

**PERSONALITY DISORDER  
OF LIAM AS THE MAIN CHARACTER DESCRIBED IN  
JULIE ANN PETER'S *LUNA***

THESIS

Presented in partial fulfillment of the requirements for the completion  
of Strata 1 Program of the English Language Department  
specialized in Literature



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**MOTTO**

God puts people in your life for a reason, and removes them from your life for a better reason.

By:

Anonymous

## DEDICATION

For:

1. Allah SWT. Thank God for blessing me and listen to my lamentations.
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Thank you for your support and love. Sorry for being childish before you passed away.
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## ABSTRACT

This thesis entitled “Personality Disorder of Liam as the Main Character in *Luna* by Julie Anne Peter’s” is aimed to describe personality disorder of Liam as the main character.

The objective of the study is to describe the general description of Liam included Liam as Luna, the conflict experienced by Liam and Liam as Luna, and also the personality disorder of Liam as the main character.

The methods used are library research and approach. The library research method is used to gain references dealing with the object of analysis. Structural approach and psychological approach are applied to analyze the personality disorder of Liam as the main character.

The result of analysis shows that Liam as the main character has lived in two personalities as Liam and Luna, a transgender character that is Liam created. The beginning of Liam’s transition brings some conflicts experiences included the internal and external conflicts. The discussion of psychological review is about personality disorder that happened to Liam. In the theory of psychology, personality disorder discussed above can be classified into a subject called gender identity disorder.

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## CHAPTER I

### INTRODUCTION

#### 1.1 Background of the Study

Novel is an interesting book to read which one kind of literary work. Literary work is a literary study which study about human experience on writing form. It is divided into three kinds, are poetry, play and prose. Prose itself divided into two kinds, short story and novel.

Literature is human's creation contesting aesthetic, balance and flexibility. It is created because of human's instinct to reveal ideas, views, experience, believes, feelings, and spirit into a concrete form that able to arouse enchantment through language (Sumardjo and Saini, 1986 : 33).

Literary work connects with the human being life, like behavior, feelings, social condition and tradition among them. It also has close relationship with the society life and psychology. It gives the impact to most people. It posses eternal characteristic because it contains an authentic truth that always exists when the man/human still exists. Besides it gives conscious to society about this truth life, we can get knowledge and understanding deeply about human, world, and life.

Nowadays, when everybody reads, he or she wants to get more knowledge. There is something for everybody to read, popular literature of necessity is fragmentary, sentimental, and sensational. The quality in a story that makes the reader eager to discover what happens next and how it will end. Basically, there are many who began by stating that texts could be interpreted

based solely on the cultural, social circumstances of shared an equal part in the interpretation of a piece which deals with themes of heroism, friendship, loss, and the quest for eternal life. Different historical periods have emphasized various characteristics of literature. Early works often have an overt or covert religious or didactic purpose. Moralizing or prescriptive literature stems from such sources.

The genre in literature is divided into three; those are poem, prose and play. Each of them has a different characteristic. The writer chooses a prose in the thesis and the kind of prose is a novel.

A literary work is an imitation of reality. The character in fiction are not real people, they are only illusions, which are created by the author. According to Jones in Nurgiyantoro (2002: 165) states that characters are reflection about someone who is shown in a story. Character reflects someone who brings anything in a story. Semi in Soemardjo and Saini (1991:144) says that character is a factor portrays an action or behavior in a story or a person who takes some parts and experiences some events, which is described in plot.

Characterization in a story usually has possibility to bring the reader to feel about what main character did. By this case, the writer tries to learn much about the main character Liam. The writer tries to feel about Liam's feeling of his own understandable about his gender. The gender identity disorder that Liam has, it makes so many pressures for Liam's character like the way she is in the society and the way she keeps her transsexual identity as Luna's as the peripheral character secret.

Characterization refers to realization and development of character in a story (Nurgiyantoro, 2002:166). It can tell about act in realization and how to development in a story. Still according to Jones in Nurgiyantoro (2002:165), it says that characterization is an explicit description about a person who performs in a story.

In this thesis the writer focuses on structural and psychological analysis of the novel of Julie Ann Peter's *Luna*. Character and characterization is a part of structural elements in literary object. The writer is interested in analyzing the character and characterization of the novel, because she wants to find out some contents of psychological character by examining the underlying invariant structure of character.

The writer chooses Julie Ann Peter's *Luna* because that is an interesting novel which is full of psychological problem of transgender or transsexual.

## **1.2 Statement of the Problem**

The problems that will be stated in this thesis are:

1. How are the general description of Liam as the main character and Liam as Luna described in Julie Ann Peter's *Luna*?
2. What are the conflicts experienced by Liam as the main character and Liam as Luna described in Julie Ann Peter's *Luna*?
3. What is Liam's personality disorder that described in Julie Ann Peter's *Luna*?

### **1.3 Scope of the Study**

1. The general description of Liam as the main character and Liam as Luna described in Julie Ann Peter's *Luna*.
2. The conflict experienced by Liam as the main character and Liam as Luna in Julie Ann Peter's *Luna*.
3. The personality disorder of Liam that happens in Luna's character described in Julie Ann Peter's *Luna*.

### **1.4 Objective of the study**

From the statement of the problem above, the objective of the study are:

1. To describe the general description of Liam as the main character and Liam as Luna described in Julie Ann Peter's *Luna*.
2. To describe the conflict experienced by Liam as the main character and Liam as Luna in Julie Ann Peter's *Luna*.
3. To describe the personality disorder that happens in Liam's character described in Julie Ann Peter's *Luna*

### 1.5 Significance of the study

After studying this research, the writer hopes that this research will be beneficial to Dian Nuswantoro University. It is hoped that the result of the study can be:

1. A contribution to Dian Nuswantoro University, especially for English Department students. It is expected that after reading this thesis they can understand more about this story, especially on the main character, and conflict, and also the social and psychological aspects that support the intrinsic aspects.
2. An additional knowledge for the writer on the analysis of structural approach and psychological approach discusses the intrinsic elements such as the main character and conflict experience.
3. To give the writer more ability in analyzing a work of literature especially Julie Anne Peter's *Luna* which is analyzed also by psychological approaches.
4. To give more knowledge to the reader about the character and characterization that analyzed the writer and hoped useful for the reader
5. To give more knowledge to the reader about personality disorder and transsexual means that the writer hoped can be useful for the reader

## **1.6 Method of The Study**

### **1.6.1 Research Design**

The writer will use qualitative descriptive method to analyze this data. In accordance to Endraswara (2003 : 7) states that the important feature from qualitative research, are :

- a. Researcher is the key instrument that will read accurately of the literary work
- b. The research had done descriptively, it means explaining on formed of word or picture if needed, not numeral formed.
- c. Qualitative research more the priority of process than the result
- d. The analysis inductively structural approaches
- e. The analysis inductively psychological approaches

### **1.6.2 Unit of Analysis**

The writer focuses on the intrinsic elements and extrinsic elements. The intrinsic element includes characters and the conflicts, while the extrinsic element is personality disorder of the main character.

