

MARLON JAMES'S QUEER PERSPECTIVE ON WOMAN'S HETEROSEXUALITY IN *A BRIEF HISTORY OF SEVEN KILLINGS*

Marliza Yeni¹

¹ Andalas University, Padang, Indonesia, ✉ marlizayeni@hum.unand.ac.id

Abstract

This article examines Marlon James's novel *A Brief History of Seven Killings* (2014), which presumably presents his queer perspective on woman's straight sexual orientation through a female character named Nina Burgess. Burgess is the main female character who has to experience many traumatic dramas in her life due to her sex and gender as a heterosexual woman. Being a „normal“ Jamaican young woman makes her suffer a lot. Taking Burgess as the main object of the research, her traumatic experiences become the primary data to show James's perspective about woman's heterosexuality. Another character (Weeper, the gay gang member) is used as comparison to Burgess. The result of the analysis is two-faced; when assessed with feminist perspective (image of woman), the novel seems to present a positive transformation of Nina Burgess from a weak person to an independent woman. Yet, a queer look at her transformation describes another thing: she is not content with her life as a straight woman. Her transformation liberates her from men's fearful domination, yet it cannot give her psychological comfort and happiness, that she starts to lose interest in man. The writer argues that Burgess's sexual unhappiness indicates James's way of questioning woman's choice to be sexually straight.

Keywords: female character, metamorphosis, queer theory, straight woman, homosexuality

Introduction

Twenty-five countries in the world have openly acknowledged homosexuality and made same-sex marriage legal (Perper, 2017). Even though it seems to be more widely accepted today, homosexuality in many countries and cultures is still considered abnormal. It, therefore, encourages the homosexual people to actively promote their presence. Marlon James is one of reputable public figures who has revealed his identity as a gay. He mentioned in an interview that he had struggled with his sexual orientation when he was in his mid thirties and that it was very difficult for him because being a gay was considered a criminal offence in Jamaica (Oppenheim, 2016). Leaving Jamaica when he was 37 as a gay, he later gained his reputation as a Man Booker Prize Winning author for his novel *A Brief History of Seven Killings*, wherein he shares his thought about sexuality with his readers.

Brief History of Seven Killings (2014), which won the Man Booker Prize in 2015, is mostly known as a contemporary novel of criminal fiction genre about the attempted murder of Jamaican phenomenal reggae singer, Bob Marley, in 1976. Most reviews about this novel focus on the violence, which is understandable because violence, either verbal, physical or sexual, is abundant in this novel. However, this article is not going to examine the many gross scenes found in the novel. It focuses on the struggle of Nina Burgess (the novel's female main character and the only female narrator among eleven narrators employed in the novel) to free herself from male fearful domination, which results in the seemingly positive transformation of herself as a woman.

Nina Burgess is seemingly a representation of an insignificant portion of woman's voice. Yet, she is the one who survives until the end of the story. Her survival includes a transformation of selfhood, wherein she develops herself from a helpless woman to an independent one. Burgess's personal transformation might be assumed by readers as the author's appreciation on the struggle she has made in her life. Being alone and lonely in a tough world of crime, she fortunately can survive and turns into a financially independent woman. At a glance, it seems to suggest that the author sympathizes Jamaican women's misery. However, this article shows that closer reading on the novel results in a completely different findings: Burgess is not content with her life; she is sexually oppressed and depressed because of her identity as a straight woman.

Having transformed beautifully into an independent individual, I found that her painful life later makes her be careful about having relationship with man. Comparing her difficult situation with a fancy homosexual life of a gay gang member, I would like to argue that James is trying to propose that heterosexual woman need to reconsider her sexual orientation identity; woman's choice to be heterosexual might need to be questioned and that homosexuality should be taken as an alternative choice. Dillon, Worthington and Moradi argue that "[i]dentity consists of a stable sense of one's goals, beliefs, values, and life roles. It includes, but is not limited to, gender, race, ethnicity, social class, spirituality, and sexuality" (2011, p. 649). The analysis shows that her identity is still not stable. She is still not sure about her choice. The following discussion elaborates how Burgess' transformation in fact is only a failure and that she needs to revisit her current sexual orientation identity.

