends (Isay, 2009:28).

2.1.2.1.2 The Relationship between Fathers and Sons

The development of a gay is influenced by how close a boy's relationship with his father is. Isay deduced from observations of his patients that gays usually have a strained relationship with their fathers when they are children which makes them feel alone and lonely. Their fathers tend to be busy employees, rarely at home, and even if they are at home, their fathers will focus on their wives, not their sons. There are some fathers who are completely absent or distant, because of their relationship with their spouse, preoccupation with work, or emotional limitations that make it difficult for them to love their children (Isay, 2009:35).

The disharmony makes their sons afraid to communicate with their fathers. Lack of attachment from their fathers also makes their sons need male figures to give affection and love to them. Gay men deliberately distance themselves from their fathers unconsciously to avoid the recognition of erotic attachments and their sexual arousal in childhood to world male figures. In addition, they prefer to take a defensive distance from their fathers to cover their initial erotic feelings (Isay, 2009:36).

2.1.2.1.3 The Relationship between Mothers and Sons

The diverse ways are used by gay men to describe their relationships with their mothers. Those who have positive feelings about themselves, and their sexuality usually describe their mother as a good person. The close relationship between mother and son since childhood also limits feelings of disappointment if their son is gay. That relationship also makes gay people tend to like making friends with women more than other friends or heterosexual men (Isay, 2009:41).

However, some gay people consider their mothers and even women as their rivals. They think that their mother is the cause of the strained relationship between father and son. They harbor feelings of jealousy towards their mothers, who unconsciously want to get the attention and affection of their fathers. Besides, there are reasons that make gay people and women hate each other. Gay people see straight or bisexual men as more ideal and sexy men than other gay people. They consider women to be their strong rivals and women are also afraid that their men will be attracted to gay people (Isay, 2009:42-43).

2.1.2.2 The Development of Homosexual Identity

According to Richard R. Troiden, a homosexual identity is the self-perception of oneself as homosexual in sexual or romantic relationships (1988:105). He divided the homosexual development identity into four stages which are sensitization, identity confusion, identity assumption, and commitment. However, in this thesis, there are only three developments that are used as follows:

2.1.2.2.1 Sensitization

The sensitization stage comes about before pubescence, and those people (gays and lesbians) have never thought about homosexuality yet. This stage is characterized by a general emotion of alienation and the wisdom that one exists differently from one's peers of the same sex (Troiden, 1988:106).

2.1.2.2.2 Identity Confusion

Gay people set about to disclose the idea that their emotions or behaviors may be regarded as homosexual. However, they think that Homosexuality contradicts prior self-concept and causes identity confusion, intense turmoil, and anxiousness. Gay people recognize their same-sex attractions at earlier ages than lesbians, but they are afraid of social condemnation toward homosexuality. Thus, they respond to their identity confusion in five ways including *denial, repair, avoidance, redefinition,* and *acceptance*. Of the five ways, there is only one way that is most suitable for this drama, which is called *denial*. In brief, they use *denial* to disavow homosexual things from their feelings, fantasies, or activities (Troiden, 1988:107).

2.1.2.2.3 Commitment

Gay people are ready to adopt homosexuality as a way of life. In this way, it is easier, more attractive, and open to remain a homosexual and enter a same-sex love relationship. Commitment to homosexuality has both internal and external indicators of dimensions. The internal indicator indicates that gay people consider homosexuality as a way of life and a valid self-identity, while the external indicator indicates that gay people are ready to have a same-sex relationship and are even more open about their sexual orientation. Then, disclosure of homosexual identity to non-homosexuals occurs when they are convinced of the impact of sexual orientation on society (Troiden, 1988:110-111).

2.1.2.3 The Impacts of Becoming Gay

2.1.2.3.1 Family Responses

Isay said fathers' acceptance of their gay son will impact on their future. Gay people who get rejected by their own families, especially their fathers, will grow up with feelings of hatred. When they become gay adults, most of them will fail to build a romantic relationship. Whereas fathers who support and accept their sons as gay, their sons will grow up to be gays who have close relationships with their spouses. The existence of support and guidance from parents in the process of developing their homosexuality can help gay people become men who have the same rights as heterosexual people. Thus, the difference lies only in sexual attraction to the same sex (2009:130-131).

2.1.2.3.2 Social Labels

Western culture distinguishes and limits masculine and feminine characteristics and roles. Society gives a feminine label to boys who are not competitive and have artistic sensibilities. Otherwise, society gives a masculine label to boys who like sports and competitive activities. Those labels are made by society based on the values of aggressiveness, competition, and productivity to differentiate feminine and masculine characteristics. Moreover, society tends to pride men with a high masculine spirit, and they look down more on feminine gay men. Their views raise homophobia and discrimination against gay people in society (Isay, 2009:129-130).

2.1.2.3.3 Private Relationships

Acceptance of homosexuals in Western society is still limited because of religion, norms, and applicable laws. The anti-homosexual community will ban and report homosexual activities such as "gay partnerships, civil unions, and same-sex marriage" in their environment if they feel disturbed. Even though in some Western countries same-sex relationships are legal, some of them are still closed. Gay people in these countries tend to have secret relationships to express their love and sexuality in order to keep getting jobs and social recognition. Therefore, gay people need greater effort and confidence to prove that homosexual love relationships are the same as heterosexual (Isay, 2009:133).

2.2 Research Method

2.2.1 Research Approach

The writer classifies this research as qualitative research. Qualitative research is a process of understanding investigation based on the various methodological traditions that examine social or human issues (Cresswell, 2014:78). Therefore, the writer applies queer approach in literature to examine the gay character in *Cloud 9.* Queer approach is a result of certain theoretical and social variables that affected discussions on lesbian and gay identity issues increasingly (Jagose, 1996:76). To support the analysis of the main topic, the writer borrows Isay and Troiden's homosexuality development theories.

2.2.2 Method of Data Collection

The writer applies library research combined with close reading to collect the data. According to Mary W. George, library research is a technique that entails seeking and identifying sources that offer knowledge or firsthand or expert opinion on a research issue (2008:6). While, close reading is a form of reading technique where the focus of attention shifts from individual words to the whole text, and then even further out to the concerns of the world (Greenham, 2018:7).

The data of this thesis is divided into two kinds, namely primary data, and secondary data. Primary data is collected for the first time by the researcher, while secondary data is the data already collected or produced by others (Douglas in Ajayi, 2017:2). The primary data are obtained from the original drama script *Cloud 9* written by Caryl Churchill in the 1983 version, while the secondary data are obtained from articles, journals, and books that relate to homosexuality studies.