



Lesbians in Indonesian Novels by Female Authors (Judith Butler's Queer Theory Study)

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Abstract. Lesbian novels have been present in the midst of society as a form of expressing group identity. This research is a type of qualitative research with a descriptive design. The data sources in this study are the novels titled *Club Camilan* by Donna Talitha, Bella Widjaja, Brigitta NS and *20, 30, 40: Club Camilan* by Jaqueline Brahms, Rara Pramesti, Cenila Krena, which of both are written by Indonesian female authors. The aforementioned novels seemed appealing to be studied using Judith Butler's queer theory. The data collection technique of this research is reading and note-taking. According to Butler, there are three performativities: (1) the appearance and physical performativity of lesbian characters which are described in two roles, namely butch and femme, (2) the performativity of conversation where lesbian characters consciously recognize their identity as liking women, lastly (3) the performativity of sexual activity in which it is found that lesbian characters have sex with other lesbian characters who become their partners. This study figured that lesbian identity is not only made by the characters themselves. One of them is the environment that shapes the identity. Thus, the sexual attraction of a lesbian is depicted very clearly in the two novels.

Keywords: Lesbian, Female Author, Queer Theory

1 Introduction

The term queer has come into widespread use in the field of sexuality and gender studies. The term is used to refer to sexuality and gender minority groups that oppose conventional gender identities, both heterosexuality and homosexuality. Queer emerged as a rejection of the exclusivity of diverse sexual identities. These diverse sexual identities include Lesbian, Gay, Bisexual, and Transgender (LGBT), and the binary concept of human sexuality.

Some people in Indonesia still consider discussions about sex and sexuality of minority groups as taboo. Especially discussions about same-sex relationships and transgender practices in Indonesia. This leads to a lack of knowledge and automatically impacts people's acceptance of sexual education, especially about LGBT issues. The lack of adequate information leads to confusing and irresponsible information. This results in information about LGBT people being negatively

stigmatized and discriminated against.

Lesbians are part of the LGBT group that is the target of public unrest. Lesbians are considered abnormal and contagious. This is because lesbians do not exist in social construction in Indonesia. Ideal sexual behavior is in accordance with one's gender identity, for example, men should behave masculine and women should behave feminine. Therefore, transgender, homosexual, and lesbian groups do not act according to the standards that have been constructed in society, so they are often associated with deviant behavior.

A novel is a form of literary work that has the ability to create a complete and complex universe. Novels express things freely and present more things in a more detailed way. Therefore, when society restricts the movement of lesbians, literature becomes an option to show their existence in the public sphere. Through novels, lesbian groups can tell things that cannot be revealed in real life.

In recent times, many lesbian novels have been published in the midst of society. As if ignoring the pressure from society, the authors of these novels are increasingly brave to present stories outside of life that are considered ideal. The story is unique to be read and understood. Of the several lesbian novels that have been published, almost all were published by female authors. Some of these novels are *Kembang Kertas* by Eni Martini [1], *Club Camilan* by Donna Thalitha, Bella Widjaja, Brigitta NS [2], 20, 30, 40 *Club Camilan* by Jaqueline Brams, Rara Pramesti, Cenila Krena [3], and *Dicintai Jo* by Albertine Endah [4].

The four novels are interesting to study using queer theory. Queer theory is appropriate because it focuses on the novels' stories about lesbian groups. According to queer theory, sexual orientation is not natural, so there is no deviant sexual orientation. The concept known as queer theory is rooted in the idea that identity is unstable and does not define who we are. Identity, rather, is a fluid process of being socially and historically shaped and can be challenged. One of the figures who pursued queer theory is Judith Butler. According to Butler, gender and sexuality are mimetic structures or the result of imitation, repetition, and performative processes. Identity is obtained from performative actions that are never stable [5].

Based on the explanation above, the problem that will be discussed in this research is lesbians in Indonesian novels by women, therefore this research is titled "Lesbians in Indonesian Novels by Female Writers (Judith Butler's Queer Theory Study)". Things that can be formulated include performativity (1) lesbian conversations, (2) appearance and physicality, and (3) social activities.