### **1.6.3 Source of Data**

In this thesis, the writer uses Luna by Julie Ann Peter as the object of the analysis and source of data. The writer also uses some literary theories and

psychological theories like personality and gender identity from books and internet access which are relevant and related of it to supporting the analysis.

#### **1.6.4 Technique of Data Collection**

On getting the data, the writer needs many materials to strengthen her research. Library research is a method of collecting data by reading books and other references, which are related to the topic. This method was used complete the data needed for this thesis.

On making the research, the writer was doing two steps. First step the writer reading the novel. To get the interesting topic that wants to discuss and analyze.

The second step the writer collects the data related to the topic from this novel. On this matter, the writer read books related to the topic.

#### **1.6.5 Technique of Data Analysis**

##### **1.6.5.1 Structural Approach**

The writer uses the structural approach since the write analyzes about the structural elements such as character that focus on character such as the general description and conflict such as internal and external conflict. According to Semi, structural approach is the basic assumption that literary work as a creative work has full autonomy, which has to be seen as a figure, which part from the outside of intrinsic element includes the steps in structural approaches;

1. Mastering in the basic definitions of structural elements which build the literary works
2. Analysis the theme first, then the other elements
3. Analysis the theme dealing with thinks, philosophy and norms
4. Analysis on plot, which covers conflict (internal and external conflict)
5. Analysis on character and characterization. This must be has a correlation with plot and conflict
6. Analysis on the writing style and stylist
7. Analysis on point of view, dealing with the previous analysis
8. Analysis on setting, like setting of place, setting of time, and setting of social
9. Analysis on the correlation among those elements.
10. Research report

#### **1.6.5.2 Psychological Approach**

Rene Wellek and Austin Waren in Nyoman Kutha Ratna (1995:217) states that there are four models in psychological approach, they are ; author, creative process, a literary work, reader. When it deals with the author, the approach used is expressive. When it deals with the text of a literary work, the approach used is objective. The writer uses psychological approaches to analyze the personality disorder of the main and peripheral character of the story, includes the steps are:

1. Analyzing the intrinsic and extrinsic elements

2. Intrinsically it focuses on character, like motive, ambition, and everything relate with his/her behavior
3. Analysis on conflict relate with typified and developing of character
4. Analysis on psychological aspects experienced by character like, depression, phobia, personality structure, libido etc.
5. Analysis on the main theme of a literary work
6. Extrinsically it discusses the author's psychological condition
7. Analysis on the influence of the literary work to the reader.
8. Research report.

### **1.7 Thesis Organization**

This thesis consists of five chapters as the following:

Chapter I is Introduction. This chapter consists of the background of the study, statement of the problem, scope of the study, objective of the study, significance of the study, methods of the study and thesis organizations.

Chapter II is Author's Biography and Synopsis of the Story. This chapter covers biography and works of Julie Ann Peter and synopsis of the story of *Luna*.

Chapter III is Review of Related Literature. This chapter presents intrinsic aspect which consists of character and characterization and conflict and extrinsic aspect about psychology aspect.

Chapter IV is Discussion. This chapter consists of discussion about intrinsic element which are character and characterization, conflict and the extrinsic element about psychological approach of *Luna*.

Chapter V is Conclusion

## CHAPTER II

### AUTHOR AND SYNOPSIS OF THE STORY

#### 2.1. Julie Ann Peter's Biography and Her Work

Julie Anne Peters, born January 16, 1952, is an American children's author. Julie Anne Peters was born in Jamestown, New York, on 16 January 1952. When she was five, her family moved to the Denver suburbs in Colorado. Her parents divorced when she was in high school. She has three siblings: a brother, John, and two younger sisters, Jeanne and Susan.

Peter's first college degree was a Bachelor of Arts (B.A.) in elementary education with a minor in French. She taught fifth grade for a year, until she and the principal mutually agreed that teaching was not the career for her. Peters earned a Bachelor of Science degree in Computer and Management Science.

During the next ten years, she worked as a research analyst, computer programmer, and systems engineer. She also earned a Masters in Business with emphasis in Information Systems, which confirmed "that computer science was not the field for her".

According to Julie Ann Peter in her "BlahBlahBlog" website, "To deal with the devastating possibility that I might have actually failed at my second career choice, I began to write. What came out of me were stories and books for young people. They took me back to the time in my life when the decisions I made, the paths I chose, determined the kind of person I would become".

At this point, Peters began writing. Her books for young adults include *Define "Normal"* (2000), *Keeping You a Secret* (2003), *Luna* (2004), *Far from Xanadu* (2005), and *Between Mom and Jo* (2006). Her young adult fiction frequently deals with LGBT issues. She has also written books for younger readers, such as the *Snob Squad* series.

She still lives in Colorado, in the 'burbs. She and her partner Sherri met in college, and they have been together ever since. Their home sits on a hill with a breathtaking view of the snow-capped peaks along the Continental Divide. Still in her BlahBlahBlog website she said, "My neighbors think I'm slumming because I stay home all day. But they can't see all the places I go to in my mind. Amazing, exciting, happy, sad, horrible, wonderful places. Yeah, okay, these may be psychotic episodes brought on by lack of human contact, but I like to think my brain is a breeding ground for stories. Something is always festering in there. So, readers sit tight; you're in for a rocky ride. I promise you one thing—it'll be noisy, but fun".

## **2.2. Synopsis**

Regan O'Neill has many of the same problems that other teenagers face. However, she also has to share her time and space with her brother Liam...who is also her sister. At night, Liam becomes *Luna*: the girl trapped inside the body of a seventeen year-old boy.

Regan provides support and understanding, often sacrificing her own needs for those of her brother. Liam, on the other hand, withdraws deeper into himself. His only real happiness comes with transformation into Luna. Unfortunately, Luna can't exist around the clock. The O'Neill parents can't or won't acknowledge the signs around them. Life at high school would be miserable for a transgender teen as well.

Julie Ann Peters chronicles Liam's courageous path to recognition as Luna. The novel is told from Regan's viewpoint, so readers see and understand her struggles as well as Liam's.

Self-acceptance of a transgender teen makes Luna a compelling tale. Peters tackles the topic with a spectrum of emotions and utmost honesty. Flashbacks are utilized to illustrate key events that lead the O'Neill family to this moment as well as help readers understand transgender issues.

Luna is written for a teen audience, though adult readers will enjoy the story as well. As with her previous novel *Keeping You a Secret*, Peters writes about sexuality in a frank and acceptable manner. The story of Luna is ideal for engaging dialogue, or to promote tolerance and understanding of others.

