






The Culture Manifestation of Character *Sexual Orientation* in The Novel *Gerhana Kembar* and *Dimsum Terakhir* by Clara Ng (Perspective of Judith Butler's *Queer Theory*)

Muhammad Bahrudin¹  Setya Yuwana Sudikan¹  Suhartono¹ 

¹ Surabaya State University, Surabaya, Indonesia
muhammadbahrudin.22029@mhs.unesa.ac.id

Abstract. This research is motivated by the issue of sexual deviation, which is still considered taboo in Indonesian society. Homosexuals feel guilty and are afraid of the social sanctions they will receive. Clara Ng's works dare to break the taboo stigma in Indonesia on homosexuality as the spotlight for the wider community. Clara openly reveals the problems of self-identity, behavior, and sexual orientation of female characters using a universal perspective. This study uses qualitative descriptive methods and approaches critics' literature feminists with gender analysis as a base to reveal the image of lesbian women in the novel *Gerhana Kembar* and *Dimsum Terakhir* by Clara Ng. There are three things found in the analysis of the Novel *Gerhana Kembar* and *Dimsum Terakhir*; the first is the performance and physical appearance, which includes feminine women with bisexual sexual orientation, masculine women with bisexual orientation, and masculine women with lesbian sexual orientation. The second is the Performativity of sexual activity, which includes the division of roles based on gender in sexual activity. The last is the Performativity of the homosexual discussion, which consists of the openness of sexual orientation and the change in gender identity.

Keywords: Sexual Orientation, Queer Theory, Sexual Identity.

1 Introduction

Clara Ng is one of the authors who dared to break the taboo stigma in Indonesia; her works entitled Lesbianism are now in the spotlight for the wider community. In her novels *Gerhana Kembar* [12] and *Dimsum Terakhir* [11], she openly reveals the problem of Lesbianism. He describes the life of a woman who loves a woman sincerely,

and the two women struggle to keep their love intact without hurting others by trying to hold back their turbulent feelings toward each other. The two novels also clearly describe how the two women have inner turmoil over the emotions that exist within them: pain, feelings of guilt, and a deep longing for being together. The novel Clara Ng's *Gerhana Kembar* presents the figure of Fola, who has an extraordinary struggle for the love he feels for Henrietta, in which he always tries to fight for her right to be with Henrietta. Interestingly, in this novel, Clara Ng presents the character of Fola, who is selfless. She has to live with enduring feelings because she doesn't only think about herself. This novel also shows that a lesbian is not a figure as represented so far. Clara Ng honestly puts and tries to gently describe the struggle of the Lesbian to be accepted in her social environment.

The description presents the two women's more intimate relationship in a frontal manner, but the reader can feel the turmoil of love between the two people of that kind of feeling. Clara Ng also does not directly show who is the "male" figure in this kind of relationship. With a subtle presentation and categorization of indirect figures with an exciting plot, the reader can naturally know the two main characters' personalities. The story's background gives its color in the presentation of this novel, which has different settings but is very closely related. The first is telling the story of Lendy, the granddaughter of Fola (Diana), a novel editor, about her love journey with Philip and her struggle to bring Fola and Henrietta together. The second is about an old manuscript entitled "Gerhana twin love story between Fola and Henrietta." The back-and-forth flow makes this novel even more interesting to analyze, and every story presented makes the reader curious. This novel invites the readers to see the world of lesbians with an open mind.

Suppose Clara Ng's *Gerhana Kembar* is a novel about lesbians without suspicious pretensions. Fola and Henrietta, a pair of Lesbians, are the main characters packaged in the two main plots in this novel, namely in the '60s and 2008. The story begins with Fola and Henrietta meeting. However, Fola and Henrietta are fictional characters in a manuscript entitled "*Gerhana Kembar*," which was read by Lendy in 2008. Little by little, it is revealed that Diana, Lendy's dying grandmother, wrote the "*Gerhana Kembar*" script. The story is based on Diana's experience with Selina, her lesbian partner, when she was young. In her previous novel, *Dimsum Terakhir*, Clara Ng packs a meeting of four twin girls who suddenly have to return to their childhood home because their father has had a stroke. Here, the four main characters face the 'ghosts' of the past and fears of the future. The sick papa, who has been the trigger for the story from the start, finally dies after falling into a coma. *Dimsum Terakhir* uses the big theme of Lesbianism, which incidentally is still sensitive in Indonesia; Clara Ng packs it without prejudice, such as the first kiss scene of a pair of lesbians that Clara can tell very naturally.

Literary works that can be dissected using *queer* theory are always closely related to the ideological mission they contain. It intends to challenge the categories of identity and sexuality to become social constructions created in discourse rather than biological and essential categories. The idea is to make sense of the new meaning of gender, a social product that continues to experience changes and intentions. As a newly developed study, there has not been much research on *homosexuality*, let alone related to literature. Some Indonesian researchers use *queer analysis* to analyze Western literary works. Research that applies *queer theory* to objects of Indonesian literary

works is still relatively rare. So there is a big gap between academic studies that require analysis of *queer theory* and things of literary works with *queer themes* that continue to grow, likewise, in literary media, which is not an essay purely from an author's mind. Literary works are sometimes a reflection of social life in society. In the novel *Gerhana Kembar* and *Dimsum Terakhir* by Clara Ng, which carries the theme of Lesbianism, the fictional story not only presents a series of word that has no meaning but also talks about life, namely human and humanitarian problems in the cultural ecosystem system in certain societies.

The main problem faced by Indonesia in the scope of gender studies is the acceptance of *queer* in society; even the term *queer* itself is still less popular than other terms, namely LGBT (lesbian, gay, bisexual, and transgender). These two things are often identified and misinterpreted between one and the other; even though they go hand in hand, they have different concepts and formulations. The firm grip of heterosexual discourse in Indonesia, supported by cultural and religious factors, is the leading cause of resistance to *queer groups*. Literature is also inseparable from this tendency, which is still practically used as a tool to reinforce heteronormativity discourse in Indonesian society. The novel *Gerhana Kembar* and *Dimsum Terakhir* by Clara Ng is closely related to the problem of homosexual females, better known as Lesbianism. The issue of homosexuality is one of the deviations currently being discussed in the modern era. Still, in the 1970s, several cities in America adopted anti-discrimination laws to protect the rights of homosexuality. Some laws prohibit discriminating against homosexuals in employment, housing, etc. The debate about whether or not homosexuality was moral occurred in the 1980s among Christians who showed a more intolerant attitude than Liberal Christians [Siahaan/2009:48] [24]. Along with its development, at this time, there are even several countries that have legalized same-sex marriage.