1.1 Lesbian

Faderman [6] presents a definition of lesbian that she believes is closest to reality. The word "lesbian" describes a relationship where the deepest feelings and affection are between women. According to Tate, a "lesbian" is "a woman who is intellectually and sexually attracted to another woman" [7]. Lesbian theory at least pays attention to three main issues of concern, namely (1) identity, (2) sexuality, and (3) community [8]. Lesbian identity can be seen from the issue of sexuality. Sexuality is one of the issues of lesbian identity that is fought for. In sexuality relations, lesbian groups are

grouped into two role groups, namely *butch* and *femme* [9].

Butch is a group of lesbian women who have many masculine characteristics in physical and behavioral aspects as well as their choice of erotic items. In communication with their partners, the butch group is described as active, aggressive, protective and nurturing. Meanwhile, *femmes* are lesbian women who have no signs of physical abnormalities and have a perfect female physical constitution. In relationships with their partners, femmes are passive, waiting, accepting, and resigned [9].

In addition to issues of identity and sexuality, lesbian theory pays attention to the community. Lesbian communities are (1) female romantic friendships, (2) marital resistance, and (3) the lesbian continuum. The lesbian community is a place to identify various experiences of women themselves [8]. In their struggle, lesbians face conflicts from various groups such as family, religion, academics, and the general public. Families view lesbians as taboo and degrading. Religious circles forbid the existence of lesbians, while society considers lesbians to be spreaders of disease [8].

The study of Judith Butler's queer theory has been applied in Wulandari's research with the title "Homosexual Identity in the Novel Tiba Sebelum Berangkat Karya Faisal Oddang". The research resulted in three points, (1) the performativity of appearance and physicality does not have to be shown by a gay person by behaving or dressing feminine, (2) the performativity of gay conversations that consciously acknowledge their identity to others, and (3) the performativity of sexual activity of gay couples in the form of desires that become wishful thinking and are realized in reality.

1.2 Judith Butler's Queer Theory

In the early 1990s, queer theory emerged from a series of publications. The theoretical base of queer theory is the study of literary criticism, feminism, and poststructuralism. In the academic world, queer theory has solid early foundations in the works of Michel Foucault, Eve Kosofsky Sedgwick, and Teresa De Lauratis [10]. On the other hand, Butler's queer theory is influenced by the work of Lacan, Levi-Strauss, and J. L. Austin, who later explained that gender self-evidence is linked to performativity. Butler reports her thinking that self-evidence is both produced and performed. Queer theory challenges and rejects gender identification by arguing that gender (masculine and feminine) and sex (male/female) are social constructions. Thus, gender is a shifting category.

According to Butler [11], gender must not be understood as normal or agent-centered self-evidence that is the origin of all actions, but rather gender is self-evidence created through time and institutionalized from repeated actions. Therefore, Butler comments that gender can change according to social circumstances. If one is born with a certain self-evidence, then for Butler it can change. The change occurs according to the person's performance in doing something that can change their self-evidence to be different.

The concept of queer encompasses intellectual ideas rooted in the belief that self-

evidence is not always indeterminate and does not confirm who we are. Rather, self-evidence is a historically and socially constructed process that is flexible and contested. Not only that, these identities are not necessarily homosexual or lesbian. In fact, queer theory does not intend to explain the self-evidence of homosexuals or heterosexuals in particular, but rather to categorize homosexuals/heterosexuals as a form of knowledge or power that controls will, attitudes, social institutions, and social ties. Therefore, although sexuality is a central focus in queer theory, the concept is more than just research on homosexuals and lesbians, or even sexuality. Therefore, queer theory is more than or less than a theory about homosexuality [10].

Butler's queer theory actually states that queer people are a group created through social construction in which self-evidence, gender, and sex can be changed at will. The statement that one's self-evidence is constantly changing illustrates people's freedom over their bodies, that is, how they can do anything to their bodies and be anyone (whether male or female) even if they want to change it. In this interpretation, Butler's statement about her theory is defined as performativity, which is an action or performance that faces changes in everyone's body that turns it into a copy of the original. As an example, a transgender person can be said to be imitating or imitating a woman or a man. This theory explains things related to language, such as definitions and descriptions of word meanings.

Performativity defined by Butler is the self-evidence of gender, constructed through posture, gesture, speech and desire, which includes performance influenced by each person's territory, which is then embodied in them. This performative act is not alone, because it is influenced by the public that makes the person change in a more appropriate and safe direction. In interpreting one's identity, it can be determined from three things, namely qualitative and physical appearance, the appearance of homosexual conversation, and then the performativity of homosexual sexual activity.