Method

This article is qualitative research in nature; it deals with non-numerical data and has interpretive characteristic. It applies content analysis method in analyzing the data. Krippendorff (2004) argues that qualitative approaches to content analysis are "...[s]ometimes given the label interpretive" (p. 17). Ratna (2008) also explains that there are two contents in this method; latent and communication contents. Latent content is the one intended by the author, while communication content is the result of relationship between the text and the audience (p. 48). The focus of this research is the image of woman, particularly about woman's heterosexual orientation found in the novel *A Brief History of Seven Killings*. The data are collected in form of quotations from the novel, particularly from the narratives under Nina Burgess' standpoint (including under pseudonyms Kim Clarke, Dorcas Palmer, and Millicent Segree) about herself as a woman and Weeper's standpoint about him being a gay gang member, wherein James' perspectives about womanhood, heterosexuality and same-sex relationship are reflected. Since the data do not include the interview with the author, this research relies only on the interpretation of the data found in the novel.

To analyze the data, I apply Elaine Showalter's theory of feminist critique or woman as reader. Newton (1997) explains that according to Showalter, this theory emphasizes on "... woman as the consumer of male-produced literature, and with the way in which the hypothesis of a female reader changes our apprehension of a given text, awakening us to the significance of its sexual codes" and that "[i]ts subjects include the images and stereotypes of women in literature, the omissions and misconceptions about women in criticism, and the fissures in male-constructed literary history. It is also concerned with the exploitation and manipulation of the female audience, especially in popular culture and film; and with the analysis of woman-as sign in semiotic systems" (p. 216).

Additionally, this article presents the result of analysis of the same data by using a different perspective, which is queer theory. Tyson (2006) suggests that queer theory is "as inclusive term [which]... can refer to any piece of literary criticism that interprets a text from a nonstraight perspective (p. 336). It is to answer curiosity about: How being gay influence the way one sees the world, sees oneself and others, creates and responds to art and music, creates and interprets literature, or experiences and expresses emotion? (p. 330).

Using both theories to the same data, this article proves that Marlon James is sharing his idea that the so-called normal sexual identity as a heterosexual might be a source of pain for woman and might need reconsideration.

Results and Discussion

Born with a female body makes most women believe that they are supposed to be sexually attracted to men, which is what considered normal socially in many cultures. Similar thought shared by Jamaican women as illustrated by Marlon James in *A Brief History of Seven Killings*. Nina Burgess, her sister and many other girls try their best to attract men. Since parts of the story revolves around the life of middle to lower class people living in the slum areas in Jamaica or at the mansion of Bob Marley, where young people can have party from afternoon to morning, the relationship between man and woman described here is mostly just a physical one. In other words, women is valued based on their sex appeal. Intellectuality? They do not need it. Code (2000) argues that "...[t]he complex ambiguity of sexual feelings and desires...tends to be downplayed in social constructionist accounts, where sexuality always mirrors normative gender expectations (p. 443). In order to fulfill the society's expectation about the „normal“ sexual orientation identity, these women would like to position themselves as sex partner of the men. The problem is that men tend to be dominant and expect women to be submissive. This unfair relationship between man and woman has long become Burgess' concern; she believes that Jamaica is dangerous for women. Her awareness of the danger of living in Jamaica is expressed in her thought: "It's not the actual crime that makes me want to leave, it's the possibility that it can happen anytime, any second now, even in the next minute. Even if it never comes, the point is I'll be waiting for it and the wait is just as bad because you can't do anything else in Jamaica but wait for something to happen to you" (James, 2014:103). By that quotation, Burgess is talking about crimes which frequently

include rape when woman is present on the scene. Therefore she does every possible effort to leave Jamaica if she is to live properly. Her objective is to escape to New York.