However, in Indonesia, this is a taboo subject to talk about, let alone act out in everyday life. This problem is still considered a reality of social deviation in society. Because for Indonesian people, same-sex love violates the rules and religion; even though no law legally regulates homosexuality, there are still social sanctions for those who adhere to homosexuality. Several studies mentioned that homosexuals sometimes feel guilty because of their behavior. They fear social sanctions from other people, such as family, friends, and superiors, with whom they hope to always be in touch. Often, a homosexual appears as a person who likes to gather and is popular but feels rejected inside [Siahaan/2009: 47] [24]. Homosexuality in several countries has the same position as heterosexuality and is considered normal. The questions like "*Why does Homosexuality exist?*" It is no different from "*Why does Heterosexuality exist?*". The thing that distinguishes the two is only the roles involved. Homosexual refers to people who are sexually oriented towards the same sex, while heterosexual towards the other sex. The romance between homosexuals is also raised in the novel *Gerhana Kembar* and *Dimsum Terakhir*. The novel *Gerhana Kembar* was originally a serial story published in Kompas Daily from October 2007 to January 2008 and became a famous serial story then. Also, it received awards several times, such as Swara Saraswati 2012, organized by the Indonesian Women's Coalition.

Meanwhile, the homosexual discourse has the potential to invite debate in Indonesia. Discourse on sexuality is considered taboo and not worth discussing in the public sphere. Norms and general views of Indonesian society give rise to the notion that

homosexuality is unacceptable. By Saskia Wieringa, Nursyahbani Katjasurkana, and Irwan M. Hidayana in *Hegemony of Heteronormativity: Revealing the Muted Sexuality of Women*, it is stated that in heteronormativity, there are only sexual relations between masculine heterosexual men and heterosexual feminine women [25]. Sexual relations are positioned as an act of procreation, which aims to reproduce or produce offspring. Therefore, sexual activity that is not so is considered merely recreational activities, such as homosexuality, sex outside of marriage, and masturbation. A homosexual relationship cannot be reproductively oriented. The absence of legalizing same-sex marriage in Indonesia and the emergence of a social view that homosexuals violate religious norms make them a minority and marginalized.

In fact, according to Hartoyo in *Let Me Choose, homosexuals* often get the wrong values from the media, psychologists, and the police. *Homosexuals* in Indonesia experience discriminatory actions committed by people who are primarily heterocentric. Homosexuals are considered sinners or people with mental disorders. Musdah Mulia [*Journal of Women* 58/2008: 124] [23] revealed that the existence of *homosexuals* is under pressure from the views of society based on religion. The discussion on *homosexuals* was also reviewed by Sarwo Fendi in 2019 in *The Imperfectivity of Gender Identity*, which examines how homosexuals interpret their gender identity using *performativity* homosexual discussion, performance and physical *performance*, and *sexual activity performativity* in Judith Butler's *queer perspective*.

Sexual orientation with biologically the same gender, sexual behavior with the same gender, and sexual identity that refers to the homosexual orientation of the characters are interesting things to discuss in this study using Butler's *queer theory*. According to Butler, there is no gender identity behind gender expression. Gender identity is formed performatively; and repeated until 'original identity' is achieved [Butler in Alimi/2004:53] [2]. Butler stated that the true identity needs to be more coherent and fixed. Identity is derived from *performative* actions, which are constantly changing. It is what Butler called human identity is never stable. The *queer* theory is the view that there is no natural sexual orientation. Thus, there is also no deviant sexual orientation. *Queer* theory is a set of ideas rooted in the notion that gender identity and sexual orientation are not fixed and do not define who we are. Identity is a socially and historically constructed fluid process that can be refuted [Ritzer/2014: 1100] [15]. Based on this explanation, Clara Ng's novel *Gerhana Kembar* and *Dimsum Terakhir* can be examined using queer Butler's theory with the problem of the uncertainty of self-identity of the female characters in the novel as the object of this research.

2 Method

Study This uses method qualitative descriptive research with research procedures that produce data in the form of words or pictures and places more emphasis on the tendency of the author's psychological experience to be expressed in the novel *Gerhana Kembar* and *Dimsum Terakhir* by Clara Ng. This study applies the approach of critics' literature feminist and gender analysis as a base to reveal the image of lesbian women in a society that still is attached in facts social to the novel *Gerhana Kembar* and *Dimsum Terakhir* by Clara Ng. The assumption base study is that the work literature No Once Free from Reality Social includes gender problems that arise in lesbians,

with the uncertainty of self-identity of female characters by interpreting the Performativity of homosexual conversations, the Performativity of appearance and physicality, and the Performativity of sexual activity in the novel *Gerhana Kembar* and *Dimsum Terakhir* by Clara Ng.

Technique analysis of the data in this study: *First*, identifying the researcher's data read and marking the appropriate data with the focus study. *Second*, coding is conducted by selecting the appropriate data and Then giving code on the data. *Third*, the classification of data according to the focus study. *Fourth*, interpretation is made by interpreting data in the form of words, phrases, sentences, dialogues, monologues, and narrative in the novel *Gerhana Kembar* and *Dimsum Terakhir* by Clara Ng; withdrawal conclusion activity concludes some representation figure Women regarding their image as lesbians in society. *Sixth*, an examination was done to inspect the truth from the withdrawal conclusion, obtained based on reading Clara Ng's novel *Gerhana Kembar* and *Dimsum Terakhir*. Check data validation is carried out with technique data triangulation with steps: (1) researcher reads return text literature to find the appropriate data with focus research, (2) researchers identify return focus research, (3) discuss and consult results to lecturer supervisor, and (4) do discussion with friend colleague to obtain input by using support study. This research is motivated by debates about *queer discourse* in Indonesia, discourse on sexuality is still considered taboo and not worthy of discussion in the public sphere. Norms and general views of Indonesian society give rise to the notion that homosexuality is unacceptable. *Homosexuals* in Indonesia experience discriminatory actions committed by people who are primarily heterocentric. Homosexuals are considered sinners or people with mental disorders. Based on this explanation, the researcher is interested in researching Clara Ng's novel *Gerhana Kembar* and *Dimsum Terakhir* using queer Butler's theory with the problem of the uncertainty of self-identity of female characters in the novel as the object of this research.