Appearance and physical appearance. This is another way to determine the characteristics of one's identity. The appearance of lesbians usually emphasizes masculinity as well as femininity as a woman. This representation is not entirely justified, because even in society you can find a transgender (sister), who physically looks like a woman, but still likes the opposite sex (heterosexual). The appearance of a lesbian can be recognized by the way she dresses, behaves and shares her sexual orientation with other lesbians.

A lesbian does not have to dress like a man, but she can look like a woman and it does not affect her sexual orientation. A lesbian's appearance does not determine who she is attracted to, it could be that a lesbian looks like a normal woman and is not necessarily masculine in her behavior. In queer theory, the act of being able to see a person collectively is based on the same characteristics because the characteristics are different. However, this is ignored by focusing on a single characteristic [10]. Similarly, a woman's appearance does not mean she has female traits, so she must like women. As a woman, she may consider the same sex due to environmental factors.

Performativity of Lesbian Conversations. The characteristics of someone who is

classified as a lesbian can be perceived through lesbian conversation. A person who claims to be a lesbian recognizes her sexual orientation by noticing changes in the characteristics of the mark. The performativity of sexual speech refers to how a lesbian performs intimate relationships. In addition, she also offers codes that confirm that she is a lesbian to her interlocutors. A woman should have feminine characteristics and be favored by men. However, this perception is contrary to lesbians who tend to be attracted to the same sex. Behavior, knowledge and recognition are examples of dominant gender and sexuality categories that challenge [10].

Sexual Activity Performativity. A lesbian's sexual performance can be seen from her treatment of her lesbian partner. Lesbian sexual activity is not the same as the sexual activity of women and men. The form of lesbian sexuality can be seen from their performativity and meeting lesbian partners in their dreams. The queer deconstruction of sexuality and identity remains open [10]. The sexual fantasies that lesbians imagine when they have sex with other women, they dream of kissing their partners. Lesbians feel comfortable and like it. A lesbian understands that having sex between a woman and a woman is not the same as between a man and a woman. Lesbians understand that sexual intercourse is done with the same body. However, lesbian couples experience pleasure like normal sex because a lesbian is interested in taking advantage of another woman and she does not get the same pleasure from having sex with a man.

1.3 Factors Shaping Lesbianism

Lesbian is a term used to describe the gender identity or gender identities of a person who is romantically, emotionally, or sexually attracted to people of the same sex. It is part of a wide range of gender identities and sexual orientations that exist in the world. No single factor can be defined as a clear cause of lesbianism, as sexual orientation is influenced by many complex factors, including biological, psychological and social factors.

Here are some factors that influence the development of sexual orientation, including lesbianism. First, sexual orientation may have a biological basis, including the effects of hormones on prenatal development and genetic factors. However, the exact role of these factors is still not fully understood and remains controversial. Second, psychological factors, that early experiences and interactions in a person's life may influence their sexual orientation. It is important to note that sexual orientation cannot be caused by traumatic experiences or family relationships. Third, environmental and social factors can also influence the development of a person's sexual orientation. Some research suggests that social norms, family patterns and social experiences can influence how people identify and express their sexual orientation.

2 Methods

This research is qualitative research with a descriptive design. Sugiyono explains

that qualitative research methods are based on the philosophy of researching in scientific conditions with researchers as the main instrument [12]. In addition, data collection and analysis techniques are qualitative because they emphasize more on the meaning of the data. The research was conducted by analyzing the novel to reveal the facts and realities of the lesbian group depicted in the novel [13]. In this research, what is prioritized is the depth of understanding of the interaction between the concepts investigated empirically.

The data of this research can be classified into two, namely primary data and secondary data [14]. Primary data includes language exposure as elements of performativity, namely (1) lesbian conversations, (2) appearance and physique, and (3) social activities. The three corpus of data are integrated into Indonesian novels by female authors. This research uses two novels with the same theme, namely *Club Camilan* by Donna Talitha, Bella Widjaja, Brigitta NS and *20, 30, 40: Club Camilan* by Jaqueline Brahms, Rara Pramesti, Cenila Krena. Meanwhile, secondary data is in the form of publications that have a relationship with the focus of this research. [15-16]

In accordance with the object of research in the form of novels, the data collection technique used in this research is reading and recording techniques. The researcher reads the data source in detail and records the necessary information. In addition, researchers constantly and iteratively evaluate the information obtained through reading. In addition, the researcher also listened, recorded and quoted information contained in the research data source.