Transformation of Woman Subjectivity

Nina Burgess changes names several times in order to hide her true identity from Josey Wales, a gang member who hunts her because she witnessed his murder attempt on Bob Marley. But the first narrative from her perspective is from the narrator named Nina Burgess. Burgess first realizes that women might lose their self-respect under men's domination when she finds out that Bob Marley never remembers her name even after spending a night with her and wrote a lyric about her (pp. 46, 48). She believed there was love between them. She believed that she was not like any other girl in Jamaica who would have sex with Bob Marley just because he was famous. Unfortunately, Burgess is wrong. Marley does not love her at all. He does not even remember her and never calls her back after that night. Burgess is just being too melancholic to think that she is special, while for the singer she is just like other women; a female body, a sex object. Burgess, however, is smart enough to realize that women are not supposed to let themselves be treated disrespectfully by men. She is always cynical about women who value themselves based only on their physical attractiveness and think that the best achievement in life is to marry a rich boy (pp. 45-46). She is also desperate seeing many girls want to be Miss Jamaica or join many other beauty pageants because that will bring them the opportunity to marry rich men (pp. 310-311). However, there is nothing she can do to fight the sexually oppressive environment other than being rude to people. "If you going to rape me, rape me already and leave me in whichever ditch" (p. 124), she says to two policemen, who exchange codes with each other to rape her while giving her a ride home at one evening after curfew. Even though her rudeness fortunately stops their plan, but many more dangers still haunt her. All these experiences conclude the first part of Burgess' life as an adult woman; she is voiceless.

Unfortunately, her painful realization of her situation cannot help her much. She cannot fight the society by herself. Her only choice is to leave Jamaica and find a better home. Yet, her effort of getting herself a passport makes her life even more miserable. She, disguises as Kim Clarke, becomes an American expatriate's mistress and be ashamed of herself for living with a man who does not sincerely love her in a hope that he will take her with him when he returns to America. In fact, that will never happen because for him she is just for entertainment while living far away from his wife. The worst part of Burgess' experience is when she has to agree with a notary public officer to have sex in his office because that is the only way he will hand her the passport (p. 292). Burgess' life is never free from men's instinctive domination, which shamelessly sees attractive woman as a prey. But one thing for sure, she is now taking benefit from her body. Instead of letting herself be raped by just any criminal on the street, she now chooses to utilize her body. Being a mistress will surely make people look down at her, but she can live in a proper house. Additionally, she can save some money from the living expenses Chuck gives her every month. Money is the most important thing she needs to have if she wants to get a passport. At this stage, Burgess, I argue, has given up being silent. She rejects to passively celebrate women's oppression by taking an active role in determining her own life. She has decided to leave her family and take every chance to leave Jamaica. She is now trying to liberate her voice.

Having had the passport with her, Burgess (a.k.a Kim Clarke) goes to the United States and starts a new life as Dorcas Palmer. She does any job she can to earn a living and be independent. Living far away in America, she is still haunted by the shadow of Josey Wales. When she hears the news that some gang members from Jamaica have come to expand their business in US, Burgess (a.k.a. Kim Clarke, a.k.a. Dorcas Palmer) now changes again her identity into Millicent Segree, a professional nurse with a certificate she got from evening college courses. Unfortunately, Josey Wales as the representation of oppressive patriarchal rules seem to follow Burgess (at least that what she thinks) wherever she goes. Becoming a free woman who has authority over her own body and life is surely a mission impossible for Burgess. Wales' presence means a death penalty to her; she is the only living witness who knows it was Wales who shot the Singer at his house and he will certainly hunt her to make sure she shuts up her mouth. However, the willingness to live freely is much stronger than her fear. Burgess' multiple disguise in this case can be taken as her method of survive and to fight men's oppressive domination.

Her life as Millicent Segree indeed shows a higher degree of ability to adapt the situation. At the previous stage we can see her transform into a woman who has her own "room" by being independent financially (Woolf, 1929, p. 9). She is the one who control her life and make decision for her future. Now at this stage, she is a much more developed person. She expands her knowledge by taking night courses at medical college so that she can have a more proper job. She works as a nurse at a hospital. Yet, her job as a nurse brings her back to the past, to the trauma of gunshots from the gangs' gunmen, when one night a group of Jamaicans is suddenly brought to the hospital she works for with fatal gunshots wounds. This incident re-connects her to Josey Wales. What is important at this moment is the way Segree copes with her fear. She is more capable of handling her emotion. She says: "NO MORE DRAMA... I don't want any fuss, kass-kass, conflict,

disagreement or entanglement. I don't even want drama on TV" (p. 613). She is very determined because she knows what she wants for her life.