3 Results and Discussion

Butler defines that the category of women or men arises from a process that produces gender itself, a process that he calls *Performativity*, which is also described as “discursive practices that produce or define what which is mentioned later as marking constitutive power and the production of discourse” [Butler in Ritzer/2014: 828] [15]. The concept of Butler's theory is used to find out the gender identity somebody can be seen in the displayed expression is then realized in actual form. Another meaning is that Butler's performance is an act of behavior, gesture, and desire, forming a genuine identity. Performativity, referred to by Butler, is a gender identity created through roles, gestures, words, and desires, including performance, that is influenced by the environment of each individual, which is then realized in himself [5]. The performance act does not stand alone because it is influenced by the public, which makes an individual change in a more suitable and convenient direction. In interpreting a person's identity, it can be determined from the qualitative and physical performances, the conversational Performativity of a homosexual, then the Performativity of a homosexual's sexual activity.

3.1 Appearance Performativity and Physique

Appearance and physical performance is the second way to discover someone's identity. The appearance of a homosexual usually emphasizes one side of femininity or masculinity that is opposite to the sex. These appearances are not entirely justified because even in society, it can be found that a lesbian looks physically like a man but still likes the opposite sex (heterosexual). The physical appearance of a lesbian can be identified by how she dresses, behaves, and shows her sexual orientation to others kind. A lesbian doesn't need to dress like a man, but they can look like women in general, and that doesn't affect the orientation of the sex. The appearance physique of a lesbian doesn't specify who she's attracted to; a lesbian can look like an ordinary woman and doesn't need to be a *tomboy* in the attitude she shows. In queer theory, viewing someone collectively is based on a common trait because the same characteristics distinguish one from the other but are ignored by the attention focused on a single factor [Ritzer/2014:1100-1101] [15]. As for women's appearance, she does not own a woman's characteristic features; she must be like a man. However, she can be like a fellow type caused by environmental factors.

The novel *Gerhana Kembar* and *Dimsum Terakhir* by Clara Ng is closely related to the theme of female homosexuality, better known as Lesbianism. It also raises the dilemma of lesbians, who are still considered taboo to talk about, let alone act in everyday life, and this problem is still considered a reality of social deviation in society. Because for the community, same-sex love is something that violates the rules and religion. Even though no law legally regulates homosexuality, there are still social sanctions for those who adhere to homosexuality. Several studies mentioned that homosexuals sometimes feel guilty because of their behavior. They fear social sanctions from other people, such as family, friends, and superiors, with whom they hope to always be in touch. Often, a homosexual appears as a person who likes to gather and is popular but feels rejected inside [Siahaan/2009: 47] [24].

The novel *Gerhana Kembar* raises a story about three women of different generations in a family who are wrapped up by their past as a lesbian. The woman who became a lesbian in the story is the oldest generation; even though he already has a husband and children, he keeps loving his girlfriend until the end of his life. Whereas the *Dimsum Terakhir* novel focuses on the theme of a family with four twin daughters, the four main characters come with problems surrounding their respective "female selves." As experienced by one of the twin daughter characters named Rosi, she is a lesbian and has a dilemma facing her father about her sexual identity. The lesbian characters in the novel *Gerhana Kembar* and *Dimsum Terakhir* by Clara Ng realize their orientation is improper. Still, these characters cannot deny their turbulence. To be accepted in society, they still maintain a woman's appearance with her 'femininity,' as in the following quote. "**Hebat, cepat sekali!**" seru Henrietta. **Tatapannya terpaku kepada Fola yang mengenakan gaun selutut itu. Ada sesuatu yang menarik tentang perempuan ini, Henrietta tidak dapat menjabarkan perasaannya.** ("Wonderful, so fast!" Henrietta exclaimed. Her gaze was fixated on Fola, who was wearing a knee-length dress. There was something attractive about this woman. Henrietta couldn't describe her feelings.) In the section, Henrietta shows impressive feelings for Fola because of Fola's demeanor and beauty. Not many girls behave dexterously and gracefully simultaneously; usually, the public considers

Women always slow to act. Henrietta's gaze on Fola was *the index* of Henrietta's interest in Fola when they first met. There was something that made Henrietta interested in Fola, but she didn't know what interested him.

Henrietta's interest in Fola when they first met was a form of love, which began with admiration for Fola's beauty. Henrietta's interest is also reinforced in the following quote. *Beberapa helai rambut Fola tertiuip angin, terlepas dari jepitannya, dan terurai di pipinya. Henrietta menyadari dirinya menatap rambut itu dengan penuh kekaguman. Sedetik kemudian, dia memalingkan wajah untuk menjernihkan pandangannya.* (A few strands of Fola's hair were blown by the wind, released from the clasps, and flowed down her cheeks. Henrietta found herself staring at the hair in admiration. A second later, she turned her head to clear her eyes). Henrietta's gaze at Fola's loose hair is a form of Henrietta's interest in Fola. Whatever happened, Fola had fascinating attention for Henrietta, no matter the trivialities—the moment Henrietta realized she was amazed at Fola, she looked away from her face. Henrietta's attitude of turning her head was an awkward feeling and a way to distract her from Fola because she didn't want Fola to know that she currently looked at her. The quote also explains that if someone is already interested in someone or something, whatever happens, it will be seen as attractive, although it is straightforward.

Henrietta balas menatap Fola, merasakan daya tarik kuat yang menyeretnya ke pusaran utama perempuan itu. Bagaimana menggambarkan kedalaman cara memandang mereka dengan tepat? Ada pengharapan, kehati-hatian, rasa malu-malu, penasaran, takjub, serta kewaspadaan teraduk menjadi satu.

(Henrietta stared back at Fola, feeling a strong pull dragging her into the central vortex of the girl. How to describe the depth of how to look at them exactly? Hope, caution, embarrassment, curiosity, amazement, and vigilance are mixed together.)

Attitude Henrietta, which repaid stare Fola, expressed Henrietta's deepening interest. Henrietta felt herself growing carried away by a charming woman named Fola. There are mixed feelings, such as hope, caution, shyness, curiosity, amazement, and vigilance, which is a form of confusion for Henrietta in deciphering her feelings. Henrietta did not understand what kind of feeling she had conveyed to Fola. The quote also explains that sometimes, interested feelings between someone and others can appear suddenly when they meet for the first time.

