

## CHAPTER II

### THEORY AND METHOD

#### 2.1 Theoretical Framework

##### 2.1.1 Intrinsic Elements

##### 2.1.1.1 Characters and Characterization

Characters in literature are people, animals, or objects in a story (novels, short stories, drama, etc) that have been personified. According to Kenney (1966), a character typically possesses values that are relatable to the audience, enabling the creation of a connection and a sense of lifelikeness. A character must also be relevant to the story (Kenney, 1966). They need to be a component of the story's internal frame and entities that can be related in some ways. Aristotle (335 BCE) classifies characters based on their moral stature and functional necessity. Below are three types of characters according to him.

##### 1. Protagonist

The word protagonist is derived from the Greek words *protos* which means first and *agonistes* which means actor. The protagonist is the central character in the story. The plot's action is primarily driven by them. Their decision and desire move the story forward. In Greek tragedy, they are the character who experience the *anagnorisis* (realization) and *peripeteia* (reversal of fortune).

##### 2. Deuteragonist

The word deuteragonist is derived from the Greek words *deuteros* which means second and *agonistes* which means actor. They are the primary supporting

characters. Some external tension in the story is created by them for the plot to progress. Several of their functions include being the object of comparison in order for the protagonist's traits, flaws, or virtues to be highlighted, providing information or initiating actions that forces the protagonist to make a choice, and/or being the protagonist's rival or confidant.

### 3. Tritagonist

The word tritagonist is derived from the Greek words *tritos* which means third and *agonistes* which means actor. They mostly represent something foreign in the story. This 'third actor' accommodates misunderstandings, complex subplots, and a witness to the interaction between the two previous characters. Their functions include providing important information that triggers *peripeteian* (the reversal of fortune), representing the state, the divine, or the law, and/or providing a different perspective on the struggle between the Protagonist and Deuteragonist.

On the other hand, according to Bluestein (2002), characterization is a strategy applied to enhance our understanding of the characters. By doing characterization, readers may evaluate not only a character's personality but also several other aspects, such as the character's actions, feelings, problems, life, and situations. There are four important methods of characterization, including a description of physical characteristics, action, the character's thoughts or conversation, and symbol or image.

### **2.1.1.2 Settings**

Settings are the location and the time at which the events of the story take place. Some elements compose settings. They include the precise geographical places, the time when certain actions occur, and the emotional, moral, religious, social, and intellectual environment of the characters (Kenney, 1966). Settings in literature can function as metaphors, atmospheres, or dominant elements. Some settings in a story might project the inner state of the characters or serve the purpose of holding greater meanings, while other settings might function to create the atmosphere of the story. Moreover, some stories have settings as their dominant elements. Times or places might be of the highest importance in the story. For example, the historical fiction Charles Dickens's *A Tale of Two Cities*. *Here*, the time setting—the French Revolution—really affects the lives of the characters in the story.

### **2.1.1.3 Conflicts**

According to Stanton (1965), conflict is the core of the plot and provides the elements of suspense and interest in the story. The plot does not exist without conflict. Conflict is the battle between two characters, between a plethora of people, or between the main character and the larger forces, like ideas, natural objects, modes of behavior, public opinion, and so on. He (1965) stated that there are two types of conflict: internal and external conflicts.

## 1. Internal Conflicts

Internal conflict is the struggle within the characters themselves (Stanton, 1965). The conflicts happen in the characters' hearts, minds, and souls. They usually have conflicting beliefs or desires that compel their development in the story. Or else, the character might have a mental condition or illness that affects the story's plot.

## 2. External Conflicts

External conflicts are the opposite of internal conflicts. It is a struggle between a character and an outside force (Stanton, 1965). The conflict might appear as human vs. human, human vs. nature, human vs. society, and so on. External conflicts can range from silent opposition to open physical fights.

### 2.1.2 Extrinsic Elements

#### 2.1.2.1 Adriene Rich's *Compulsory Heterosexuality and Lesbian Existence*

In 1980, Adrienne Rich, an American feminist poet, essayist, and activist, published a seminal essay titled *Compulsory Heterosexuality and Lesbian Existence* on the heels of the Women's Liberation Movement. The emergence of this essay was an eye-opener for many women at that time. Rich's essay is important and insightful to the evolution of a radical feminist approach to human nature, sexual identity, and patriarchy (Ferguson et al., 1981). Through this groundbreaking article, Rich argued that heterosexuality is inherently not an innate preference, but instead a political institution forced upon women (Rich, 1980). The state, religion, and family are among those that uphold

heterosexuality, enforcing propaganda for men to have rights to access women's body, economy, emotions, and sexuality.