The data from this study was analyzed qualitatively. Qualitative data analysis has three streams of activity that take place simultaneously. The three streams are data reduction, data presentation, and conclusion drawing. The data found and presented through these three streams were analyzed interactively using Judith Butler's queer theory. The data analysis technique in this research is a content analysis which is presented descriptively for easier understanding and meaning.

3 Results and Discussion

There are many lesbian communities that exist in various countries around the world. These communities aim to provide support, understanding and friendship for lesbian women. The lesbian community also works to fight for lesbian rights and equality in society. One form of struggle is through literature. The novels *Club Camilan*, hereafter referred to as CC and *20, 30, 40: Club Camilan*, hereinafter referred to as novel 20, 30, 40, is a novel by the lesbian community who are members of a club called SepociKopi. Club SepociKopi exists as a form of lesbian existence and moves through the medium of literary works. This is motivated by the crisis of short stories and lesbian novels in society.

Not many lesbian literary works are able to exist alongside other heterosexual literary works. SepociKopi was established to carry out a revolutionary movement for the revamping of lesbian fiction. Lesbians engaged in press, journalism, cultural and literary actors and observers create an atmosphere of knowledge of the world of writing. The lesbian community understands that literary writing activities start from small pockets to

produce fiction that characterizes them. Therefore, the lesbian community creates windows of opportunity, gains momentum, and pushes the quality of lesbian literature to a better level.

The lesbian community incorporated in SepociKopi (<https://qiarchive.org/id/>) focuses on the advancement of lesbian fiction/literature. In addition, it also supports lesbian writers who are making their mark in a pluralistic society. For the lesbian community, literature is an art that serves as a mirror of affirmation to homosexuals.

3.1 Appearance and Physical Performativity

Identity in lesbian groups is interpreted as a reflection of oneself and other people's perceptions of oneself. Disclosure of self-identity can be seen through the appearance and physique shown by lesbian groups. In sexuality relations, lesbian groups are grouped into two role groups, namely butch and femme [5] (Mertania, 2010). These sexual roles affect the appearance and role of lesbian groups. *Butch* is a group of lesbian women who show many male characteristics while *femme* is a lesbian woman who has a perfect female physical constitution.

In *Club Camilan* by Donna Talitha, Bella Widjaja, Brigitta NS, there are no quotes that show the role of lesbian characters. Whereas in the novel *20, 30, 40: Club Camilan* by Jaqueline Brahms, Rara Pramesti, Cenila Krena, several quotes show the role of lesbian characters. This can be seen in the following quote.

Bisa sih, tapi kan tidak semua cewek tomboi lesbian? [3]

“Maybe can, but aren't all tomboyish girls lesbians?”

Quotes 20, 30, 40: 59 shows that not all tomboys are lesbians. However, some lesbian women have a tomboyish appearance. Lesbian women with a tomboyish appearance are identified as having a butch role, which shows many male characteristics.

In the community, lesbians bring their partners who are both women. This can be seen in the following quote.

Ferro datang tentu tidak sendiri, bersamanya ada perempuan berpenampilan androgini dan tampak serasi sebagai pasangan. [3]

“Of course, Ferro did not come alone, with him there was a woman who looked androgynous and they looked good as a couple.”

The character Ferro, a lesbian, is depicted with her female partner. In the lesbian community, lesbians are no longer ashamed to be close to or in a relationship with the same sex. They also do not need to be afraid of being shunned or singled out. Lesbians can be themselves.

From some of the quotes presented above, it is known that appearance and physical performativity can be an identity for lesbians to be recognized by their group. In lesbian groups, there are two roles that emerge, namely butch and femme. The two roles are actually the same as the literal roles of men and women. Only those who carry out these roles are individuals of the same sex (women).

3.2 Performativity of Lesbian Conversations

Humans are social creatures who need other people in their lives. Lesbians are no exception and need to interact with people who have something in common with

them. Self-interaction as a lesbian can be seen through conversations with fellow lesbians. In the lesbian novels *Club Camilan* by Donna Talitha, Bella Widjaja, Brigitta NS and *20, 30, 40: Club Camilan* by Jaqueline Brahms, Rara Pramesti, Cenila Krena, the main character clearly recognizes her identity as a lesbian. This can be seen in the following excerpt from the novel.