Interested feelings that appears in someone can make them friends, best friends or lovers. Somebody's feeling cannot be measured by a size, because it is personal and stored in their hearts. This can also be seen in the character Rosi in Clara Ng's *Dimsum Terakhir*. Rosi has an interest in same sex, and admits that she is a lesbian, as in the following quote. *Perasaan suka terhadap lawan jenis tidak tumbuh dalam dirinya. Hanya perempuan yang ditaksirnya. Perempuan. Cewek. Girls. Ladies. Begitu banyak perempuan berlalualang. Oh ya begitu banyak, beybeh! Dengan hura-hura, clubbing, dan pesta-pesta malam yang tiada habis-habisnya, Rosi berharap menemukan kedamaian dalam dirinya. Peace on earth. Peace in heart. Dan perempuan terakhir adalah Dharma.* (Feelings of liking for the opposite sex do not grow in her. Only women are appraised. Woman. Girl. girls. Ladies. So many women passing by. Oh yes so much, beybeh! With endless rah-rah, clubbing, and night parties, Rosi hopes to find peace within herself. Peace on earth. Peace in heart. And the last woman is Dharma). The quote above shows that Rosi does not like the

opposite sex, she has been in contact with many women. Rosi also has the appearance of a career woman in general, fashionable and elegant. In the end, Rosi chooses Dharma to be her true lover. Dharma, a beautiful woman who has a lot of resemblance to him. Rosi realizes that her sexual orientation is a sensitive issue, society still considers it a taboo to talk about, therefore she still maintains her appearance in such a way as to camouflage herself in society or in her family.

“Saya tidak suka pakai rok!” “Tapi kan rok ini pemberian tante Lusi. Apalagi sekarang mereka sekeluarga mau datang kemari. Pakailah sekali-sekali, Rosi. Jangan bikin malu Mama.” (“I don't like wearing skirts!” “But this skirt was given by Aunt Lusi. Especially now that their family wants to come here. Wear it occasionally, Rosi. Don't embarrass Mama”). Since childhood, Rosi has realized that she is different. She didn't like her other twins, but since childhood, she was not given the opportunity to express herself. Over time, Rosi has grown familiar with looking like a woman in general, even though she initially only intended to make her mom happy. However, Rosi is used to her feminine appearance, and her sexual orientation and turmoil are still masculine. Rosi likes her fellow humans. This fiery turmoil can also be seen in the character Henrietta in the novel *Gerhan Kembar*, as in the following quote. **Rambut dan baju mereka basah kuyup. Fola mengamati Henrietta yang mengibas-ngibaskan tangan ke bajunya, seakan-akan dengan berbuat demikian, dengan ajaib bajunya akan kering seperti sediakala. Pemandangan itu membuat Fola berdiri kaku dengan perasaan bergejolak. Sejak kapan tindakan sederhana yang remeh seperti itu menarik perhatian Fola?** (Their hair and clothes were soaked. Fola watched Henrietta flutter her hands over her clothes as if, by doing so, they would magically dry as before. The sight made Fola stand stiff with turbulent feelings. Since when did such a simple act catch Fola's attention?) Fola's behavior while observing Henrietta's action trying to dry her clothes makes Fola's interest in Henrietta. Fola doesn't understand how such a simple act can attract attention Fola. Fola, which stands rigid with mixed turbulent feelings. Fola could not decipher her feelings; that's just impressive, or there is a feeling. Adore feelings start from interest, which is very strong. The longer you adore someone, the more increase the taste of love.

Henrietta tak berhenti memandangi Fola. Kecantikan Fola tidak seperti perempuan klasik yang mempunyai tulang pipi tinggi maupun leher yang jenjang. Ada bagian wajah Fola yang membundar seperti bulan purnama, tapi kelembutan sudut inilah yang membuat wajahnya menawan dan halus. Matanya yang dipenuhi bulu mata panjang, dua lesung pipit, serta kulit putih empuk menjadi bingkai daya tarik yang sangat perempuan. (Henrietta did not stop looking at Fola. Fola's beauty is not like a classic woman who has high cheekbones and a long neck. There were parts of Fola's face that were rounded like a full moon, but it was the softness of the angles that made her face charming and delicate. Her eyes filled with long eyelashes, two dimples, and soft white skin frame her very feminine attractiveness.) Henrietta's attitude for not stopping looking at Fola was an overflow from Henrietta's affection. Henrietta felt amazed at the beauty of Fola. Fola is so attractive with a charming face, long eyelashes, two dimples, and fair skin. Henrietta felt that Fola had special charms and different from another woman. Awe is the beginning of interest. The first thing looks interesting comes from the physique. Because the eyes' sight can not deceitful. If it is beautiful, it will look beautiful; if it is ugly, it

will look ugly.

Kerutan kecil tampak di ujung mata perempuan itu dan membuat Fola berpikir sudah berapa lama dia merindukan kerutan itu hadir di depannya. Rambutnya tetap seperti dulu, hitam dan panjang. Senyumnya juga tetap seperti dulu, manis madu. (A small frown appeared at the corner of the woman's eyes and made Fola think about how long she had missed having that frown appear in front of her. Her hair remained as before, black and long. Her smile was also the same as before, sweet as honey). The statement above is the longing experienced by Fola and her love for Henrietta. It's been a long time. Fola still admires the hairstyle and Henrietta's smile. The shadows of Henrietta were always in Fola's thoughts, although Fola had married. There is always a longing in every connection of their romance.

Fola tertawa, pipinya memerah. Di bawah langit berwarna kuning berkilau, wajahnya semakin terlihat menawan, apalagi dengan lesung pipit yang menonjol masuk. Henrietta terpaku sejenak melihat pemandangan ini. Seorang perempuan menggendong bayi. Bukan sekadar perempuan, tetapi perempuan yang sangat dicintainya. (Fola laughed, her cheeks blushing. Under the sparkling yellow sky, her face looked even more charming, especially with the dimples that jutted in. Henrietta froze for a moment at this sight. A woman holding a baby. Not just a woman, but a woman who loves him.) Henrietta was admiring Fola's, which is attractive in the late afternoon. Fola still looked beautiful, although she was carrying a baby. And this woman is Henrietta's beloved one. Because when you sincerely love someone, whatever the conditions, it will be seen as beautiful in Henrietta's eyes. The smallest thing done by the people we love will always be attractive.