## **CHAPTER III**

### **REVIEW OF RELATED LITERATURE**

According to Wellek and Warren in *Metodologi Penelitian Sastra*, “one of the limitations of literature is anything that is written. This is according to Teuuw accordance with the understanding of literature (literature) in western languages which generally means anything that is written, use of language in written form”.

A literary work consists of two important aspects; those are intrinsic aspect and extrinsic aspect. A method of approaches is method that has purpose to understand a literary work from its intrinsic aspect. Those important aspects can be used to analyze literary work to review some references which have connection with the character and characterization, conflict, and theme to support the discussion.

#### **3.1 Intrinsic Elements**

##### **3.1.1 Character and Characterization**

A literary work is an imitation of reality. The character in fiction are not real people, they are only illusions, which are created by the author.

According to Klaler (1999:70) , typified character often represent the general traits of a group of person or abstract ideas.

One method is telling, which is relies on exposition and direct commentary by the author. In telling – a method preferred and practiced by many older fiction writers – the guiding hand of the author is very much evidence. We

learn and look what the author calls to our attention (Picekring and Hooper, 1981:27)

The other method is indirect, the dramatic method showing, which is involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through and their actions. With showing, much the burden of character analysis is shifted to the reader, who is required to infer character on the basis of the evidence provided in the narrative. (Picekring and Hooper, 1981:27)

Studying about character, in addition, many experts say that character is divided into two kinds, flat (simple) and round (complex) character. Perrine (1993:68) says that flat characters are characterized by one or two traits; they can be summed up in a sentence and round character are complex and many sides; they might require an essay for full analysis. Perrine also classifies character into static and dynamic. In his book, Perrine (1993:70) says that:

The state character is the same sort of a person at the end of the story as the beginning. The developing (dynamic) character undergoes a permanent change in some aspect of character, personality, or outlook. The change maybe a large or a small one; it may be better or worse...

The character becomes conspicuous and dominant which is caused by develops psychology. Especially psychoanalysis that offered a new area on deepens of life human soul. Sumardjo (1986 : 63)

Characters in the story automatically relates to characterization because both sides to support each other and relate one another because characterization makes existences of imaginary. Meanwhile Jones in Nurgiyantoro (2002:165) says that characterization is the clearly drawing figure that shows in a story.

Characterization refers to realization and development of character in a story (Nurgiyantoro, 2002:166). It can tell about act in realization and how to development in a story. Still according Jones in Nurgiyantoro (2002:165) says that characterization is an explicit description about a person who performs in a story.

The characterization is an explicit thing described by a person in a story which is read well. The readers will know characterization and find out of what he/she said, what he did, about physical and whatever about him.

So many things for describing about characterization, finally we can find out it simply. We can look at the physical, behavior or anything qualities. It depends on our techniques in each other.

Perrine divides three kinds of method of character presentation are:

1. Discursive method:

A method that is the author (the works) uses to present/describe the character.

2. Dramatic method:

A method that the works (novel, novella, short story) uses to present the character by dialogues/conversations, from the dialogues the reader will know that someone is kind, bad or evil.

3. Contextual method:

4. The readers know the personality of the character from another character's dialogue.

Perrine (1972:66) also explains that reading for character is more difficult than reading for a plot, for character is much more complex, variable and ambiguous. Anyone can follow what a person has done in a story, but considerable skill maybe needed to describe what a person is.

Character can be separated into main and peripheral character. Main character is a character who gives the narrating in novel concerned. It is a character at most told, well as executants' incident also that hit incident. Even in certain novels, main character always presents in each incident and can be found in each story page concerned.

According to Nurgiyantoro (2007: 165-183) the characters of fiction can be divided into many kinds of general categories. It can be grouped based on; a) degree of role (main/central character and peripheral characters), b) the function of the performance (protagonist, antagonist and companion), c) based on characterization (simple/flat characters and complex/round characters), d) based on the development of the characters (static and developing characters) and e) based on the reflection of characters (typical and neutral characters).

In other novels, main character doesn't appear in each incident or indirect indicated in every chapter. But obvious in incident or chapter tight permanent related, or can be related to main character. Because main character at most is told and always related to the other figures, he or she is very determine development plot as a whole. It always presents as executants, or hit incident and conflict.

Main character that is made the synopsis, that is in making activity synopsis, addition character usually being ignored. Main character in a novel may

be more than a person, although the superiority degree is not always same. Their superiority is determined by domination, narrating quantity, and the influence towards development plot as a whole.

On the other hand, appearance addition of the characters in all slimmer story, not important, and if there is the dependability with main character, directly or indirectly, which is called peripheral character. Peripheral characters is the characters that is supported the main characters and held an important role to the story of a novel. Nurgiyantoro (2002:165-183) also adds that Peripheral characters are the characters of less importance than the main characters. The peripheral characters are shown just once or a few times in the story.

Staton (1965: 17-18) provides some basic knowledge about character and characterization, which can be applied to a short story, he divides characters into two categories. Main or major character; a major character can be the main part of the story. He or she is the most important character in the story. Usually, the actions of the story are focused on this character from the beginning till the end of the story. The content of the story is highlighted to this character's experience. Minor character appears in a certain setting, just necessarily to become the background for the major characters. The roles are less important than major character. Characterization includes things like who is the main character, what character does he or she have, what is his or her role in the story, all of which explains clearly how the story goes on the readers.

Meanwhile, Sumardjo also say there are many way to identify the character on the story:

- a) By the action, especially when the person have attitude on serious situation
- b) By the utterance. We can know person character from what their utterance.
- c) By the description physic of person. That matter seemed on the way of dressed, the body, etc
- d) By thinking. This matter described on what would think of person in developing their characterization.
- e) By direct application. On this matter the author explained character of person directly.

### 3.1.2 Conflicts

Conflict in a story happens when an opposition between each other's and many things in differently. It usually overt and implicit, it maybe visible in action or take entirely. According to Perrine (1993: 42) states that" the terms of conflicts is a clash of action, desire or wills ....."

- a) Characters may be pitted against some other person or group of person (conflict of person against person).
- b) They may be in conflict with some external force --- physical nature, society or fate (conflict of person against environment).
- c) They may be in conflict with some elements in their own nature (conflict of person against him self/her self).

The conflict may be physical, mental, emotional or moral. The conflict maybe overt and violent, or implicit and subdued, it maybe visible in action, or it may take entirely in character's mind, it may exist in different and sometime contrasting form in different levels of meaning but the definitions of it inherent in the concept of plot.”

According Wellek and Warren (1995:217) states that conflict is “dramatic” suggest action and contraction. So conflict is suggesting act that blow up and contraction. The conflict is usually a clash between two equal forces and shows action, like Perrine says:

Conflict –a clash of action, ideas, desires, or will character maybe pitted against some other person or group of person (conflict of person against person); they maybe in conflict with some external force physical nature, society or fate (conflict of person against environment); or they maybe in conflict with some elements in their own nature (conflict of person against himself or herself). (1993:4222)

## **3.2 Extrinsic Element**

### **3.2.1 Psychology of Personality Disorder**

Rene Wellek and Austin Warren (1962: 81-82) says that there are four kind of psychological approaches that is correlated in to author, creative process, works and audience.

