



Boy's Love Novels in Comparison: From Narrative Point of Views to Coming out Issues

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Abstract. This research probes into the realm of boys' love (BL) literature, Call Me by Your Name by André Aciman; Red, White & Royal Blue by Casey McQuiston; Aristotle and Dante Discover the Secrets of the Universe by Benjamin Alire Sáenz; Boyfriend Material by Alexis Hall; and Simon vs. the Homo Sapiens Agenda by Becky Albertalli, which are believed to be boy's love genre that has garnered global appeal and cultural relevance. The research focuses on comparing the novels by analyzing their narrative points of view and the depiction of the coming out stage, crucial elements in many LGBTQ+ narratives. The narrative point of view in BL novels significantly shapes reader engagement and emotional connection with the characters. This study investigates the use of first-person and third-person omniscient perspectives, highlighting how each style influences the portrayal of the protagonists' inner worlds and broader societal contexts. The coming out stage, representing a moment of self-acceptance and confrontation with societal norms, is another focal point. This research analyses varied depictions of coming out in BL novels, from gradual, introspective processes to dramatic, public declarations. By comparing these portrayals, the study highlights the diverse experiences of LGBTQ+ individuals and the ways BL novels address the complexities of queer identities. Through a comparative analysis, this study aims to uncover the strengths and limitations of BL romance novels in representing the intricacies of male-male relationships and the journey toward self-discovery. The findings contribute to the broader discourse on LGBTQ+ issues and the representation of queer identities in literature, emphasizing the genre's role in challenging heteronormative narratives and fostering greater understanding and acceptance.

Keywords: Boys' Love Novels, Narrative Point of View, Coming Out Stage, Self-Discovery, Comparative Analysis.

1 Introduction

Romance refers to "a fictitious narrative in prose or verse; the interest of which turns upon marvellous and uncommon incidents" [1]. This genre stood in stark contrast to the novel's core heritage of portraying reality accurately. These writings generally, but not always, take the form of a historical book [1]; [3]; [4]. The book's core focus is the romance between two characters, but other areas of young adult/teen life are also

tackled, including coming-of-age themes and relationship dynamics. As readers invest in the characters' emotional experiences, they feel empathy and connection that is unique to the romance genre. This emotional involvement keeps readers interested and involved in the outcomes of the relationships, making romance books attractive page-turners [1]; [3]; [4]; [5].

Subsequent paragraphs, however, are indented. According to the ideas presented above, the boy's love works in this article can also be classified as boys' love (BL) romance. To make it more intelligible, these works should be acknowledged here as BL novels, which originated in Japan and have achieved appeal worldwide [2]; [5]. These novels explore romantic and emotional bonds between male characters, challenging heteronormative narratives and fostering understanding and acceptance [2]; [3]; [5]. They offer nuanced depictions of love, identity, and societal expectations. BL novels offer a unique exploration of queer relationships, challenging traditional heteronormative narratives. They explore themes of love and acceptance, regardless of sexual orientation or gender identity, fostering understanding of diverse human relationships and transformational moments of self-acceptance [2]; [3]; [4]; [5].

It focuses on the romantic and emotional connections between male characters to dive into themes of love, desire, and personal growth within same-sex relationships [3]; [5]; [7]. In many BL novels, character development and emotional relationships are prioritized over physical encounters. The stories explore the depths of love and desire, often emphasizing relationships' sentimental and romantic aspects [5]; [6]; [7]. The portrayal of sex can range from subtle intimacy to more explicit depictions, depending on the narrative style and historical context of the novel's creation. Novels that emphasize character development, love storylines, and emotional connections may explore themes of love, desire, and personal growth more deeply [5]; [7].

This present article aims to probe into the intricate world of BL novels, examining them from multiple perspectives to uncover the underlying issues and themes that define the genre. Specifically, the focus will be on comparing these novels in terms of their narrative point of view and the depiction of the coming out stage, a critical aspect in many LGBTQ+ narratives. By doing so, the strengths and limitations of BL novels in addressing the complexities of queer identities and relationships could be highlighted and distinguished.