Burgess' life story shows her transformation of subjectivity where Burgess has been able to transform from a merely sex object into an independent woman. She elevates the quality of her life by freeing herself from man's domination and becoming more independent individually. James presents her as a victim who has beautifully metamorphosed and claimed her body to be her own. Is it good? Yes, it is. It looks like a sincere empathy for Burgess. But, is she happy? That still needs elaboration.

Straight Woman: Can She Truly be Happy?

Marlon James has carefully developed the character of Nina Burgess. She is stunning with her ability to survive and her beautiful metamorphosis from a sex object to a woman with autonomy over her own self. Being the one and only female narrator does not make her a nonessential character in the novel. Burgess, indeed, is a symbol of hope and strength whose ability to survive needs to be adapted by female readers. However, why is she unhappy? Why is she not contented of her life? Is it only about her fear of Josey Wales, or anything else? I assume that Burgess' unhappiness is closely related with her traumatic life of having been sexually oppressed back in Jamaica.

If sex is biologically determined (whether one is born a male or female) and gender has been constructed by many cultures as a person's social identity in relation to the body (man is a person born as a male, and woman is the female) with all the social expectation following it, sexual orientation identity determines the individuals' behavior in relation to their sexual desire. Dillon, Worthington and Moradi (2011) explain that sexual orientation identity is "...the individual's conscious acknowledgment and internalization of sexual orientation" (p. 650), whether they have desire for and feel affectionate arousal to people of the opposite or same sex, or both. Burgess is described as a „normal" young woman; she is straight. She had a boy friend and they broke up four years ago. She is said to be single and has no relationship with any man until she met Bob Marley in a party at his house and they spent a night together. She thought she adored and loved him and memorized the moment they spent together as a wonderful one. Even though she has never imagined to change her sexual behavior into a non-straight one, James' narrative, however, indicates her wish to withdraw herself from man-woman relationship.

Due to the fact that she is the only witness of the murder attempt of Bob Marley so that she is hunted by Josey Wales, the murderer, Burgess becomes an antisocial who avoids the crowd. Her withdrawal from socialization also suggests her rejection to get involved with a man. On the day she realizes that the Singer does not remember her at all, she knows that she has made a silly mistake, as she says: "This is the dumbsh*t women always think. That you know a man or that you've unlocked some secret just because you let him into your panties" (p. 32). Her life after that day is a shameful one as a mistress of a white man named Chuck, who takes her only as a momentary escape while being far away from his wife. She has to find reasons every day to like Chuck, to love him, so that having sex with him is not going to be so burdensome for her. Burgess then starts to see sex as merely a game to play, apart from romantic and emotional attachment.

Tyson (2006) elaborates that an individual's sexual behavior is heavily influenced by their sexual orientation identity. However, in a queer perspective, it is not a fixed state.

...[b]uilding on deconstruction's insights into human subjectivity (selfhood) as a fluid, fragmented, dynamic collectivity of possible "selves," queer theory defines individual sexuality as a fluid, fragmented, dynamic collectivity of possible sexualities. Our sexuality may be different at different times over the course of our lives or even at different times over the course of a week because sexuality is a dynamic range of desire. Gay sexuality, lesbian sexuality, bisexuality, and heterosexuality are, for all of us, possibilities along a continuum of sexual possibilities. (p. 335)

Can Burgess' sexuality probably change from heterosexual into lesbian or bisexual due to her traumatic past and burdensome life?