According to Professor Dr. Travis Langley in [http://://fac.hsu.edu](http://fac.hsu.edu) “Psychological study of literature, explore structure, function, and psychological value. Topics of discussion include symbolism, the purpose of storytelling, application of psychological theories and concepts, different literary genres,

accuracy in the depiction of psychological variables and mental health professionals, how writing and reading reflect cognitive processes, and the therapeutic value of literature. Character analyses involve examination of personality, mental illness, developmental issues, conflicts, and motivation”

Freud's psychoanalytic theory, coming as it did at the turn of the century, provided a radically new approach to the analysis and treatment of "abnormal" adult behavior. Earlier views tended to ignore behavior and look for a physiological explanation of "abnormality". The novelty of Freud's approach was in recognizing that neurotic behavior is not random or meaningless but goal-directed. Thus, by looking for the purpose behind so it called "abnormal" behavioral patterns, the analyst was given a method for understanding behavior as meaningful and informative, without denying its physiological aspects.

In psychology abnormal, personality disorder can be classified into a subject called gender identity disorder. According to T. R. Quigley in <http://homepage.newschool.edu/~quigleyt/vcs/psychoanalysis-intro.pdf> Self Identity and Gender Identity The process of becoming a "gendered subject" adds further complications to the child's development during this period. Since its initial identity is fused with that of the primary caretaker, and since that role is generally filled by the mother, it follows that initially the child's gender is the same as the mother's. Thus, boys and girls are originally "feminine". To become "masculine", the boy must repress much of his early, symbiotic experience. (Girls are less likely to repress infantile experience.) By the age of five, the boy will have repressed most of the feminine components of his nature along with his

earliest memories. He will deal with the ambivalence of the separation/individuation period by means of denial of having been identified with the mother, by projection of blame onto women as the source of the problem, and by domination. These defenses become part of ordinary male behavior toward adult women and to anything which seems similar to them or under their (potential) control -- the body, feelings, and nature. The ability to control (and to be in control) becomes both a need and a symbol of masculinity. Relations are turned into contest[s] for power. Aggression is mobilized to distance oneself from the object and then to overpower it. The girl, on the other hand, seeks relationships, even at the expense of her own autonomy. The two genders thus come to complement each other in a rather grotesque symmetry.

As we can see, there are two important aspects of child development: self-identity and gender-Identity. In the traditional context of the nuclear family, we must also be able to account for the contribution of the father to the separation/individuation process. Since the child must move away from the mother in order to achieve autonomy, the father offers an alternative with which to identify. This is less problematic for the boy since the father also facilitates gender identification. Thus, the boy tends to develop strong self-identity but weak gender-identity. Since the girl does not experience the same kind of gender transformation, but at the same time cannot identify as closely with the father, she will tend to form a weak self-identity, but a strong and less problematic gender-identity.

Sexual behavior can be assumed as self-defeating, diverge from social norm, hurting someone else, that caused personality distress or influencing someone to be normal. In this case identity disorder can be concluded into personality disorder, someone that does not sure about what he is male or female.

Gender identity disorder is a conflict between a person's actual physical gender and the one they actually identify him or herself as. For example, a person identified as a boy may actually feel and act like a girl.

Gender identity is the way of someone thinks that he or she is a male or female. Normally, the gender identity is based on gender anatomy (Jeffrey S. Nevid, Psychology Abnormal 2002:74)

Gender identity disorder can be started since childhood. Children with this kind of disorder found that their gender is an intensive and continuous distress. Diagnosis of gender identity or it is called trans-sexual was given for kid or adult who is expressed their self in psychologically as an opposed gender and continuously shows the uncomfortable gender anatomy of them.

Still in Abnormal Psychology, "The number of all the gender identity disorder is unknown. This disorder appears five times more in man than female."(Zucker & Green, 1992).

*"Gangguan ini memiliki pola-pola yang berbeda. Bisa berakhir atau berkurang pada masa remaja, ketika ana dapat lebih menerima identitas gender mereka. atau bisa juga bertahan selama masa remaja atau dewasa dan menyebabkan identitas transeksual" (Cohen-Ketennis dkk., 2001).*

This is not same as the orientation of gay or lesbian. This personality disorder is rarely found. The person who is having gender identity disorder is

usually being attracted by their same anatomy of gender, and they are not called their selves a gay or lesbian. They are just feel or being trapped in the wrong body or wrong gender. Like the male who is trapped in a female body or the opposite.

No one knows about what causes of the gender identity disorder (Money, 1994). The psychodynamics indicates that the extremely closed relationship between mother and son. The relationship between father and son that barely closed could be a factor for this kind of character disorder (Stoller, 1969). Those family factors can be caused of the appearance for identification for the mother's of a son, it caused the inversion of character and identity that expected.

In the third edition of *Sexuality Today, The Human Perspective* by Gary F Kelly mentioned that a transsexual is a person who, usually from quite a young age, feels as though their inner sense of their gender--their gender identity--does not fit the sex of the body they were born with. A male transsexual, even with a normal male body, feels more like a girl or woman inside. A female transsexual feels like a boy or man inside. Some transsexuals feel strongly enough about being "trapped in the wrong body" that they eventually wish to have hormonal and surgical interventions that make their bodies look like it is of the other sex.

According to Lynn Conway in <http://lynnconway.com/>; Sex reassignment (at least in the U.S.) is an expensive procedure that not everyone can afford. Many transsexuals keep the bodies they have but dress and live as a member of the other gender. Although scientists are still not entirely sure how gender identity is established in humans, the best evidence would suggest that it may largely be established by genetic and hormonal influences during fetal life, before we are

born. Most transgendered people will tell you that it never was a choice they made, but rather something that felt built into them that they realized when they were young children. Why would anyone want to choose such a complicated lifestyle? So while social factors help shape society's views of what is "masculine" or "feminine," one's inner identity is most likely shaped by inner biological factors. Instead, current scientific results strongly suggest neurobiological origins for transsexuals: Something appears to happen during the in-utero development of the transsexual child's central nervous system (CNS) so that the child is left with innate, strongly perceived cross-gender body feelings and self-perceptions. We still don't know for sure what causes this neurological development, and more research needs to be done. But the neurobiological direction for these explorations seems clear. However, even without any scientific evidence to back them up, many psychiatrists and psychologists over the past four decades have simply assumed that transsexual is a "mental illness". By defining this socially unpopular condition to be a mental illness, these mental health professionals have shaped much of the medical establishment's and society's views of transsexuals as psychopathological "sexual deviants".