1.1 Narrative Point of View in BL Novels

The narrative point of view is one of the essential elements that molds the reader's experience of any literary work. The narrative point of views used in BL novels greatly influence the plot and the reader's ability to empathize with the characters [8]; [9]; [10]. These books frequently use a variety of narrative devices, such as first-person narratives that provide close-knit insights into the characters' thoughts and feelings and third-person omniscient narrations that present a more comprehensive picture of the plot and its setting.

BL novels benefit greatly from the first-person narrative since it permits a thorough examination of the protagonist's inner life. By forging a deep emotional connection between the reader and the character, this viewpoint can increase the intensity and

relatability of the experiences of love, hardship, and self-discovery [11]; [12]. Readers can relate to the protagonist's bewilderment, anxiety, and ultimate acceptance of their sexual identity, for example, while reading works in which the first-person point of view is employed [1]; [3]; [7].

However, the third-person omniscient viewpoint offers a more detached viewpoint that is useful for examining how society and culture have shaped the lives of the protagonists [1]; [2]; [4]. This narrative technique can provide a deeper understanding of the environment in which the story is situated by providing insights into the motives and thinking of several individuals [1]; [3]; [5]. It makes it possible to present several points of view in a balanced manner, which may be especially helpful in emphasizing the challenges and external forces that the characters must deal with.

1.2 Narrative Point of View in BL Novels

A major plot point in a lot of BL books is the coming out period [11]; [12]; [13]; [15]. It is frequently the story's climax and signifies a pivotal stage in the characters' growth and acceptance of themselves [7]; [8]; [13]. At this point, the protagonist faces expectations and conventions from society in addition to accepting their sexual identity. BL novels usually depict coming out in a variety of ways [11]; [12]; [13]; [14]; [15], reflecting the great range of experiences that members of the LGBTQ+ community have had.

In several books, coming out is portrayed as a lengthy, contemplative process in which the protagonist gradually reconciles with their identity via introspection and close connections [16]; [17]; [18]; [19]. Some portray it as a bold and visible statement that emphasizes the bravery and tenacity needed to confront social stereotypes [17]; [19]. Whatever the method, a lot of compassion and emotional nuance are usually incorporated into the portrayal of the coming out stage, highlighting its importance in the character's path to self-acceptance and self-discovery [20]; [21]; [22].

It is crucial to look at how various authors handle the coming out phase and how it affects the story as a whole when comparing BL novels. It can be taken into consideration how BL novels contribute to the larger conversation about LGBTQ+ issues and the representation of queer identities in literature by separating these representations [18]; [21]; [22].

2 Methods

Five BL romance novels are examined in this comparative literature study: *Call Me by Your Name* by André Aciman [30]; *Red, White & Royal Blue* by Casey McQuiston [33]; *Aristotle and Dante Discover the Secrets of the Universe* by Benjamin Alire Sáenz [34]; *Boyfriend Material* by Alexis Hall [34]; and *Simon vs. the Homo Sapiens Agenda* by Becky Albertalli [31]. Popularity, critical acclaim, portrayal of LGBTQ+ relationships, and variety in narrative approaches were taken into consideration while choosing the works. The coming out stage, acceptance, love, and identity were among the main themes that were found and contrasted using a thematic analysis [22]; [23].

Examining the narrative structures, we concentrated on character arcs, story development, and narrative point of view [1]; [3]; [6]; [24].

A thorough reading of the text was done in order to examine language, symbolism, and stylistic components. Themes, narrative tenor, character development, and cultural settings were methodically compared using comparative charts and thematic coding [14]; [17]; [23]. To further the investigation, appropriate literary theories were utilized, including queer theory and narrative theory [14]; [25]. The books' texts served as the primary source of data, and academic papers, book reviews, and literary criticism served as secondary sources to support the study and offer other viewpoints.