Dillon, Roger and Moradi explain that "...*sexual orientation* refers to an individual's patterns of sexual, romantic, and affectional arousal and desire for other persons based on those persons' gender and sex characteristics..." while "[s]*exual orientation identity* is what we term the individual's conscious acknowledgment and internalization of sexual orientation. Sexual orientation identity is thought to be linked with relational and other interpersonal factors that can shape an individual's community, social supports, role models, friendships, and partner(s)" (pp. 650-651). When working for an agency as a nanny for children or elderly people, Burgess' sexual orientation identity is challenged. When nursing an elderly white man, she sometimes has to see him walking around the house naked, as she describes: "There always comes a point when you living in a house with a man when he start to think that he can walk around with no clothes on. The first time he do it, I could tell he was really hoping I would be taken aback, but I just saw another old person to nurse... The seventh time he jiggled it in front of me and I start laughing so loud I hiccupped" (p.

442). The quotation above shows that seeing the scene of a man being naked walking around the house does not move her at all even though it has been years since the last time she has relationship with men. It is probably because the man is old and unattractive to her. But when she comes to her agency, she tells the manager: "...while I will scoop up any load of shit, I'll have nothing to do with a withered white pen*s" (p. 442), which show her commitment to only focus on her work and never mess around with sex.

Burgess, in her runaway from Jamaica, has strongly pushed herself not to be involved with a man. She knows that, "...if you ignore men they would go away" (p. 443). But one night, missing her homeland so much, she visited a Jamaican club, where meeting some Jamaican men was inevitable. Being alone and lonely in New York might be an easy reason for her to build connection with a man from her native country. A man she thought look like Yannick Noah (a former professional French tennis player) approached her and they talked about many things. Burgess then fell asleep and he left. But before leaving, he left his number on the dresser. Is Burgess happy to have his number so that she can call him later and at least can have a friend to talk with? Indeed, she is not. She never considers that possibility yet she comically thinks: "Part of me was prepared to be offended if I saw money under the note, but part of me kinda was hoping it was at least fifty bucks" (p. 444). It is obvious that Burgess can hardly be attracted to a man now. Romance does not seem to be as appealing as money. She seals her heart and feels content with her current status as a single woman. Man can never be an attractive partner anymore. Dillon, Roger and Moradi explain that one's sexual orientation identity is linked with some relational and other interpersonal factors. The desire to refuse sexual domination and intimidation makes Burgess unconsciously lose interest in the opposite sex. Therefore, she never comes to a party or builds relationship with a man anymore.

The challenge continues when she has to nurse another old man. This time is an old man suffering from schizophrenia who looks like Lyle Waggoner (p. 444), a Mr. Colthirst, who does not understand why he needs a nanny. When Burgess comes to his house, Mr. Colthirst is wearing pink pants and white polo shirt which shows his muscles in a nice way that Burgess thinks he might be a gay (p. 478). Burgess is still trying to build a wall between them, as she (disguised as Dorcas Palmer) says "[a] smile from a man is a down payment, Dorcas Palmer. Don't sell him nothing" (p. 532). However, Burgess and Mr. Colthirst's friendship grows beautifully because his humor makes Burgess relaxed and laughs. They hang out together to enjoy some drink on the street when Mr. Colthirst feels bored at home and one afternoon they end up going to Burgess' apartment. Burgess cannot help feeling uneasy because she does not like having a male company at her home (p. 532). When Mr. Colthirst starts to show his domination and makes himself feel like home, she tells him: "I said it's my house and nobody get to speak louder than me in me damn house" (p. 558).

Mr. Colthirst's eccentricity amuses Burgess. He does not care about Burgess' background and can treat her as friend sincerely. They share stories and Burgess almost trusts him her story from the past. She seems to think how nice it would be to have a friend she can trust, but not in a romantic way, as she thinks: "But if he thinks this night is going to end up like some French comedy with me in bed... and him with a contented smile as he smokes a cigarette, he just made one sad mistakes" (p. 532). Will Burgess ever think about having relationship with a man again? It does not seem so. The novel's narrative shows that she psychologically closes every possibility to have romance with man. Her heart and sexual desire freeze.