## CHAPTER IV

### DISCUSSION

#### 4.1. General Description of Liam and Luna

In this section based on the statement of the problems the writer presents about the description of Liam and Luna as the main character in Julie Ann Peter's *Luna*. In this section the writer wants to separate the main character of Liam and Luna since the main character in this story was created in the same person within two personalities as Liam and as Luna.

##### 4.1.1. General Description of Liam as the main character

Liam is 17 years old guy who was born in Jack O'Neill family, a main character that having two personalities as Liam and Luna since he has a personality disorder as a transgender character.

Dad bends over and grabs Liam's new basketball. "Let's go hang the hoop and I'll show you the O'Neill oopsy-daisy drop shot." He tosses the ball to Liam. (Julie Anne Peter. 2004: 14 line 22)

The quotation above proved that O'Neill family is the family where Liam was born. He has a father named Jack O'Neill, a father that took a part as a factor of beginning his transition as transgender.

Liam has a mother named Patrice. Patrice who is always busy with her job as a wedding planner since Jack dropped out from Sears.

“Yeah, hi Andy,” Mom spoke into her cell. “It’s me. Did we ever get our reservations confirmed on the Hartford house for the Sorensons’ wedding? I can’t seem to find the paperwork.” She stirred her coffee.

I caught Dad rolling his eyes. He wasn’t crazy about Mom’s job. Specifically, her elevating her own status from Wife and Mother to More Significant Other. Not that he was sexist or anything, just boring and conventional. How could he resent her working? Since he got downsized by Sears and had to take a flunky job at the Home Depot, somebody had to earn our lunch money. (Julie Anne Peter. 2004: 8 line 2)

Liam has a sister named Regan, the one who is always help him out of problem. He always fixes his problem by himself except the problem about another personality as Luna in his life. He always needs Regan’s help, using Regan’s room to dress up as a girl in the middle of the night to hide his Luna’s personality in front of family and public in order to have an emotional support as he begins his transition to be a real Luna.

It was the feel of her presence in my room that woke me — again. I rolled over in bed and squinted at the clock on my nightstand. “What time is it?” My voice slurred. The blurry numbers came into focus. Two thirty-three. “Two thirty-three? Don’t you ever sleep?” (Julie Anne Peter. 2004: 4 line 5)

The appearance of Liam is tall. He has pale skin and freckles in his face. Since Liam has two personalities the appearance of Liam and Luna could be the same. It can be seen by this following quotation of general description of Luna.

The truth was, I thought she'd stand out. Not because she looked like a guy. She was tall and more attractive than most GG's our age. GG's — Genetic Girls. That's what Liam called us, as opposed to TG's or T-girls. "You look gorgeous, Luna," I told her, repositioning the collar on the blouse to mask her Adam's apple. (Julie Anne Peter. 2004: 64 line 20)

Liam is smarter than Regan. He is a careful and a paranoid person who always planned his life. He is a person who is full of consideration. He thinks hard about his life and what he will do.

Liam was careful. Paranoid, actually. He'd never been caught. At least, not by Mom or Dad. (Julie Anne Peter. 2004: 26 line 10)

We exited at Washington Street and headed downtown. Downtown? I almost said what I was thinking: Why so public? We could find a Taco Bell at a strip mall. Minimize the risk; eat in the car. He seemed to know what he was doing, though. Typical Liam — he always measured every angle. We pulled into an upscale Taco Bell beside a Virgin Records music store. The place was packed, people streaming in and out the door. Liam turned off the ignition and froze, his hands in a death grip on the steering wheel. If I had to talk him into it again, forget it.

"Okay," he said. "Here's the plan." (Julie Anne Peter. 2004: 80 line 1)

Ever since I started school, I felt like I had this older sister to live up to. She was smarter, nicer, and prettier— or would've been if she could dress the part. Liam's footsteps were way too big for me to follow in. I kept tripping on his high heels. (Julie Anne Peter. 2004: 24 line 23)

Liam is a sensitive person sometime. Liam is also a fragile and depressive person. He has not much strong. It is be proved by Regan's statement and these following quotations.

What? Dad was joking. God. Liam was so sensitive sometimes. (Julie Anne Peter. 2004: 7 line 1)

“I can’t do this,” he murmured, running a stop sign. “I want to kill him.” (Julie Anne Peter. 2004: 15 line 30)

“Who, Dad? I’ll help you. Just not this morning, okay?”

Liam switched lanes and veered onto the highway ramp. Great. Here we go again, I thought. He can ditch every other day and still get straight A’s. His scores on the SATs have colleges recruiting *him*. I miss one day and flunk out. The only college that’s going to be interested in me is F.U.

“Liam —”

“Not Dad,” he says, merging into traffic. “Me. I want to kill me.”

I sighed wearily.

I hated when he got this way — depressive, suicidal. His pain was so palpable, it made me hurt. Huddling inside my parka, which did nothing for the chill inside, I resigned myself to repeating my sophomore year. So what? How insignificant was school compared to saving my brother from himself? (Julie Anne Peter. 2004: 16 line 1)

Liam has a sister that really loves him. She supports him about whatever he does include his personality disorder and transition. He got support as a sister and a brother. He was Regan’s brother and he is Regan’s sister. He is never hates her and either she is. Although they are often arguing something emotionally but care of brother and sister still lays in them. Regan cannot lie to herself that she is still care and love her only one brother. No matter what happens, although Liam always bothering Regan’s life, asking too much helps but they are in a real good fraternity. These statements can be proved by these following quotations:

We shouldn’t have gone to the mall. It was a stupid idea. Dangerous. Liam must’ve realized it. I know he regretted it. The rest of the weekend he moped around the basement, incommunicado. I didn’t know what to do for him. Step up the suicide watch? I did, actually. I cleared the room of all

sharp objects, which was dumb. If Liam was determined to do it, he'd find a way. Not without me, though. Never without me. (Julie Anne Peter. 2004:70 line 13)

As I heard her slog across the floor toward my desk — where she'd unveiled her makeup caddy in all its glory — a sigh of resignation escaped my lips. Yeah, I loved her. I couldn't help it. She was my brother. (Julie Anne Peter. 2004: 5 line 28)

No, I didn't. He didn't hate me, either. He was just angry about his life, which I could understand. It must be horrible to be in the wrong body, to have this dual identity. I knew he suffered. I just wished he wouldn't take it out on me. It wasn't my fault I got the body he wanted. I wanted Britney Spears's body. Did I get it? No. (Julie Anne Peter. 2004: 13 line 20)

Liam and Regan are too closed they can say that their relationship is more than a brother and sister. Regan can be more than a sister by Liam. She can be Liam's friend. Liam always tells everything to Regan include all his transition process and progress as a transgender. Start by using Regan's room to dress up every night, asking Regan's opinion about dress, clothes, and what to do in his life.

“What do you think of this outfit?” She crossed into the moonlight, spreading her arms out from her sides, palms up. (Julie Anne Peter. 2004: 40 line 17)

“I can see your bra straps,” I told her. “You need to buy a strapless.”