3 Results and Discussion

3.1 Narrative Point of View in BL Novels

These five BL novels have a variety of narrative point of view, from third-person restricted viewpoints that spell a balance between personal experiences and larger settings to first-person perspectives that provide profound emotional insights and intimate relationships. By offering many perspectives from which readers may interact with the characters' journey and the themes of love, identity, and acceptance, these diverse narrative strategies improve the narration [23]; [25]; [27]. André Aciman's *Call Me By Your Name* [30] is narrated in the first person retrospective. The novel's narrator, Elio Perlman, discusses his summer affair with Oliver from a futuristic perspective. This retroactive narrative allows for deep analysis and emotional reflection by providing a close-up look at Elio's thoughts and feelings as he navigates passion, heartbreak, and desire [18]; [24]; [25]. The narrator's reflective tone adds layers of meaning and nostalgia to the story. It differs significantly from Casey McQuiston's *Red, White, and Royal Blue* [33]. These distinctions emphasize Elio's introspective and private journey vs Alex's open and publicly significant experience, which represent various aspects of being homosexual in different circumstances.

The novel is narrated by using third-person limited. The story is primarily told from the perspectives of Alex Claremont-Diaz, the First Son of the United States, and Prince Henry of Wales. The third-person limited point of view allows readers to closely follow Alex and Henry's (*characters*) experiences and emotions while maintaining a broader view of the political and social contexts [23]; [26]; [27]. This perspective balances the personal and public aspects of their relationship, highlighting the challenges of their forbidden romance [20]; [24]; [25]; [26]. This narration style will not be the same for Alexis Hall's *Boyfriend Material* [32]. Because it is told from the first-person point of view, the novel's love relationships and male-to-male relationships are described in a more intimate and enigmatic manner. The book is narrated by Luc O'Donnell, who offers a candid and frequently funny look into his life and ideas. Because Luc is writing from the first person, the reader may relate to him or her right away and find his or her experiences, anxieties, and progress to be more interesting. The story is made more endearing and realistic by his clever and funny storytelling style.

It is comparable to Benjamin Alire Sáenz's *Aristotle and Dante Discover the Secrets of the Universe* [34] in most respects. The novel's overall concerns are refined by the self-experiencing of the first love dispute. The work, which is recounted from Aristotle "Ari" Mendoza's point of view and is narrated from the first person, provides a highly intimate and introspective look into his path of self-discovery and his connection with Dante Quintana. The first-person account effectively conveys Ari's inner conflicts, sentiments, and developing self-awareness as well as his affections for Dante. This viewpoint makes it possible to explore ideas like love, friendship, and identity in great detail [14]; [17]; [18]. It is acknowledged that the narrative point of view in romantic literature reflects the narrator's innermost conflicts over ideas, emotions, and feelings around the issues they face [15]; [17]; [19].

Simon vs. the Homo Sapiens Agenda [31] comprises similar idea with that of *Aristotle and Dante Discover the Secrets of the Universe* [34]. The novel is told from Simon Spier's point of view, giving readers a close-up look at his life as he manages friendships, high school, and his covert internet romance with "Blue." Simon's journey of coming out and finding acceptance is made both intriguing and relevant by the first-person point of view, which lets readers experience his thoughts, concerns, and joys directly. In order to give an interactive and contemporary touch to the tale, the storyline also includes email correspondence between Simon and Blue.

The representation of LGBTQ+ relationships in the books being analysed scatters myths and broadens knowledge of a range of identities. By sharing the pleasures and tribulations of LGBT people via their stories, authors help readers develop empathy and awareness [15]; [17]; [18]; 20]. These books provide insights into the diversity and complexity of LGBTQ+ lives while both entertaining and educating readers. The following table shows the descriptions of the discussed ideas mentioned above:

Table 1. The elements of the boy’s love romance.