"Benar sekali." Selina menggenggam tangan Diana. "Khususnya saat aku mengatakan bahwa aku selalu jatuh cinta padamu." Ucapan itu adalah ucapan penyerahan diri yang sangat dalam. Diana menengadahkan susah payah, menatap mata Selina. Perempuan ini mencintainya, hanya dirinya, selama bertahun-tahun sejak dunia lebih muda daripada sekarang. (So true." Selina held Diana's hand. "Especially when I said I'd always been in love with you." It was a very deep expression of surrender. Diana looked up with difficulty, meeting Selina's eyes. This woman had loved her, only herself, for years since the world was younger than it was now.) Selina's words are the expression of Selina's love for Diana. Selina loves her since the beginning until now, until the moment Diana lying in the bed of the hospital, Selina still loves her. Even Diana has disappointing Selina many times, Selina's love is never fade. The true love grows because of sincerity, regardless of rich or poor, ugly or beautiful. The true love not only owned by every spouse man And woman, but partner lesbians can have it too.

3.2 Conversational Performativity Homosexual

The identity of someone categorized as homosexual can be known through homosexual conversation. A person who recognizes himself as homosexual will admit that his sexual orientation indicates experiencing a change in identity. Performativity of sexual talk refers to how a homosexual interact and provide codes that justify that he is a homosexual to others. A woman should have feminine traits and be like men.

However, this conception contrasts the situation of a lesbian because they tend to have same-sex attraction. Behavior, knowledge, and confession are all examples of opposing dominant gender and sexuality categories [Ritzer/2014: 1102] [15]. The lesbian characters in the novel *Gerhana Kembar* and *Dimsum Terakhir* by Clara Ng realize their orientation is improper. Still, these characters cannot deny their turbulence. To be accepted in society, they still maintain a woman's appearance with her 'femininity,' as in the following quote. *Mereka saling memandang, untuk pertama kalinya, di bawah guyuran hujan. Ada sesuatu yang mengguncang hati Fola; mengguncangnya sehingga membuatnya takut. Tapi keadaan itu justru meningkatkan rasa nyaman yang tak terhitung.* (They looked at each other, for the first time, under the pouring rain. Something shook Fola's heart, shook her so that it frightened her. But that situation increases the sense of comfort that is infinite.) The sentence shows that Fola feels weird about her feelings. Fola feels both anxious and comfortable at the same time around Henrietta. Fola feels emotions like this for the first time. People's feelings who are in love are not easy to understand. When they meet with their loved ones, they suddenly feel afraid, but on the other hand, they also feel comfortable. Also felt by lesbians, they feel love when they meet with a suitable partner.

Fola mendongak, menatap mata Henrietta yang berkilau memandangnya. Hanya kepada Fola, tidak ada yang lain. Rasanya sungguh hangat diperlakukan seperti seorang putri. (Fola looked up, meeting Henrietta's glistening eyes looking at him. Only to Fola, nothing else. It feels really warm to be treated like a princess.) Henrietta's consistent staring at Fola reflects an interest in Henrietta. Henrietta liked Fola very much. Through Henrietta's gaze, Fola can feel Henrietta's sincere love. Two individuals who are in love have a strong attraction. Although not expressed in words, the feeling is revealed through her attitude or behavior.

"Aku membayangkan mengecat pelangi," kata Henrietta di telinga Fola. Henrietta mencondongkan dirinya ke arah tubuh Fola. Fola tertegun, ingin berpaling ke belakang, tapi dia malu. Takut wajahnya bertabrakan dengan dagu Henrietta yang pas setinggi hidungnya. Udara yang mengalir dari mulut Henrietta terasa hangat dan nyaman. ("I imagined painting a rainbow," Henrietta said in Fola's ear. Henrietta leaned towards Fola's body. Fola was stunned, wanting to turn around, but she was embarrassed. Afraid that her face would collide with Henrietta's chin, which was snug at the level of her nose. The air flowing from Henrietta's mouth was warm and comforting.) Henrietta's words are the expression of her happiness. When Henrietta painted, she imagined a rainbow. The colorful rainbow shows cheerfulness and joy. Henrietta felt happy surround Fola. The comfortable feeling that Fola experienced was being protected by Henrietta. When together with Henrietta, Fola feels safe and comfortable. We feel happy when we are near our loved ones. It feels like we want to be together and don't want to be apart. We also feel protected when we are with someone we love.

"Aku tak tahu," bisik Fola lirih. "Ini... ini salah. Kau..." Ucapan Fola membungkung dirinya sendiri. Seharusnya dia berlari meninggalkan kelas ini dan segera memutuskan hubungan dengan Henrietta. Seharusnya dia memaki Henrietta, menudingnya memanfaatkan dirinya untuk kepuasan pribadi yang sesat. Seharusnya dia menampar Henrietta, mengatakan apa yang dia lakukan adalah dosa. Tapi Fola tidak melakukan apa-apa. Dia malah menerawang, memandangi

deretan perdu bunga di birai jendela. Kalimat yang akhirnya terlontar keluar dari bibir Fola tadi pun tanpa dibarengi air muka penyesalan atau kesungguhan rasa bersalah. ("I don't know," whispered Fola softly. "This... this is wrong. You...") Fola's words confused himself. He should have run out of this class and cut ties with Henrietta immediately. He should have cursed Henrietta, accused her of using her for perverted personal gratification. He should have slapped Henrietta, saying what she was doing was a sin. But Fola didn't do anything. Instead she was dreamy, staring at the row of flower bushes on the window ledge. The sentence that finally came out of Fola's lips was not accompanied by facial expressions of regret or sincerity of guilt.) Fola felt that Henrietta did wrong. Fola felt that Henrietta took advantage of her. Even though Fola has the same feelings to Henrietta, but what Henrietta did was too fast. Sometimes Lesbian couples also feel that what they are doing is wrong and sinful. Lord create man and woman as a spouse. The aconnection among fellow type sometimes is a friendship.

"Fola, aku tidak ingin menyakitimu. Aku takut merusak dirimu." Pernahkah kau merasa terhubung dengan orang lain sedemikian erat sehingga rasanya kau mempunyai satu jiwa pada tubuh yang berbeda? ("Fola, I don't want to hurt you. I'm afraid to damage you." Have you ever felt connected to another person so closely that it felt like you had one soul in a different body?) Henrietta tried to reject Fola because Henrietta didn't want to hurt her. But Fola felt that Henrietta never hurt her, and Fola accepted Henrietta just the way she was. They both feel connected to each other. Also, lesbian partners consider their partners to be soulmates.