“Really?” She twisted her head to peer over her shoulder. “Do you have one?”

“Get real. Even if I did, you're not wearing my underwear.”

“It wouldn't fit anyway. I'm at least a C cup.”

I blew out a puff of air. “You wish.” Rolling over, I muttered, “You're such a freakshow.” (Julie Anne Peter. 2004: 5 line 23)

Liam always does some housework when Regan doesn't do it. Liam does it with a pleasure, like cooking and preparing the dinner. His father Jack doesn't like that because it supposed to do by a girl not a boy authority.

“I'll be happy to help,” Liam jumped to my rescue. “Just tell me what to do.” He turned to Mom. “What can I do?” (Julie Anne Peter. 2004:10 line 19)

By that quotation it is simplify that Liam always does the housework that is supposed to be done by Regan as the only daughter in his house. He does it with pleasure that sometime makes Jack dislike it. It also can be proved by this quotation:

Mom opened her mouth to lecture me again about being more help around here, more subservient, less of a guilt trip on her, when Liam piped up, “I'll do it.”

“No, you won't,” Dad barked. “That's not your job.” He loomed in the doorway between the kitchen and dining room, arms folded. (Julie Anne Peter. 2004:10 line 9)

Jack always tries to makes Liam to do what he wants, what man supposed to do in his own rule, such he said to Liam that the housework is not his job or not must be done by a man. On Jack's assumption, a man is supposed to joining football team then hi is called as a man, by that all Jack's rule of man Liam gets pressure since he does not like football and all Jack's rule of a man supposed to be.

Dad added, “Stop by his office after school today.”

Liam swallowed. He said evenly, “I don’t want to play baseball, Dad.” (Julie Anne Peter. 2004: 9 line 11)

“You don’t have to play football,” I inform him. “Just because Dad’s coaching doesn’t mean you have to play. Why did you tell him you wanted to? You hate football.” (Julie Anne Peter. 2004: 50 line 6)

“He isn’t against you. It’s just —” I stalled. I blew out a breath. “You expect things.”

“What things?” Dad snapped. “All I ever wanted was for him to be like every other kid. To be like me. I was a normal, happy kid. My dad wasn’t perfect either. Far from it, but I idolized the old man.” He stopped suddenly and swiveled his head to gaze out the patio doors. “Okay, maybe that’s too much to ask. The kid’s a friggin’ genius, I know that. I wouldn’t want him to lower himself to my level, or believe for one second that his doddering old dad might have a pearl or two of wisdom to share. I just think a little exercise would do him good. Sports builds character, teamwork. He’ll need that in life.” (Julie Anne Peter. 2004: 74 line 21)

That quotations above, is about how Jack really put a pressure to Liam and how Liam get pressed of that. Liam does not like football, he does not want to play football and he prefers to do Regan’s job. He just always say yes to all Jack’s willing but without doing. Liam just ignored that. Sometimes he feels jealous of Regan because Regan always get what he wants. What he wants as a girl, not a young boy who is growing up to be a football player like Jack said. He just wants to be treated like Regan was treated. He used to be jealous to Regan when Jack played girly-whirligig. It can be seen since his childhood. When Liam was child he always wanted his father to do something the same with what his father did to Regan like playing girly-whirligig and that makes Liam always seems jealous with Regan.

Why? Because of the way Dad treated me, treats me still, different from him? Dad never played favorites, if that's what Liam thought. In fact, since his birthday was in March and mine fell a week after Christmas, Liam always got more presents than me. What did Liam want, to be the girly whirligig? (Julie Anne Peter. 2004:13 line 8)

Although he was against by Jack always, Liam never hates Jack. Liam used to say that Jack is his idol, his hero.

Liam's face welded shut. He lowered his head and let out a ragged breath. For a prolonged moment he didn't move a muscle. Then he lifted his head and said the weirdest thing: "Dad is my hero. Doesn't he know that? I feel like I spend my whole life trying to prove it." (Julie Anne Peter. 2004: 76 line 1)

On the other hand Liam gets invisible support from his mother Patrice. Liam never gets forced to be a real man from Patrice. Patrice knew about Liam's disorder since him in a childhood. Liam got all of Patrice's protection when he argued with Jack. The quotation below this can be proved the statements above:

"Jack —" Mom appeared suddenly, her cell dangling at the end of a limp arm. She exhaled wearily. "Why don't you give it up?"

Yeah, I agreed. Thank you, Mom, for once. (Julie Anne Peter. 2004: 74 line 29)

All of Liam's disorder was shown by himself, the unusual behavior of a child that always want to be a mother when playing mom and daddy thing, the strong willing of rejecting his part of body that we called it as a penis.

By those unusual actions of Liam, Patrice actually knew about her son disorder. In this novel the writer doesn't shows the action of Patrice that actually helps Liam to find his true self. Estrogen, a group of compounds named for their importance in the estrous cycle of humans and other animals. They are the primary female sex hormones. Natural estrogens are steroid hormones, while some synthetic ones are non-steroidal. The hormonal pills that Liam got from Patrice to increase his female hormone. It can be shown by this quotation:

Estrogen. It stuck in my head. Wasn't Mom taking estrogen? She'd said something about a prescription. "Are you stealing hormones from Mom's medicine cabinet?" I said. Or was Mom doing what she was so good at, pretending not to notice? Giving him the opportunity. "Is she trying to kill you again?" (Julie Anne Peter. 2004:168 line 10)

Although the support of Patrice is not show directly in this novel but from the quotation above we can conclude that Liam got support by Patrice with all the estrogens pills that is gave to him.

Liam is a pretty popular in his school. He has no problem with having a society by his domain school with girls.

He was asking me? My social life consisted of one word: utter void. Okay, that's two words, but you get the gist. "Yeah, it's wild," I said. According

to Aly and Liam, who actually got invited to parties. Aly got invited more often, and dragged Liam along when he'd go. Although, Liam was pretty popular himself. With girls, anyway. (Julie Anne Peter. 2004:168 line 10)

Being as that popular is not mean he does not have enemy in his school. Liam has no boyfriends. The only boyfriend he knew is Hoyt, a childhood friend that nowadays being his enemy in school and neighborhood. Hoyt always been struggle with all Liam do. All Liam does always been jerking by Hoyt and that occasionally makes Liam uncomfortable with that.

“Cannot put up with that. I won't. I am not a fag.”

“Liam, what are you saying? Who's a fag?”

He snaps to attention, as if he just crash-landed to Earth. His eyes slowly focus on my face and he says, “I'm not a fag. I'm not gay. Tell him that.”

“Tell who?”

Liam shakes his head, looking straight at me. “I'm not gay. I'm trans.”

“I know that. Who says you're gay?”