Novel	Setting	Tone/Style	Main Conflict	Unique Elements
<i>Call Me by Your Name</i>	Italy, 1980s	Lyrical, reflective	Summer romance, dealing with separation	Sensory detail, emotional depth
<i>Red, White and Royal Blue</i>	Modern-day, USA/UK	Humorous, political, romantic	Forbidden romance, public scrutiny	Political intrigue, humor
<i>Aristotle and Dante Discover the Secret of the Universe</i>	El Paso, Texas, 1980s	Poetic, introspective	Friendship to romance, self-discovery	Mexican-American culture, poetry
<i>Boyfriend Material</i>	Modern day, London	Witty, comedic	Fake relationship turning real	British humor, fake dating trope
<i>Simon vs Homo Sapien Agenda</i>	Modern day, USA	Light-hearted, coming-of-age	Coming out, blackmail	Email exchanges, mystery

Call Me By Your Name [30] archives Elio's introspective journey, which focuses on his inner conflicts and the passing nature of first love. Both Alex and Henry crisscross their public personas and political identities in *Red, White & Royal Blue* [33] as they come to terms with their actual personalities and ambitions. The journey of Aristotle and Dante in [34] as they wrestle with their identities in light of their cultural background and individual experiences is a fascinating examination of self-discovery. Simon's journey in *Simon vs. the Homo Sapiens Agenda* [31] accentuates the difficulties of coming out and the happiness of being accepted—by oneself as well as by others. A hesitant participant in a pretentious relationship, *Boyfriend Material* [32] chronicles Luc's journey toward accepting love and vulnerability.

In *Call Me By Your Name* [30], family relations are delicately intertwined throughout the story, with Elio's parents offering a welcoming and encouraging atmosphere. *Red, White & Royal Blue*'s [33] royal and political families contribute levels of complexity, as the characters' actions are influenced by public obligations and familial expectations. Similarly, Aristotle and Dante Discover the Secrets of the Universe [34] exemplifies how the characters' personalities are shaped by their families and cultural expectations, which may be both supportive and demanding at times. In *Simon vs. the Homo Sapiens Agenda* [31], Simon's family and friends are important characters who both provide support and trigger conflict for him. In *Boyfriend Material* [32], Luc's familial ties and friendships offer touching and humorous moments, emphasizing the need of having a strong support system.

Call Me By Your Name's [30] poetic and introspective approach emphasizes intimate nuances and reflection while evoking an intense emotional experience. With a contemporary, engaging story, *Red, White & Royal Blue* [33] raids a mix between humor and romance and political intrigue. Identity and self-discovery are explored in depth in Aristotle and Dante Discover the Secrets of the Universe [34] because of its poetic and philosophical tone. In order to create a sympathetic and captivating coming-of-age movie, *Simon vs. the Homo Sapiens Agenda* [31] skilfully blends humorous moments with weighty subjects like coming out and blackmail. By fusing comedy with real emotion, *Boyfriend Material*'s [32] clever and humorous approach offers a delightful and engaging spin on the false dating cliché.

LGBTQ+ novels such as Andre Aciman's *Call Me By Your Name* [30], Casey McQuiston's *Red, White and Royal Blue* [33], Alexis Hall's *Boyfriend Material* [32], Benjamin Alire Sáenz's *Aristotle and Dante Discover the Secrets of the Universe* [34], and Becky Albertalli's *Simon vs. the Homo Sapiens Agenda* [31] all centre on the exploration of sexuality and relationships. Diverse viewpoints on identity, love, and desire within the LGBTQ+ community are presented in these books. The way that sexuality is portrayed in these books ranges from a subtle investigation to more overt portrayals, which reflects the goals and storytelling styles of the authors. For example, *Call Me By Your Name* [30], which focuses on emotional closeness rather than graphic scenes, cleverly examines the subtleties of want and longing between two young men throughout an Italian summer. *Red, White, and Royal Blue* [33], on the other hand, customs graphic sexual material to highlight the intense bond between a British royal and the president of the United States' son.