Menjadi seorang lesbian di tengah hiruk pikuk kota Jakarta lebih baik daripada menjadi perempuan cacat atau anak India yang dinikahkan saat belum mampu mengunyah chicken makhani. [2]

“Being a lesbian in the middle of the hustle-bustle of Jakarta is better than being a disabled woman or an Indian child who was married off before being able to chew *makhani* chicken.”

In the quote CC: 16 above shows that according to the characters in the novel, being a lesbian is not a bad thing. Being a lesbian is considered more fortunate than being someone who is deformed or imperfect. Nor being an Indian child who was married off at a very young age. Through this quote, it can also be understood that the character does not cover up her sexual disorder by becoming a lesbian.

In line with quote CC: 16, the following quote also shows the recognition that the character is a lesbian. The character does not reject or deny her sexual disorder. The character with self-awareness recognizes her identity. Accepting that oneself is different from others is a very difficult thing to do. However, the character in CC 27 does not seem afraid to acknowledge her differences.

Saya hanya seorang pecinta perempuan, yang patuh pada suara hati. [2]

“I’m just a lover of women who is obedient to conscience.”

A person with unusual circumstances mostly gets problems in their life. These problems can include societal rejection, bullying, or even violence. Of the majority, there are some people whose lives are actually fine even though they are different. This can be seen in the following quote.

Betul. Kita perempuan-perempuan lesbian yang beruntung. Berapa lesbian yang bermimpi melakukan apa yang kita lakukan sekarang? [2]

“That’s right. We are just lucky lesbian women. How many lesbians dream of doing what we do now?”

The character in CC: 116 does not have many problems even though he has a sexual disorder. He can do what he wants like any other individual. No pressure makes him discriminated. She is free to be herself, which makes the character feel very lucky to be a lesbian.

Lesbian is not an identity that is immediately attached to an individual from birth.

Lesbians emerge when an individual consciously recognizes her different sexuality. Often individuals with these conditions previously did not understand why they became lesbian. This statement is in line with Butler's opinion that gender is not an attribute that a person has, but rather an action or performativity that we do throughout our lives. According to Butler, gender and sexuality are not fixed or true entities, but the result of social and cultural practices that are constantly renewed and reproduced in society. This can be seen in the following quote.

Bisa dibbilang kami contoh keluarga bahagia. Jadi aku tidak pernah bisa menjawab, salah siapa aku jadi lesbian? [2]

“You could say we are an example of a happy family. So I can never answer, whose fault is it that I'm a lesbian?”

In excerpt CC: 139, it appears that family is not the reason she became a lesbian. There is nothing wrong in her family, the character's life is described as happy. Therefore, the character also does not know the reason why she has a sexual disorder. When realizing her sexual condition, the character also has difficulty revealing her true identity. The ideal family situation becomes a barrier to revealing imperfections.

A person with a sexual disorder needs courage and strong determination to admit and open up. The reason that cannot be ignored is that individuals face many discrepancies between their sexual orientation and social expectations. Emotional, psychological and social challenges always arise as a form of rejection. This can be seen in the following quote.

Ini dia saatnya. Ya, Pak. Saya lesbian. [2]

“This is it. Yes, Sir, I'm a lesbian.”

Excerpt CC: 196 shows the character held back her identity for a long time. When there is courage to disclose, there is relief and release of the burden of being different from what they should be.

On the other hand, there are still some lesbians who are not ready to show their sexual disorder to others. This can be seen in the following quote.

Kamu pasti si lesbi yang anaknya Tante Gisella ya? ... Tenang, Aku Chris, si lesbi yang anaknya Tante Erin, hehe... [3]

“You must be the lesbian whose daughter of Aunt Gisella, right? ... Relax, I'm Chris, the lesbian, Aunt Erin's daughter, hehe”

Excerpt 20, 30, 40: 96 shows that the character still hides her identity as a lesbian. Only with people who have the same disorder, the character opens up about her identity. This is caused by many factors, one of which is the environment that has not been able to accept individuals with sexual disorders.