His eyes darken. He doesn't have to say who. Hoyt Doucet. Was he on Liam's case again? (Julie Anne Peter. 2004:68 line 23)

Liam always gets support by Regan. Regan always wakes him up again when he gets down by all of Hoyt's means. It can be seen clearly by this quotation:

“Hoyt's a pus pocket,” I remind Liam.

He jumps to his feet and storms off to his room. Funny thing is, I think, if anyone's gay it's Hoyt Doucet. He just won't admit it. He even dates girls. I don't care if he lies to himself; hates himself for being gay. He has no right making Liam's life a living hell. Liam hasn't done anything to Hoyt. He sure isn't interested, if that's what Hoyt's afraid of, or wants. Hoyt's not his type. Not even his species. (Julie Anne Peter. 2004:69 line 1)

Liam is a perfect outside and smart in his school. By all his smartness Liam also has a job as an assembler for a personal computer. He has a sweet car

that he bought by his own money. Liam also a paranoid person who is always pays attention with the detail to hide his other personality and secret. He took an alarm on his paradise underground room; put some digit password to his computer and car.

How'd she know that? Had she been here to scope out the territory? Probably. It'd be like Liam. Paranoid, prepared. (Julie Anne Peter. 2004:65 line 1)

Liam had rigged up a silent alarm system years ago — his safeguard against detection, should anyone wander downstairs while he was dressed as Lia Marie. Excuse me — Luna. He'd wired it so the basement lights blinked on and off whenever the door opened. It used to drive Dad crazy. For months he searched the electrical system for a short, and never could find the problem. For times when the lights weren't on, Liam had programmed sound effects to mimic footfalls on the stairs. Creak, creak, creak. It felt like you were tripping off to Transylvania. (Julie Anne Peter. 2004:26 line 3)

“Do you remember the code for the door lock?” I remembered. It was a song now.

“In case you forget, I coded it into the screensavers at home. The numbers are scrolling across all the monitors.” (Julie Anne Peter. 2004:173 line 7)

Liam is a smart person who has a job as a game programmer. Liam has a close friend called Alyson, who is secretly falling in love with him. Liam and Alyson were being friends since their childhood. They are always has something like a chemistry in a gamming and that caused Liam to took Alyson as his game tester. Liam took Alyson's and his voice to some of his game.

As usual, Alyson was in the basement playing video games with Liam. His job — one of them — was a game tester. This company, Games People Play or something stupid like that, downloaded beta versions of all the

new games their cyber-heads created, and then sicced Liam on them. It was his job to play all the levels, to evaluate them, rate their fun factor, graphics, ease or difficulty of user interaction. Most of what he spent time on was seeing if he could crash the system. And he usually did. It got to where the geeks were asking him to look at the code and fix bugs. The company paid him megabucks to do this. Their kid wizard, they called him. (Julie Anne Peter. 2004:26 line 18)

Liam is a well-known as a smart student in his school because of his nice behaves.

It can be proved by this quotation;

“You’re Liam O’Neill’s sister, aren’t you?” Bruchac said.

I turned back.

He added, “I just now made the connection.”

Break it, I thought. Every semester I deliberately avoided taking classes taught by the teachers Liam had had, since he was like their wunderkind. Scientists should publish the definitive study that proves genius does not run in families. Ever since I started school, I felt like I had this older sister to live up to. She was smarter, nicer, prettier — or would’ve been if she could dress the part. Liam’s footsteps were way too big for me to follow in. I kept tripping on his high heels. (Julie Anne Peter. 2004:24 line 17)

Liam ever had been lost in control with his double personality as Luna when Regan took her friends to have a sleepover in her room. Liam act like a girl with all the girly stuff. He colored his nail with nail polish.

He says, “Know what? I have some glow-in-the-dark decals that’d look absolutely fabulous over this polish. Hang on a sec.” We see his dark shape rise and disappear into his room. (Julie Anne Peter. 2004:34 line 4)

In his childhood Liam always wanted a girly stuff like Regan’s had. He always preferred to be a Mom when he played. He forced Regan to be a Dad.

On my way past, he takes my Samantha doll from me and cradles her in his arms. Smiling sweetly down on her, he informs me, "I'm the mommy." (Julie Anne Peter. 2004:6 line 24)

Liam has a best friend that he knew since childhood, Alyson. A best friend who is actually loves him. The only one girl who is really wants him to be her boy friend. Alyson used to tell Regan about his desire to having Liam. She wants to marry Liam since her childhood. She always shows her anxiety to Liam but Liam never take it. They are really closed too since their childhood and till they are growing up by now. They were always celebrating their birthday together, doing their hobby as a video game player. It can be proved by these following quotations:

We're celebrating Liam's and Alyson's birthdays together. Alyson is Liam's best friend — has been since kindergarten. Our parents and her parents have been friends for years. We do lots of stuff together, like celebrate both birthdays. (Julie Anne Peter. 2004: 12 line 3)

As usual, Alyson was in the basement playing video games with Liam. His job — one of them — was a game tester. This company, Games People Play or something stupid like that, downloaded beta versions of all the new games their cyber-heads created, then sicced Liam on them. It was his job to play all the levels, to evaluate them, rate their fun factor, graphics, ease or difficulty of user interaction. Most of what he spent time on was seeing if he could crash the system. And he usually did. It got to where the geeks were asking him to look at the code and fix bugs. The company paid him megabucks to do this. Their kid wizard, they called him. (Julie Anne Peter. 2004: 26 line 17)

She bites her bottom lip, gazing wistfully up the deck stairs. "I'm going to marry him, you know. Then you and me'll be sisters." She squeezes my hand.

I squeeze back, thinking, I already have a sister. (Julie Anne Peter. 2004: 15 line 9)

Liam is an interesting guy actually. It can be proved by how much Regan's friend wants him, include Alyson indeed. When Regan was on 6th grades, she had a sleepover party with her friends. It was Carmen, Shannon and the others. The only friends who closed with Regan at that time was Carmen, a friend that made Regan likes to watch drama that Liam said is a weird habit. Regan had no idea of the arrival of Shannon Eiber who was actually not her best friend. Shannon was interested with Liam so she asked to join in Regan's sleepover party. Those statements above are supported by these following quotations:

Carmen's been my best friend for almost a year now, my whole sixth grade year. When she moved here everyone thought she'd crash-landed in a time machine. She wears these long flowered skirts and tie-dye shirts, right out of the sixties, with lots of jangly jewelry. Carmen's mother is a contralto who sings opera in a professional company. She named Carmen after the feisty peasant girl in the opera Carmen. Carmen was raised around music, theater; they're just a part of her life. She knows everything about opera, and she teaches me. She's really turned me on to it. (Julie Anne Peter. 2004: 29 line 1)

Really, I think. But I'm almost grateful Shannon's taking over. I've never hosted a slumber party at my house before. Never had much to do with Shannon Eiber, either.

So why did I invite her to the party?