Aristotle and Dante Discover the Secrets of the Universe [34] and Boyfriend Material [32] explore the difficulties of accepting and growing as individuals in LGBTQ+ partnerships. These books showcase the characters' emotional landscapes as they explore into identity, family dynamics, and the quest for self-acceptance. Both books present people that negotiate the complexities of relationships while taking on social expectations and inner fears, illuminating the depth and diversity of LGBTQ+ lives. Readers who are looking for real-life depictions of LGBTQ+ lifestyles will find great resonance in their insightful observations on the universal search for identification and acceptance. Boyfriend Material [32] and Aristotle and Dante Discover the Secrets of the Universe [34] are engaging stories on the complexity of love, identity, and the human spirit because they describe their heroes' emotional journeys with empathy and depth.

Furthermore, novels such as Simon vs. the Homo Sapiens Agenda [31] offer a moving portrayal of coming out and managing sexual identity in high school. The story depicts Simon Spier's struggles and achievements as he navigates his sexuality and the complexity of youthful love, depicting the emotional highs and lows with realism. Set in a modern high school with cliques, gossip, and social pressures, Simon vs. the Homo Sapiens Agenda [31] speaks to readers who have been on similar journeys of self-discovery and identity building. By describing Simon's emotional journey with compassion and depth, Albertalli develops a story that celebrates the power of self-acceptance and the necessity of accepting one's real identity, appealing to readers of all ages seeking stories of courage, hope, and love.

To put that in another way, the narrative point of view in the BL novels changes the reader's interaction with the characters and their emotional journeys while also increasing the thematic complexity and general effect of the stories. The narrative viewpoints of BL novels like as Call Me By Your Name [30] and Red, White & Royal Blue [33] have a tremendous influence on character development, emotional involvement, and thematic investigation. Elio's first-person narrative, to put it simpler, portrays his psychological conflicts in a subtle manner, but Red, White & Royal Blue [33] employs a third-person omniscient perspective, switching between Alex and Henry's points of view. These views contribute to character development, emotional involvement, and thematic richness, which improves the entire story experience.

Differences in narrative points of view in BL novels, such as first-person vs third-person views, generally speaking, have a considerable impact on the representation of homosexual characters' experiences, particularly their openness or closeness to their sexuality. The narrative point of view influences how open or closed characters are about their sexuality in BL novels. First-person narratives often keep the character's journey private and personal, but third-person narratives expose people to external situations and interactions, emphasizing their openness and the intricacies of their public and private lives. These narrative options illustrate the various ways in which BL novels may examine and depict homosexual experiences, impacting how characters' journeys are interpreted in terms of openness and acceptance.

3.2 Coming Out Stages in BL Novels

The coming-out stages in these five BL books differ greatly, showing a wide range of self-discovery and acceptance. *Call Me By Your Name* [30] stresses personal acceptance, whereas *Red, White, and Royal Blue* [33] depicts a politically heated public coming out. *Boyfriend Material* [32] depicts a gradual connection process, *Aristotle and Dante Discover the Secrets of the Universe* [34] focuses on personal and poetic self-discovery, whereas *Simon vs. the Homo Sapiens Agenda* [31] emphasizes the obstacles and empowerment of being outed. Each work offers varied perspectives on the complications of coming out, resulting in a diverse embroidery of narratives within the LGBTQ+ literature scene.

Call Me By Your Name [30] by André Aciman has minor and internal concerns with its release. The novel's coming-out stage is delicate, focusing on internal acceptance rather than public disclosure. Elio's friendship with Oliver develops in a quiet Italian summer setting, allowing him to discreetly explore his emotions. The story concentrates on Elio's psychological journey as he comes to grips with his feelings for Oliver, rather than social reactions or external affirmation. The story concludes with a strong feeling of longing and introspection, highlighting the long-term influence of their connection on Elio's identity. This contradicts Casey McQuiston's *Red, White, and Royal Blue* [33]. Those ideas are in line with the critical judgments by [13]; [15]; [17]; [20]; [27].