Fola tidak bisa mengalihkan pandangannya dari perempuan itu. Perasaan damai yang menjalari seluruh tubuhnya membuat Fola merasa nyaman. Seakan-akan masalah hidupnya dan panas jalanan tidak mengganggu Fola lagi. (Fola couldn't take his eyes off the girl. The feeling of peace that coursed through her body made Fola feel at ease. It was as if his life problems and the street heat didn't bother Fola anymore.) The attitude of Fola, who kept looking at Henrietta, was Fola's longing. After a long apart, meeting with Henrietta has been waiting for so long, although that is only once. Fola felt peace when nearby with Henrietta. She also felt protected. Fola felt comfortable and free around Henrietta. With Henrietta, Fola felt happy and could forget her life's problems. As Fola is with her beloved one, she feels happy, like life problems can be forgotten. Likewise, lesbian couples also protect each other.

Sejak Henrietta menciumnya di ruang kelas, perempuan itu tak pernah muncul lagi. Fola mengira Henrietta membencinya dan memutuskan tak ingin menemuinya lagi. Tapi mendengar penjelasan panjang lebar tentang pekerjaan Henrietta, mungkin saja mereka berpisah karena keadaan, bukan hal lain. (Since Henrietta kissed her in the classroom, she had never appeared. Fola thought Henrietta hated her and never wanted to see her again. But hearing the lengthy explanation of Henrietta's work, it was possible that they had split up due to circumstances, nothing else.) Fola thought Henrietta hated her, so Fola was afraid to lose her. After Henrietta leave Fola without news, Fola feel guilty because she has rejected Henrietta's treatment, even though Fola had the same feelings as Henrietta.

"Kau tidak sakit, Fola!" dia berkata keras kepada dirinya sendiri. "Kau sehat seratus persen, jiwa raga. Mencintai Henrietta seperti perempuan lain mencintai lelaki kekasihnya. Kau sehat, ingatlah hal itu, jangan abaikan kekuatan cinta

dari Yang Maha Cinta. Cinta adalah anugerah, dia tak mengenal jenis kelamin. Kau sehat, jangan membenci dirimu lagi. Kau normal, dan selamanya normal." (You're not sick, Fola!" she said loudly. "You are one hundred percent healthy, body and soul. Loving Henrietta like any other woman loves her boyfriend. You are healthy; remember that, don't ignore the power of love from the Almighty. Love is a gift, it knows no gender. You're healthy, don't hate yourself anymore. You're normal, and you'll always be normal.") Fola did not want the situation like this. When this goes on, it will drag on in sorrow. Fola wants her heart full of peace, which means she is brave to confess and accept all of the situation that she loves a woman. The fact that Fola have life which different from other women.

Maafkan aku, Henri. Maafkan aku yang telah menyedihkan hatimu. Tidak bisakulukiskan betapa hancur hatiku saat tidak dapat bersamamu. Jika kata maaf ini dapat kau terima, aku berterimakasih dan bersyukur. Kini aku telah bebas. Kita dapat bersama-sama selamanya. Terbanglah kemari, pilotku, jemputlah aku. Kita akan menyulam masa tua, hanya kita berdua. Apakah rencana ini cukup menyenangkan hatimu? (I'm sorry, Henri. I'm sorry that make you sad. I can't describe how broken my heart is when I can't be with you. If you can accept this apology, I thank you and be grateful. Now I'm free. We can be together forever. Fly here, my pilot, pick me up. We will embroider old age, just the two of us. Is this plan enough to please you?) Henrietta went to Europe leaving Fola for many years. Suddenly a letter arrived at Fola's house. Fola was surprised to receive it, a letter from Henrietta. But Fola did not directly replied the letter because Fola has to look after her husband which currently sick. Fola replied the letter ten months later. Fola's words written in her letter were her regret in the past because Fola cannot fulfil Henrietta's wish to go with her. Fola felt guilty to Henrietta. Fola wanted Henrietta forgive her. At this time, Fola has finished her job as a wife because her husband has died, while his son has to go to school in other city. Fola wanted to chase her happiness together with Henrietta again.

Fola menyandarkan kepalanya ke bahu Henrietta. Hatinya ringan, seperti terisi Helium. Di sebelahnya, Henrietta menggumamkan lagu pendek, sambil sesekali menggenggam sapu tangannya yang tampak kusut. Fola tersenyum, mengulurkan tangan dan meremas tangan Henrietta. Dalam kebahagiaannya, air mata Fola menetes turun. (Fola leaned his head against Henrietta's shoulder. Her heart was light, as if filled with Helium. Beside her, Henrietta was muttering a ditty, occasionally clutching her crumpled-looking handkerchief. Fola smiled, reached out and squeezed Henrietta's hand. In her happiness, Fola's tears dripped down.) After Henrietta received a letter from Fola, then Henrietta went back to Indonesia. Henrietta wanted to see Fola. After Henrietta meet Fola, Fola asked Henrietta to go to Bandung, to the Bosscha Observatory. Fola wanted to see the star together with Henrietta. Because observatory that already closed, then Fola and Henrietta seek the star from the hilly road. They chated while enjoyed view from the top of the hill. Fola who leaned her head on Henrietta's shoulder was the sense of security when she was near Henrietta. Henrietta is the foundation of her life and happiness. Without Henrietta in his side, Fola felt his life is empty. Fola reached out and squeezed Henrietta's hand is Fola's affection for Henrietta. Fola did not want to lose Henrietta. Fola hopes to unite with Henrietta like their hands connected each other.

Lalu Henrietta teringat akan Fola lagi, berlutut di depannya, menyentuh jari-

jarinya, berbisik bahwa sudah saatnya bagi mereka untuk mendapatkan kebahagiaan. (Then Henrietta thought of Fola again, kneeling in front of her, touching her fingers, whispering that it was time for them to find happiness.) After meeting Fola in Indonesia, Henrietta returned to Europe. Fola promised to go with Henrietta to Europe a week after Henrietta's return. Henrietta has been waiting for Fola at the airport. But when the aircraft finally came, suddenly, Fola was invisible. Henrietta always thinks about Fola because Henrietta loves her very much. Henrietta has long looked forward to moments with Fola and felt happy with someone she loves.