Because of compulsory heterosexuality, lesbian existence was being erased, rendered invisible, and labelled as deviant. The patriarchal system deprives lesbian existence by equating it to male homosexuality which once again erases female reality. It is due lesbian women challenging a long-standing norm and refusing to conform to a prescribed way of living (Rich, 1980). The lesbian existence serves as both a direct and an indirect challenge to the traditional male control over access to women. It is a form of opposition toward patriarchy and an act of resistance. Rich (1980) saw this lesbian experience as being an utterly female experience, carrying specific forms of meanings, oppression, and possibilities that it cannot be fully understood unless it is simply grouped together with other sexually stigmatized identities.

The term 'lesbian' has a limiting and clinical association based on its patriarchal definition (Rich, 1980). The erotic bonds are being separated from comradeship and friendship. However, Rich discovered that the erotic in female terms is not solely about the body, but also in the sharing of happiness, whether emotional, physical, and psychic. Therefore, she came up with a new term called 'lesbian continuum' that comprises variations of women-identified experiences. All women can exist in this lesbian continuum and move in and out of this continuum, whether they identified themselves as a lesbian or not. These experiences are as diverse as the relationship between an infant with their mother, a dying old woman who is touched and handled by women, intimate girl

friendships, to the fifteenth century women called the Beguines who shared houses and did not associate themselves with men.

Rich was very critical of her writing. As revealed in her reflection nearly a quarter of a century after the essay was published, Rich (2004) expressed how she felt it was flawed and outdated. However, she still held a sense of optimism that the idea of compulsory heterosexuality was useful and relevant for the recent generation (Rich, 2004). Besides, it was validated by many critics who agree with Rich's approach of seeing heterosexuality from a new perspective. Through this essay, Rich encouraged feminists to examine heterosexuality as a political institution and to acknowledge lesbian existence that was often ignored or invalidated in feminist literature at that time.

#### **2.1.2.2 Compulsory Heterosexuality**

Many people think that heterosexuality is a natural and inevitable preference. They assume that women are innately heterosexual or attracted to the opposite gender (men), while those who diverge from this norm are seen as deviant or morally wrong, for instance, lesbians. Rich argued that compulsory heterosexuality is organized, managed, and propagandized by force, whether it is conducted by family, religion, culture, government, media, etc., upon women (Rich, 1980). It is a way for men to obtain access to women's bodies, emotions, and sexuality (Miriam, 2007). There is no choice available, nor any chance for women to explore their own sexuality. Heterosexuality is a mandate given to women. They are pressured to have attraction to men and punished when they do

not comply with this obligation. The punishment can range from public humiliation to violence.

Rich hinted in her essay that the main factor of women's oppression is compulsory heterosexuality (Rich, 1980, in Thompson, 1981). The way in which the system attempts to convince women regarding male rights of sexual and emotional access generates a false belief that sexual abuse and violence against women by men are inevitable and natural (Rich, 1980). This kind of perspective sees women as inessential as long as men's sexual and emotional needs are satisfied. The rape paradigm cannot be ignored either, where the victims of sexual assault are the ones who get blamed, emerging from behaviours that rationalize and accept female slavery by men. The victims are presumed to have selected their fate or to have embraced it passively; a mindset that derived from that very perverse perspective that women are innately destined to satisfy men's sexual needs.

Rich proposed several indirect strategies as acts of women's resistance to compulsory heterosexuality (Rich, 1980, in Thompson, 1981). The first attempt is to record the presence of lesbian across time and place. Lesbian existence functions as a rejection of a mandatory way of life (Rich, 1980). Male rights of access to women are either directly or indirectly attacked by this. The second strategy is to portray various woman-identified experiences. Compulsory heterosexuality obliged women to focus their energy, emotion, and labor only toward men's interests. By generating companionship and meaningful

relationships between/among women, the heteropatriarchy's restraint can be withstood.