The novel depicts the coming out stage as public and politically contentious. Because of the characters' high-profile positions, the coming-out stage in *Red, White & Royal Blue* [33] is dramatic and politically fraught. Alex Claremont-Diaz, the First Son of the United States, and Prince Henry of Wales must manage the distinctions of their relationship while facing great public scrutiny. Alex's coming out is a major storyline event that blends personal bravery with political ramifications. The work depicts the difficulties of remaining true to oneself while coping with public expectations and media attention, culminating in a strong message about love and acceptance. This idea is in line with [27]'s contemplations.

Alexis Hall's *Boyfriend Material* [32] covers the progressive and relational coming-out stage. In *Boyfriend Material*, the coming out stage is about gradually accepting one's identity via relationships rather than a single event. Luc O'Donnell's path included conquering his personal inadequacies and worries of being judged because of his celebrity position. His friendship with Oliver helps him manage these obstacles by offering a safe space for self-acceptance. The novel highlights the significance of personal growth and mutual support in the coming out process, depicting it as a steady progression rather than a one-time occurrence.

Although the process of coming out in *Boyfriend Material* [32] is gradual and methodical, it is not as lyrical as Benjamin Alire Sáenz's *Aristotle and Dante Discover the Secrets of the Universe* [34]. The novel is more intimate in nature since it delves into questions of self-identity and acceptance. Ari's road to self-acceptance is linked to his friendship with Dante and his own personal issues. The tale conveys Ari's perplexity, anxiety, and finally acceptance as he confronts his love for Dante. This coming-out period is depicted with care and emotional depth, emphasizing the protagon-

nist's inner world and the transformational power of love and friendship [14]; [21]; 27].

This contradicts Becky Albertalli's *Simon vs. the Homo Sapiens Agenda* [31]. The coming-out scene in the story is both forced and inspiring. Simon Spier's disclosure is originally forced owing to a blackmail situation. This external demand increases the intensity and urgency of his trip. Despite the tough circumstances, Simon's coming out is a powerful experience. The novel depicts the difficulty of being outed against one's will and then regaining one's story. Simon's final acceptance by his friends and family, as well as his connection with Blue, emphasize themes of perseverance, genuineness, and the healing power of community. The following table depicts the process of coming out in the novels mentioned above:

Table 2. The coming out stage issues in the BL Romance.

No.	Novel's Title	Coming out Stage	Descriptions
1	<i>Call Me By Your Name</i> by André Aciman	Subtle and Internal	Elio's coming-out is marked by personal acceptance rather than public announcement. The narrative focuses on his own journey and self-discovery in a private environment.
2	<i>Red, White & Royal Blue</i> by Casey McQuiston	Public and Politically Charged	Alex's coming out is dramatic and tied to his political stature. It entails negotiating public scrutiny and media attention, highlighting the difficulties and fortitude required to be authentic to oneself in a high-profile setting.
3	<i>Boyfriend Material</i> by Alexis Hall	Gradual and Relational	Luc's coming out is a slow process made possible by his connection with Oliver. It emphasizes personal development and mutual support, depicting coming out as a process rather than a singular moment.
4	<i>Aristotle and Dante Discover the Secrets of the Universe</i> by Benjamin Alire Sáenz	Personal and Poetic	Ari's coming out is very personal, concentrating on his internal problems and self-acceptance as he navigates his relationship with Dante. The story highlights the emotional depth and transformational power of love and friendship.
5	<i>Simon vs. the Homo</i>	Forced and Empower-	Simon's decision to come out is

	<i>Sapiens Agenda</i> by Becky Albertalli	ing	originally forced due to coercion. Despite the challenging conditions, it becomes an empowering process as he wins acceptance and support from his friends and family, recovering his story.
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Coming out concerns in BL novels have a significant impact on character identities, relationships, and interactions within society standards [14]; [17]; [23]; [25]; [27]. To investigate the coming out stage in same-sex partnerships, gender and gender roles are social activities that occur regularly in everyday life. Boys' Love focuses on emotional proximity, and the interactions between the protagonists in each tale are deep. Tone, intensity, and dynamics all contribute significantly to the formation and development of these love partnerships.