3.3 Sexual Activity Performativity

The sexual activity performance of a lesbian/gay person can be seen from how they treat their lesbian/gay partner. The sexual activity of a lesbian/gay is not the same as the sexual activity of men and women. The form of sexuality of a lesbian/gay can be seen from their Performativity and dreams dealing with their lesbian/gay partner. Queer marginalization deconstructs sexuality and identity permanently exposed [Ritzer/2014:1104] [15]. Lesbian/gay sexual fantasies always imagine that when they have sex, they dream of kissing their partner, and they will like and feel comfortable. A lesbian/gay realizes that having sex is not the same as having sex between men and women. A lesbian/gay discovers he is having sexual intercourse with the same body. Still, a lesbian/gay partner feels the same pleasure as normal sex because a lesbian/gay is attracted to others and does not get the same satisfaction when they have sex with the opposite sex. The lesbian characters in the novel *Gerhana Kembar* and *Dimsum Terakhir* by Clara Ng also have a way of expressing their feelings to their partners, as shown in the following quote. *Tiba-tiba, sesendok es krim berada di depan wajah Fola. Gadis itu tersentak kebelakang. Pipinya merona merah. Raguragu, dia memajukan diri, dan membiarkan Henrietta menyendokkan es krim untknya.* (Suddenly, a spoonful of ice cream was in front of Fola's face. The girl jerked back. Her cheeks blush. Hesitating, she leaned forward, and let Henrietta scoop him some ice cream). Henrietta asked Fola to go shopping at Pasar Baru to buy a gift for Henrietta's aunt. After shopping, Henrietta asked Fola to eat ice cream in Ragusa. They looked for seats near the front door—the attitude of Henrietta feeding Fola a spoonful of ice cream is Henrietta's interest in Fola. Henrietta wanted Fola to taste her ice cream because she had never tried that flavor. Fola's blushing cheeks were Fola's bashfulness. Fola blushed at Henrietta because she fed Fola a spoonful of ice cream. Fola also felt pleased with Henrietta's treatment because it made Fola feel adored.

"Semanis dirimu." Fola tersipu. "Kau hanya menggodaku." Henrietta tersenyum, mengulurkan tangan, dan menepuk punggung tangan Fola. "Menggoda?" katanya. "Tadi itu kejujuran." ("As cute as you are." Fola blushed. "You're just teasing me." Henrietta smiled, reached out, and patted the back of Fola's hand. "Teasing you?" she said. "That was honesty.") After Henrietta fed Fola a spoonful of ice cream, Fola seemed shy and was not brave enough to lift her face. Henrietta and Fola both equally shut up. Then Henrietta broke the silence with words that praised Fola. Henrietta's words were an expression that Henrietta liked Fola. Since the first time they met, Henrietta had enjoyed Fola. Henrietta felt that Fola was different

from other women. Henrietta's attitude of patting Fola's back was proof of what Henrietta said. Henrietta's praise of Fola is sincere from the bottom of her heart. Henrietta did not mean to seduce or tease Fola. **"Kau manis kalau sedang digoda seperti itu." *Sebentuk senyum menyeringai di wajah Henrietta. Entah mengapa, Fola tersipu. Pipinya bersemu merah.*** ("You're cute when you're teased like that." A smirk crossed Henrietta's face. For some reason, Fola is bashful. Her cheeks blushed). Henrietta planned to invite Fola to the painting classroom where she teaches. Fola then agreed on the activities they would do on Saturday afternoons. Fola didn't know how to paint. Henrietta then offered herself to teach Fola. Henrietta likes teasing Fola because she seems embarrassed and looks cuter. Fola's blushing cheeks were her embarrassment at hearing Henrietta's words. Fola felt Henrietta teasing her because she said Fola was sweet. Previously, nobody said Fola was sweet. Henrietta's praise and attention can make somebody have a wrong interpretation. In expressing something, we have to see the situation and condition. Also, when we obtain attention from someone, we do not immediately take it for granted. There is another possible meaning hidden behind the literal sense.

Lalu, tiba-tiba, Henrietta mengulurkan tangan ke depan, melingkarkan tangannya tepat pada bahu Fola, memeluknya erat, dan mencium rambut Fola tepat di ubun-ubun. Ini lebih berupa gerakan spontan daripada ciuman lembut penuh kasih sayang. (Then, Henrietta suddenly reached forward, wrapped her arms around Fola's shoulders, hugged her tightly, and kissed Fola's hair right on the top of her head. This is more of a spontaneous gesture than a gentle, affectionate kiss). While they are painting, the atmosphere between Fola and Henrietta suddenly turns into serenity. Henrietta always praises Fola's sweet face. Fola feels Henrietta always tease her. The gesture of Henrietta embracing and kissing Fola's hair was Henrietta's affection. At that time, Henrietta started to like Fola. Fola's gentle manner and lovely face impressed Henrietta and turned into interested feelings. Love for someone is expressed through words, attitude, and attention to someone whose love means everything.

Fola menggeliat keras berusaha menjauh, tapi Henrietta tidak ingin berhenti. Malah bibir Henrietta terus bertubi-tubi menjelajahi telinga, tulang pipi, dan akhirnya menjadi sangat dekat dengan sudut bibir Fola. Ketika Fola nyaris berteriak untuk mengakhiri serbuan ini, gerakan Henrietta melambat. Dengan lembut Henrietta mengusapkan bibirnya pada ujung bibir Fola, menciumnya dengan ringan dan santai. (Fola writhed trying to get away, but Henrietta didn't want to stop. Instead, Henrietta's lips continued to continuously explore the ears, cheekbones, and finally became very close to the corners of Fola's lips. When Fola was about to scream to end this rush, Henrietta's movement slowed down. Henrietta gently brushed her lips against the corner of Fola's, kissing him lightly and casually). Henrietta tried hugging and kissing Fola. Henrietta thought that Fola also had the same feelings to her. Fola felt surprised by Henrietta's treatment. Then Fola tried refused Henrietta. Henrietta's attitude to kiss Fola is Henrietta's way to prove love for Fola. Henrietta so love Fola. Henrietta want to prove her feeling and willing to accept Henrietta. Affection for somebody needs to express, so that person we love knows how we feel. But not by force, if we can express our affection sincerely, for a long time the people we love will understand our feelings. ***Kalau saja Henrietta menciumnya lagi seperti dulu, Fola tidak mungkin lebih terkejut lagi.*** (If only Henrietta kissed her again like used to, Fola couldn't be more shocked). After an inci-

dent Henrietta first kissed Fola, Henrietta then left her without a word. A long time passed, Fola accidentally ran into Henrietta in road. Fola then invite Henrietta to her house. Fola's has different feelings since Henrietta gives Fola affection at the first time. In the past, Fola felt shocked by Henrietta's treatment, but now Fola will not reject If Henrietta kiss her again. After Henrietta left Fola, Fola missed Henrietta. Our affection to someone will be felt deeper after we lose someone we care about. Unconsciously, we feel missing them.