On the other hand, a detailed sexual intercourse between two men is presented in the novel. Weeper, a gang member who is thought to be a straight man, explores his sexuality with a white gay. He is initially surprised by the sensation of being the one who is explored (instead of being the dominant one) but he then enjoys it. Being a gang member who is aggressive and rude, he does not mind staying passive and being explored in front of his male partner. "...Nobody can see but the sky" is all he is worried about (pp. 499-502).

More than a decade ago, Tyson wrote in her book that critics and scholars have long avoided to discuss the reflection of the authors' gay or lesbian sexual identities in their works and failed to notice the representation of gay and lesbian characters in the works, which reflects the society's rejection to accept homosexuality openly (p. 318). Most culture in the world still imposes compulsory heterosexuality. Much pressure is given to young people by their families and social or religious institutions like school or church that in order to be normal, they need to be heterosexual (p. 320). In case of Burgess, she stops exploring her sexuality as a „normal“ woman, who is supposed to be heterosexual. She just withdraws herself from man-woman relationship. The fact that being heterosexual is only a physical and psychological pressure for her, her heart is now numb. Even though she is not as extreme as Weeper who dares enough to open himself to interact with homosexual community and directly engaged with one of them, Burgess' current state shows that she starts to doubt the necessity to stay straight as a heterosexual woman. She is presumably forming another sexual identity. Dillon, Worthington and Moradi say that "[i]dentity formation consists of becoming aware of one's unfolding sexual orientation, beginning to question whether one may be GLB, and exploring that emerging GLB identity by becoming involved in gay-related social activities and/or sexual activities" (in Rosario et al, 2006, p. 2). Unlike Weeper who is willingly involved in a gay sexual relationship, Burgess is in a state of revisiting her sexual identity by keeping herself out of any sexual relationship with man.

“Funnier to think I just want something Jamaican in my mouth that’s not a pen*s” (p. 682), she says. Her heterosexuality evidently fails to bring her happiness, thus, she now just shuts herself from personal relationship with any man.

Conclusion

Marlon James has carefully developed his female character, Nina Burgess, as a complex woman who experiences a series of challenges in life. After analyzing her character deeply, it is found out that her efforts to fight against male domination and intimidation have double meanings. The first is that it is a positive metamorphosis of woman’s subjectivity. She has transformed from a sex object into an independent woman. This transformation seems like a sympathetic representation of woman. The second look at Burgess’ character, however, shows different finding; her transformation is a failure because it cannot bring her happiness. She is always unhappy and depressed about life due to the traumatic sexual oppression she has experienced in the past. Her heterosexuality, or being a straight woman, has only become the source of pain for her. For that reason, she is unable to have relationship with a man. Her heterosexuality frozen. Even though the novel does not mention her changing into a lesbian, being heterosexual seems to be a questionable choice now. By presenting Weeper’s joyful exploration of homosexual relationship with a gay, James seems to give a clue for Burgess that there is another choice for her to try. Through this novel, I believe, Marlon James is promoting homosexuality.

Acknowledgements

This article is a part of research funded by Dana PNB of Faculty of Humanities, Andalas University, in 2017. For the completion of the research I thank my colleagues at English Department who provided insights about contemporary novels and trends in literary researches, especially Gindho Rizano (whose nerdy reading habit challenges me to be a better reader), Edria Sandika (my loyal partner in Literary and Critical Theories class) and Seswita (for the fun we share in Contemporary Literature class). I would also like to show my gratitude to Faridz Al-Anshary, who has helped me a lot with the slang words in the novel.