André Aciman's *Call Me By Your Name* [30] explores Elio and Oliver's desire and sexuality in rich depth and remarkable empathy. The story investigates into their private and intimate connection, demonstrating how societal responsibilities and personal identities intersect in their most intimate moments. Elio's love for Oliver, as well as their growing interaction, demonstrate a delicate balance of authority and surrender, mirroring larger themes of power, vulnerability, and self-discovery [10]; [12].

Elio's desire is defined by a strong longing for physical and emotional connection, which he frequently expresses by touching and being near to Oliver. This connection is not just sexual, but also deeply emotional, as Elio navigates his feelings and the cultural expectations put on him. Oliver's presence and return of Elio's adoration illustrate the complexities of their relationship, in which both characters alternate between power and submission, subverting established gender roles and sexual standards [17]; [23]; [27].

Aciman's rich images of desire and sexuality capture the heart of Elio and Oliver's relationship, providing a moving examination of love, longing, and the ambiguities of sexual orientation. Their path involves not just understanding their sexual identities, but also accepting the fluidity of their wants and the theatrical aspect of their relationships. This story strikes a deep chord, painting a subtle and powerful picture of the conflict between desire and restraint, as well as the transformational impact of first love [12]; [13]; [17].

In Casey McQuiston's novel *Red, White, and Royal Blue* [33], the relationships between Alex Claremont-Diaz and Prince Henry are central to self-acceptance. Alex's outspoken character encourages Henry to accept his identity, while his reticent nature complements his. This balanced dynamic fosters growth and acceptance, ultimately leading to a happy partnership. Alex's boldness and Henry's ultimate self-acceptance mirror a path that many people take while coping with personal identity and societal pressure. Through their relationships, the story highlights the significance of addressing internal anxieties and external expectations in order to reach real pleasure and satisfaction. Furthermore, the story emphasizes the concept that self-acceptance is an ongoing process. Both Alex and Henry must negotiate their personal and public lives, balancing their love and obligations. Their partnership demonstrates that self-

acceptance is not a solo endeavour, but rather one enhanced by supporting relationships [27]; [29]. Through Alex's influence, Henry learns to express his actual sentiments and wishes, freeing himself from the confines of his royal responsibilities and society expectations.

In *Boyfriend Material* [32], Luc O'Donnell's relationship with Oliver Blackwood begins as a theatrical effort aimed at restoring his public image. Initially, their relationship is a disguise motivated by cultural constraints and a desire for approval. However, as their emotions grow stronger, the performative aspect of their encounter's changes from pretence to true connection. Luc appears more subservient, playing the bottom position during sexual interactions, particularly in moments where he follows Oliver to the bedroom. For example, Luc is emotionally reliant on Oliver's affirmations.

"What was wrong with me? Why was I putting myself through this? This was all Oliver's fault with his you-are-special eyes and his you're-beautiful-Lucien bullshit, half convincing me I was worth something. When I knew exactly what I was worth down to the nearest fucking penny" (p. 171).

On the other hand, Oliver appears more dominant, suggesting a top role, as he initiates and controls intimate situations. This is evident when Oliver comforts and takes care of Luc: "He wrapped his arms around [his] and pulled [him] in close. 'That's not your fault, Bridge. They're not going to fire you over it'" (pp 48).