“Jadi kamu...” mata Rumi membelalak, “... lesbian?” [3]

“So...you are...’ Rumi’s eyes popped out, “a lesbian?”

Through Rumi's expression, it can be seen that people will be shocked and disbelieve that the person they know is a lesbian. This expression of disbelief can lead to an attitude of non-acceptance, rejection, or avoidance of lesbians. However, some eventually accept because a person basically has the right to themselves.

The acceptance of a society that is not yet fully open, underlies the lesbian group to form a community. The lesbian community takes the form of women's romantic friendships, marital resistance, and the lesbian continuum. The lesbian community is a place to identify various experiences of women [8]. This can be seen in the following quote.

Ya, benar, welcome to the lesbian club. Sebagian datang bersama pasangannya, sebagian sendirian. [2]

“Yes, that's right, welcome to the lesbian club. Some come with their partners, some alone.”

In excerpt CC: 19, it appears that lesbians have their own community. Being in the community, lesbians can open themselves freely. Lesbians no longer cover up their sexual abnormalities in the midst of the community.

Lesbians also feel understood and understood by people with the same sexual disorder in their community. This can be seen in the following quote.

Lebih enak bersama teman-teman lesbian, karena mereka ngerti dan paham persoalan kita, lanjut Eve lagi. [2]

“It's better to be with lesbian friends, because they know and understand our problems,’ Eve continued.”

The quote above shows that lesbians can be themselves by showing their partner who is a woman. Lesbians support and strengthen each other in various issues. It is not surprising that lesbians feel comfortable in their community.

Furthermore, the lesbian community is a home for its members. This is because many lesbians have not dared to interact with society by their identity. Lesbians choose to close their sexual disorders tightly in order to live in peace. This can be seen in the following quote.

Namun kehidupan kelesbianan masih sangat tertutup. Sepertinya kota-kota besar Jakarta dan Bali tampak lebih ramah untuk para homoseksual. [3]

“But lesbian life is still very exclusive. It seems that the big cities of Jakarta

and Bali seem more friendly to homosexuals.”

Based on quotes 20, 30, 40: 281, it is known that there are still many people who do not want to accept the presence of people with sexual disorders. Even if there is an accepting society, it is still limited to big cities like Jakarta and Bali. In these cities, people tend not to care and do not want to interfere in matters that are not related to them.

3.3 Sexual Activity Performativity

The sexual activities of homosexuals, especially lesbians, are not the same as those of men and women. The form of lesbian sexuality can be observed from their performativity and dreams in dealing with lesbian partners. Although sexual activities are carried out by fellow women, in their roles lesbian groups are grouped into two, namely butch and femme. The performativity of this sexual activity is seen in the novels *Club Camilan* and 20, 30, 40: *Club Camilan*.

In the novel *Club Camilan*, it can be seen that lesbian characters like a soft touch. This is following the nature of a woman who wants to be treated gently. Here is one form of touching done by a lesbian couple.

Entah sengaja atau tidak, kecupan lembut di pipi kanan terpeleset sedikit, sehingga menyentuh ujung bibir saya. [2]

“Whether intentionally or not, the soft kiss on my right cheek slipped slightly, so that it touched the corner of my lips.”

Through the quote CC: 8, it can be seen that a gentle peck on the cheek can cause passion in the sexual activities of lesbian couples. This is certainly different when done by two normal women in general. A gentle peck on the cheek is nothing more than a greeting of intimacy from a female friend.

Apart from liking tenderness, another trait that almost all women have is beauty. Many things become objects of beauty for women, one of which is the female body. This can be seen in the following quote.

Dari belakang, saya tatap tubuh telanjangnya dengan pandangan kagum. Tubuh perempuan memang selalu indah, mahakarya yang sangat sempurna. [2]

“From behind, I stared at her naked body with awe. The female body is always beautiful, a very perfect masterpiece.”

Excerpt CC: 39 shows that a woman's body is a masterpiece from the Creator that is extraordinarily beautiful. Therefore, lesbian women cannot resist that beauty. She wants to enjoy that beauty, touch it, and own it completely.

Lesbian women find it difficult to resist their sexual arousal when they meet

women who are emotionally close to them. Unlike men, lesbian women always prioritize feelings in establishing relationships with fellow lesbians. Not surprisingly, when feelings are close enough, lesbian women also do not hesitate to engage in sexual activity as in the following quote.