And the last strategy is considering the double life of women who conform to heteronormative norms but at the same time engage in emotional/erotic bonds with other women (Rich, 1980, in Thompson, 1981). This takes place because compulsory heterosexuality demands that women orient their sexuality toward men, so women purposely perform this expectation in public as well as authentically live their lives by sustaining women-identified experiences. Considering this double life is important to reveal the drawbacks of compulsory heterosexuality.

### **2.1.2.3 Women-identified Experiences**

In her essay, Rich (1980) hinted that women-identified experiences are the various forms of bonding between and among women. It is an integral part of a spectrum called lesbian continuum. The lesbian continuum is a spectrum of woman-identified experience that goes beyond sexual/erotic bonds (Rich, 1980). This includes various forms of primary intensity among and between women, like emotional support, mentoring, intellectual bonds, political allies, and also erotic partnership. Lesbian continuum is different from the term lesbian. While lesbian continuum includes all kinds of bonding between/among woman, lesbian is the term for a woman who is romantically or sexually attracted to other women (Cambridge Dictionary, n.d.). Lesbian relationships are small parts of lesbian continuum.

This experience of lesbian continuum can be so fluid that women can be moving in and out of this spectrum, no matter whether the women are lesbian or not (Rich, 1980). The spectrum of women-identified experiences is one of the strategies proposed by Adrienne Rich to resist compulsory heterosexuality. It challenges the notion that women must prioritize men's needs by directing their primary energy toward other women. With this framework, Rich tried to fill the gap that disconnects lesbian and heterosexual-identified feminists (Rich, 2004).

## **2.2 Research Methodology**

### **2.2.1 Type of Research**

This research applied a qualitative research design. Qualitative research is a study that investigates phenomena or real-world issues in-depth by collecting narrative materials (Polit, 2017). Unlike a quantitative research design, it does not use any numerical data points. Therefore, this particular research design will help the writer analyze the phenomena that appear in the research object, especially women-identified experiences and compulsory heterosexuality depicted by the characters in the book.

### **2.2.2 Research Approach**

Based on the research background, the writer decided to employ a feminist approach in conducting this study. The feminist approach is a critical framework that begins with women's experiences to address the silenced and marginalized voices of women in the social world (Harding, 1986; Wilkinson, 1996, in Kiguwa,

2019). The central concern of feminism is to subvert oppressive and patriarchal systems against women (Kiguwa, 2019). The writer specifically uses Adrienne Rich's concept of compulsory heterosexuality and lesbian continuum to examine spectrums of woman-identified experience and how it acts as resistance toward heteropatriarchy.

### **2.2.3 Methods of Data Collection**

In conducting this research, the writer used the library research method to collect the data. According to George (2008), library research involves locating and recognizing sources that give truthful information or expert/personal opinion on a research problem. It is a method of gathering data by understanding and analyzing information from books, papers, journal articles, theories, and other relevant sources related to the discussed matter.

Two types of data sources are applied in this analysis, including primary and secondary data. Primary data is original data gathered by researchers straight from the main source for the research (Bailey, 1994). The primary data of this research is Bushra Rehman's *Rose, in the Mouth of a Lion*. Meanwhile, secondary data, contrary to primary data (Perez-Sindin, 2017), is a type of data that has been gathered in the past for other purposes and has been made available for other researchers to use for their analysis. The secondary data for this research are taken from undergraduate and master's theses, journal articles, websites, and books related to the discussed topic.

#### **2.2.4 Methods of Analyzing Data**

The data of this research is analyzed using qualitative thematic analysis. It is a method that uses systemic data coding procedures to develop themes in order to explore, analyze, and interpret patterns within a qualitative dataset (Braun & Clarke, 2022). The analysis started with repeated close reading of the novel *Roses, in the Mouth of a Lion* in order to familiarize the writer with the text. After that, the writer generated codes from the text related to the manifestation of compulsory heterosexuality and the spectrum of women-identified experiences. The writer then determined how the novel depicts both heteronormative forces and women-centered bonds by organizing these codes into more general themes that align with Adrienne Rich's concepts of compulsory heterosexuality and lesbian continuum. Through a feminist approach, the themes are interpreted to reveal how women-identified experiences act as resistance to compulsory heterosexuality within the novel.