References

- Blincoe, N. (2015). A Brief History of Seven Killings by Marlon James: Vivid and Powerful. *The Telegraph*. [Review]. Retrieved July 29, 2017, from <http://www.telegraph.co.uk/culture/books/bookreviews/11213049/A-Brief-History-of-Seven-Killings-by-Marlon-James.html>
- Child, Peter. (2011). *Modernist Literature: A Guide for the Perplexed*. UK and NY: Continuum International Publishing Group. Pp. 110-111.
- Cocozza, P. (2015). Man Booker Winner Marlon James: „I was the Nerd, I wasn’t Into Sports, Assumed Gay”. *The Guardian*. [Interview]. Retrieved March 30, 2018, from <https://www.theguardian.com/books/2015/oct/14/marlon-james-marley-murder-and-me>
- Code, L. (Ed). (2000). *Encyclopedia of Feminist Theories*. NY:Routledge.
- Dillon, F. R., Worthington, R. L., and Moradi, B. (2011). Sexual Identity as a Universal Process. In S.J. Schwartz et al. (eds.), *Handbook of Identity Theory and Research*. 649-670. DOI 10.1007/978-1-4419-7988-9_27
- Fabb, N. and Durant, A. (2005). *How to Write Essays and Dissertations. A Guide for English Literature Students*. 2nd Ed. UK: Pearson Longman Ltd.
- James, M. (2014). *A Brief History of Seven Killings*. NY: Riverhead Books.
- Jordan, S. (2015). A Brief History of Seven Killings by Marlon James. *The Conversation*. [Review]. Retrieved July 24, 2017, from <https://theconversation.com/review-a-brief-history-of-seven-killings-by-marlon-james-48135>
- Krippendorff, K. (2004). *Content Analysis: An Introduction to Its Methodology*. Thousand Oaks, London and New Delhi: Sage Publications, Inc.
- Miller, K. (2017). A Brief History of Seven Killings by Marlon James: bloody conflicts in 70s Jamaica. *The Guardian*. [Review]. Retrieved July 24, 2017, from <https://www.theguardian.com/books/2014/dec/10/brief-history-of-seven-killings-marlon-james-review>
- Murfin, R. and Ray, S. M. (2003). *The Bedford Glossary of Critical and Literary Terms*. 2nd Ed. Boston, Mass.: Bedford/St. Martin.
- Newton, K. M. (1997). Elaine Showalter: „Towards a Feminist Poetics” in *Twentieth-Century Literary Theory*. Palgrave Macmillan. pp 216-220.
- Oppenheim, M. (2016). Man Booker Prize Winner Marlon James Reveals He Was Given Exorcism by Jamaica’s ‘Ex-Gay’ Movement. *The Independent*. Retrieved March 30, 2018, from

- <https://www.independent.co.uk/news/people/man-booker-prize-winner-marlon-james-reveals-he-undertook-exorcism-by-jamaicas-ex-gay-movement-a7056426.html>
- Perper, R. (2017). The 25 Countries Around the World Where Same-Sex Marriage is Legal. *Business Insider US*. Retrieved March 30, 2018 from <https://www.businessinsider.sg/where-is-same-sex-marriage-legal-world-2017-11/?r=US&IR=T>
- Ratna, N. K. (2008). *Teori, Metode, dan Teknik Penelitian Sastra Dari Strukturalisme Hingga Postrukturalisme: perspektif wacana naratif*. Yogyakarta: Pustaka Pelajar.
- Rosario, M., Schrimshaw, E. W., and Hunter, J. (2011). Different Patterns of Sexual Identity Development Over Time: Implications for The Psychological Adjustment of Lesbian, Gay, and Bisexual Youths. *J Sex Res.* 48(1), 3-15, doi:10.1080/00224490903331067.
- Rosario M., Schrimshaw E. W., Hunter J., and Braun L., (2006). Sexual Identity Development among Gay, Lesbian, and Bisexual Youths: Consistency and Change Over Time. *J Sex Res.* 43(1), 46–58, doi:10.1080/00224490609552298.
- Showalter, E. (1999). *A Literature of Their Own* (extended ed). NJ: Princeton University Press.
- Tyson, L. (2006). *Critical Theory Today: A User-Friendly Guide*. 2nd ed. NY: Routledge.
- Wright, A. (2015). Why Marlon James Had to Get Out of Jamaica to Win the Booker Prize. *The Guardian*. Retrieved March 30, 2018, from <https://www.theguardian.com/commentisfree/2015/oct/15/marlon-james-jamaica-booker-homophobic>
- Woolf, V. (1929). *A Room of One's Own*. [Pdf]. Feedbooks.