Henrietta mengusapkan bibirnya dengan lembut ke bibir Fola. Sama seperti dulu, hanya saja kali ini Fola sungguh mendamba. Ia mendekatkan dirinya pada Henrietta. Tubuh itu terasa mungil dan kecil, berbeda ketika dia bersentuhan dengan lelaki. Henrietta memeluknya erat-erat seakan Fola barang yang sangat berharga. (Henrietta brushed her lips gently against Fola's. It was the same as it used to be, but Fola wanted it this time. She drew herself closer to Henrietta. Her body felt petite and small, different when she touched a man. Henrietta hugged her tightly as if Fola was a very precious item). After being apart for so long, Fola and Henrietta missed each other. Fola thought Henrietta hated her and did not want to meet her again because she rejected Henrietta. They separated each other because of circumstances. Henrietta got a new job as a flight attendant and must be on duty. The treatment of Henrietta, who kissed and hugged Fola, proves her love. It's been a long time since Henrietta left Fola. Henrietta misses her so much. And this time, Fola accepted Henrietta with her heart. Fola and Henrietta have the same feeling. The feeling of longing doesn't always meet with our loved ones, regardless of their sexual orientation.

Henrietta merenggangkan pelukan dan mencium mata Fola. Dia membelai pipi perempuan itu, menghapus air mata yang meleleh turun. (Henrietta stretched her arms and kissed Fola's eyes. She stroked her cheeks, wiping the tears that melted down). Henrietta feels happy when She meets Fola. Henrietta doesn't want to hurt Fola again like she used to do. Although this moment, Fola has accepted Henrietta wholeheartedly, and Henrietta promises himself that she will not hurt anyone. The kissing and caressing gestures of Henrietta are her affection for Fola. Henrietta didn't want to hurt Fola because Henrietta didn't want Fola to be sad. Henrietta wants Fola to feel happy in her life. If we love someone, we surely don't want our loved ones to feel unhappy. We want someone we love to feel confident when they are near us and willing to sacrifice everything. ***"Aku tidak menggodamu." Henrietta memeluk Fola erat-erat, mencium ubun- ubun rambut Fola. "Aku bersungguh-sungguh."*** (I'm not teasing you." Henrietta hugged Fola tightly, kissing the top of Fola's hair. "I mean it."). After a long time apart, Henrietta reunited with Fola. Fola is married, and she is pregnant now. Fola was shy about her condition, but Henrietta still didn't care. Whatever Fola's condition, Henrietta still loves Fola. Henrietta's gesture of hugging and kissing Fola expresses Henrietta's affection. Henrietta meant what she said. Even though Fola looks fat because she is pregnant, in Henrietta's eyes, Fola still looks attractive.

Henrietta menoleh ke arah Fola, membiarkan lengan mereka beradu. Fola mencari tangan Henrietta yang tidak menggendong Eliza. Jemari mereka saling terkait. Mereka berpegangan tangan. (Henrietta turned to Fola, letting their arms touch. Fola looked for Henrietta's hand that wasn't holding Eliza. Their fingers are intertwined. They hold hands). Henrietta visited Fola after She gave birth. Henrietta

wants to see Fola's condition and say goodbye because Henrietta will go to work in Europe. If Fola would, Henrietta wants to invite Fola to follow her. When Fola and Henrietta hold hands each other, that is their strong love. Fola and Henrietta didn't want to be separated. *Henrietta memberikan ciuman ringan di pipi Fola. "Kalau begitu, kita harus merayakannya."* (Henrietta placed a light kiss on Fola's cheek. "Then we should celebrate"). When Henrietta returns to Indonesia, Fola's husband dies, while her daughter goes out of the city to school. Fola lived alone. Fola thought about following Henrietta to Paris, looking for her old happiness that was delayed. The kiss given by Henrietta was her affection for Fola. Fola is the only person who exists in her heart. Henrietta would be so happy if Fola wanted to follow him to Paris. Henrietta has been waiting for a long moment to be together with Fola. The attention we give to loved ones will be more meaningful than just mere words of love, and the dream to be with loved ones is everyone's desire, even though sometimes there are many obstacles.

*"Oh, Henri!" seru Fola terharu, tersadar dari keterkejutannya. Dia menurunk-
andirinya, menarik kedua tangannya dari genggamannya Henrietta. Dengan sepenuh
jiwa, dia memeluk kekasihnya. "Tidak usah, tidak usah berlutut. Aku tidak kebera-
tan sama sekali."* ("Oh, Henri!" Fola exclaimed in tears, waking up from her shock. She lowered herself, pulling her hands from Henrietta's grip. With all his soul, she hugged her beloved. "No, no need to kneel. I don't mind at all."). Henrietta knelt down to Fola to accept her. Fola feels very happy. Henrietta wants to live with her. That's a matter when she did along gaze toward Fola. Fola's attitude when hugging Henrietta is a love language. The only name in Fola's heart is Henrietta. Fola would be happy if Henrietta came to Fola's life. Fola will always accept Henrietta anytime she wants it. Living together with your beloved is a dream for everyone.

4 Conclusion

Homosexual identity in the novel *Gerhana Kembar* and *Dimsum Terakhir* by Clara Ng is due to each character's psychological and environmental influences. The character's sexual attraction in the novel is clearly described as a lesbian. This identity is not purely made by the characters but also by how the environment shapes this homosexual identity. In interpreting homosexual identity in the novel *Gerhana Kembar* and *Dimsum Terakhir*, it can be determined by analyzing performance and physical performance, homosexual conversation, and sexual activity described in the book. The following conclusions can be drawn. First, the performance and physical performance of the lesbian characters in the novel *Gerhana Kembar* and *Dimsum Terakhir* explain that lesbian characters do not have specific criteria for appearance. The characters still have a reasonably feminine appearance, like the appearance of women in general; it's just that they have different sexual orientations. *The second* is the Performativity of the discussion of lesbian characters in which they are aware of and acknowledge their identity as those who like women. This awareness is explained by how they are interested in the same gender. The characters in the novel *Gerhana Kembar* and *Dimsum Terakhir* can also express their attraction to the same sex through their speech or gestures. Thirdly, the sexual activity of homosexual characters in the novel *Gerhana Kembar* and *Dimsum Terakhir* explains how every Lesbian

character has physical touch and romantic relationships with other lesbian characters. All of these sexual activities involve how the desire of lesbian characters to have a longing for women and to express this desire becomes a sexual activity. Homosexual identity in the characters in the novel *Gerhana Kembar* and *Dimsum Terakhir* is caused by the influence of their social environment. Like the character Fola, who is influenced by Henrietta, which makes her a lesbian. Rosi and Dharma become a lesbian couple because they are used to being together and have the same trauma.

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