Semakin buntu ketika wajah Ai mendekat menyentuhkan bibirnya yang hangat dan bergetar. [2]

“I’m frozen when Ai’s face came closer touching her warm and vibrating lips.”

Furthermore, in understanding sexual interactions, lesbian women have two role labels that are almost found in every couple. Although sometimes some lesbian couples do not want role labels in their relationship. The role labels are butch and femme. The butch group is described as active, aggressive, protective and nurturing. The butch role is seen in the following quote.

Hasratmu pada perempuan masih tinggi, bisa kurasakan itu dari tatapanmu. Ferro menembakku suatu kali. [3]

“Your desire for women is still high, I can feel it from your gaze,’ Ferro attacked me once.”

Quotes 20, 30, 40: 278 depicts Ferro as an active character by saying frankly that her interlocutor is a woman with same-sex attraction. The active lesbian figure is one of the depictions of the butch role. Ferro's character also appears aggressive by saying words that tease her interlocutor.

Similar to the relationship between men and women, lesbian couples also share their feelings with loved ones. Not only through words, but lesbian groups also do erotic things like husband and wife. This can be seen in the following quote.

Belum saja aku menyadari apa yang terjadi dia sudah mendekati bibirku, menciumku teramat lembut. Gengsiku seketika rontok, semua mencair, dan berceceran di lantai. [3]

Ciuman yang cukup lama. Amarahku meleleh, napas Runni yang lembut dan teratur menyedot seluruh energi tubuhku ke dalam bumi. [3]

“I had not just realized what was happening as he was close to my lips, kissed me very gently. My prestige fell instantly, all melted, and scattered on the floor.”

“Long enough kiss. My anger melted, Runni's soft and regular breaths sucked all of my body's energy into the earth.”

Through quotes 20, 30, 40: 287 and 29, it can be seen that lesbian couples also express their sexual desires through touch. Lesbians have the same feelings as humans in general. Wanting to be loved and loving, and having biological needs that are

inherent in every individual.

Being in a gathering of similarly experienced people, individuals can feel more accepted, gain knowledge, and find role models who can strengthen their courage and determination. It is important to remember that every individual is entitled to an authentic identity and life. In the process of acknowledging their sexual identity, individuals build strength and contribute to social change that is more inclusive and empathetic towards sexual diversity.

4 Conclusion

Based on the researchers' analysis of the lesbian novels *Club Camilan* by Donna Talitha, Bella Widjaja, Brigitta NS and *20, 30, 40: Club Camilan* by Jaqueline Brahms, Rara Pramesti, Cenila Krena with Judith Butler's queer theory, it can be seen that lesbian identity is not only made by the characters themselves. One of them is the environment that shapes the identity. The sexual attraction of a lesbian is depicted very clearly in the two novels.

Things that can be concluded include performativity (1) appearance and physicality, (2) lesbian chat, and (3) sexual activity. The appearance and physical performativity of the novel's lesbian characters are depicted in two roles, namely butch and femme. Butch is a group of lesbians with many masculine characteristics, while femme is a lesbian without physical abnormalities and a perfect female physical structure. However, some lesbian characters do not want the two roles.

In the performativity of the conversation, lesbian characters consciously recognize their identity as liking women. This is explicitly shown through dialog between characters in the novel. This identity recognition always appears in every chapter. This shows that lesbian characters are brave enough to reveal their identity to others. The last performativity is sexual activity. In both novels analysis, it was found that lesbian characters have sex with other lesbian characters who are their partners. All of these sexual acts are related to how lesbian characters desire women and express forms of sexual activity.

Based on the discussion that has been presented, this research is still limited to analyzing the novels *Club Camilan* by Donna Talitha, Bella Widjaja, Brigitta NS and *20, 30, 40: Club Camilan*. The analysis was conducted using Judith Butler's queer theory regarding the performativity of appearance and physicality, lesbian conversations, and sexual activities. Therefore, there is a need for further research that is broader and deeper to enrich the knowledge that continues to grow along with the emergence of literary works from minority groups. In addition, to gain an understanding of special communities that are different or unusual in the surrounding environment. Furthermore, the practical implication that can be realized in the future is the creation of a written learning environment that contains values about various theories in accordance with new phenomena that arise.

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