Aristotle and Dante Discover the Secrets of the Universe [34] explores the performative aspects of identity and friendship through the characters of Ari and Dante. Ari is reserved and introspective, often struggling with his emotions and identity, appearing passive in emotional situations but caring underneath. This is evident when Ari reflects on his feelings: "As Dante and I lay on our backs in the bed of my pickup and gazed out at the summer stars, I was free. Imagine that. Aristotle Mendoza, a free man. I wasn't afraid anymore" (p. 2). In contrast, Dante is open, expressive, and comfortable with his emotions, often initiating deep conversations and pushing for honesty, as shown when he expresses his feelings by tracing his name on Ari's back: "He traced his name on my back. I traced my name on [his]. All this time" (p. 2). Their partnership is distinguished by mutual support and acceptance, which has resulted in great personal growth and self-awareness for both characters. Their partnership is based on equality and emotional connection, with periods of strength and weakness shared by both.

Becky Albertalli's *Simon vs. the Homo Sapiens Agenda* [31] explores intensely into the performative aspects of identity, following Simon Spier's path of coming out and self-acceptance. Simon's anonymous internet contacts contrast with his public persona, emphasizing the conflict between personal wishes and society expectations. The conclusive judgement is in line with the statements by [17]; [19]; [21]; [23]. His ultimate act of coming out is a stunning performative action that defies expectations and highlights the fortitude necessary to live truthfully. The story brilliantly depicts the transforming power of breaking free from theatrical restraints, providing a profound and incisive analysis of identity, acceptance, and the path to authenticity. This stage is mostly experienced by characters who have undergone coming out phase [12]; [13]; [14]; [17].

4 Conclusion

Aristotle and Dante Discover the Secrets of the Universe [34] by Benjamin Alire Sáenz, *Call Me By Your Name* [30] by André Aciman, *Red, White & Royal Blue* [33] by Casey McQuiston, *Boyfriend Material* [32] by Alexis Hall, and *Simon vs. the Homo Sapiens Agenda* [31] by Becky Albertalli are just a few examples of the novels that are well-represented in the comparative analysis of books within the genres of boys' love, a genre that celebrates romantic relationships between same-sex characters. Themes like LGBTQ+ romance, coming-of-age, friendship, familial relationships, and the investigation of acceptance and identity are all present in these books.

In spite of these parallels, every story is set apart by its own particular setting, tone, style, and conflicts, providing a varied mosaic of stories within the genre. In Casey McQuiston's novel *Red, White, and Royal Blue* [33], the relationships between Alex Claremont-Diaz and Prince Henry are central to self-acceptance. Alex's outspoken character encourages Henry to accept his identity, while his reticent nature complements his. This balanced dynamic fosters growth and acceptance, ultimately leading to a happy partnership.

The difficulties of narrative point of view and coming out stage in BL novels are intimately entwined into the plots of the BL novels. Each story depicts how people negotiate their identities and relationships by engaging in performative activities that contradict society expectations and established conventions. These novels depict the nuances of LGBTQ+ lives and the road toward honesty and self-acceptance, whether via acts of intimacy, public disguise, or secret hardships. The examination of performativity in these stories reveals a profound insight of how individuals navigate their identities in a world that frequently demands conformity, eventually recognizing the transformational power of love and honesty.

The analysis and discussion of five BL novels, *Call Me By Your Name* [30], *Simon vs. the Homo Sapiens Agenda* [31], *Boyfriend Material* [32], *Red, White & Royal Blue* [33], *Aristotle and Dante Discover the Secrets of the Universe* [34], revealed twofold results. First and foremost, the narrative point of view analysis highlights elements in the preceding works contribute to the specific tone and mood of the stories, which frequently stress emotional closeness, introspection, and the exploration of complicated emotions. The narrative points of view of BL books are introspective, emotive, and atmospheric, with an emphasis on the protagonist's inner world and experiences.

Second, the coming-out stage is an important aspect of the BL novels' plots, and it is frequently presented in a unique way for the genre. The protagonist may battle with contradictory emotions, desires, and identities, resulting in inner turmoil and self-doubt. This internal tension can foster a sense of psychological depth. The coming-out stage is frequently accompanied by strong feelings like as worry, fear, excitement, or joy. This emotional intensity can serve as a potent story hook. The protagonist's sexuality may be kept secret or hinted to in subtle ways, creating a feeling of mystery and suspense.

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