I didn't, I remembered. She'd invited herself. She had the hots for Liam at the time. All the girls did. If they only knew . . . (Julie Anne Peter. 2004: 29 line 21)

#### **4.1.2. General Description of Liam as Luna**

Luna is 17 years old transgender character who was created by Liam as the main character. She is a character who is Liam wanted to be as a girl. She was Lia

Marie, an old name of Liam's transgender character. She is a genetic girl who was created by Liam. It can be seen by these following quotations;

Right. She didn't know the lingo. "Transgender," I told her. "He's a girl in a boy's body." (Julie Anne Peter. 2004:133 line 13)

"No joke," Liam said. "I'm a trans girl. A T-girl. The way you're a genetic girl, a G-girl." (Julie Anne Peter. 2004:133 line 19)

She was joking. Wasn't she? "Lia —"

"Luna," she said. "I've taken the name Luna." Her eyes fixed on mine. To gauge my reaction, I guess. Or seek my approval. What did it matter what I thought?

"Why change?" I yawned. "You've always been —"

"Lia's too close. Lia Marie. It's just too close." She crossed my bedroom, blazing a trail through the layer of clothes and other crap on my floor. As she passed under the window, she stopped and pivoted. The moon cast an eerie glow through my basement window. A spotlight. A spray of luminescent beams. (Julie Anne Peter. 2004: 5 line 4)

The name Luna was took by a moon supposed to appropriate with a girl who can only even shows herself in the night.

"Luna," she repeated softly, more to herself than me. "Appropriate, wouldn't you say? A girl who can only be seen by moonlight?" (Julie Anne Peter. 2004:5 line 11)

Luna is a fashion forward who cares on the out-appearance thing like the style of wearing some clothes, shoes and other accessories.

"I brought the fuchsia sweater and my black jeans," Liam said. "How do you think that'll look?"

“You wouldn’t catch me dead in fuchsia. But hey, that’s me.” (Julie Anne Peter. 2004:79 line 15)

Luna personalities are not really different with Liam because in this story Liam and Luna is the same person that actually trapped in some conditions that makes them can’t express their selves in freeways.

Luna only can be seen in some hidden situations that Liam created or planned, of course by some helps of Regan. It was not only her room, her time and etc. Regan always helps Luna to hide and show Luna-self.

I spun my combination lock and Liam said, “Can we go again Saturday?” “What?” I rocked back on my heels. “You really want to?”

“It isn’t a matter of wanting to, Re. Do you have to baby-sit again? I was hoping we could go earlier. Maybe around noon.”

Stunned, I opened my locker and retrieved my English book. “You’re going to let Luna emerge in the light of day?”

“She has to, eventually.” (Julie Anne Peter. 2004: 76 line 4)

I stood guard outside the women’s restroom on the second floor of Sears. Sears. Why did it have to be Sears? I didn’t expect to see any of Dad’s old cronies, since this was a new store, but it was Dad’s territory. He didn’t work the store floors much after Corporate transferred him to Human Resources, where he’d had to issue his own pink slip. It felt creepy being here. I shivered in my parka. The door inched open and Luna’s hand extended, yanking me inside. (Julie Anne Peter. 2004:164 line 1)

They were planning to go public in a hidden situation of her parents, neighborhoods and friends. They went to Sears, a mall on across town. They were planning that far before the date. The story at the Sears, a store that Liam/Luna

and Regan visited could be a proof that Luna is a brave person. She had been got as a fag by a woman at the Sears but she was still having a brave to stay for more long time there.

The saleslady shrugged at Luna. Then it happened. Her eyes expanded, took Luna in. She stepped back, away, and began to blink real fast. I felt Luna shrinking in place, shriveling. I reached for her hand. It was trembling, cold.

“They don’t have your color,” I said. “Let’s go.” I tugged her out into the mall. Hurling away from The Gap, my heart in my throat, I croaked, “Have you had enough? Can we go home now?” No answer. I turned to her.

“Not yet,” she said. “We just got here.” (Julie Anne Peter. 2004:66-67 line 24)

#### **4.2. The Conflict Experienced by Liam and Liam as Luna**

Since the main character was separated into two personalities, the conflict that experienced by them is so complicated. In this sub scene the writer wants to tell what is the conflict experienced by Liam and Luna as the main character. In this sub chapter the writer wants to explain about the conflict experienced by Liam include the internal and external conflict. The external conflicts can be seen when Liam has against with someone else, argue, or fight. Then the internal conflict can be happen to himself since Liam against with his other character as Luna.

#### 4.2.1 Liam's Internal Conflict

Since the main character in this story is a multiple character the conflict between I and I is happened to Liam as the main story. Liam has a personality disorder that makes him decide to create another character as himself as a transgender character as Luna. In this background of the story personality disorder can be analyzed by the psychological approach.

I know that's how Liam felt. He told me once there was no place for him in the world, that he didn't fit anywhere. He really was off the scale. Boy by day, girl by night. Except, he was a girl all the time, inside. It was hardwired into his brain, he said, the way intelligence or memory is. His body didn't reflect his inner image. His body betrayed him. The way people viewed Liam, as a boy, meant he had to play to their expectations. Dress the part. Act the role. And Liam was good at it, expert. He'd had all those years of practice. It had to be horrible, though, day after day after day, seeing all around him what he wanted so desperately to be and never could. (Julie Anne Peter. 2004: 38 line 26)

Being in two personalities is also makes Liam depressed. He wants to struggle, take Luna out to public or just be a real Luna. It makes Liam thinks and takes some review to do that.

I pointed to a sign on the door. "‘Help wanted.’ Is that a hint? I should be a barista? It's probably the only job I'll be able to get after I flunk out of high school."

He didn't take the hint. Instead, he removed the keys from the ignition and swung his long legs out the door to head inside. (Julie Anne Peter. 2004: 16 line 14)

"Oh, right. Luna." Her new name was going to take some getting used to. A grungy guy at the end of the counter, who'd been keying into his laptop, stopped and stared at us. I met his eyes and widened mine, like, What? You got a problem?

He resumed working.

Liam lifted his head and straightened in his seat. “Every day, the same old thing. Hiding, lying, holding her in. It’s too hard. I can’t do it.” (Julie Anne Peter. 2004: 17 line 5)

“No one will ever know the person I am inside. The true me. The girl, the woman. All they see is this ... this nothing.”

“You’re not nothing,” I snapped. “You’re a person. You’re Liam.”

“Liam.” He let out a short laugh. “Who’s that? A caricature I’ve created. A puppet, a mime, a cartoon character. I’m this male macho version of a son that Dad has in his head.”

“Forget Dad,” I told him. “What does he matter? You don’t have to play baseball, okay?”

Liam closed his eyes and lowered his chin to his chest. “I need to let her out, Re.”

“What do you mean? How?”

“I’m strangling her. She’s not the one I want to eliminate. All this suppressing and holding her down, keeping her caged, perpetuating this fraud, this sham. I can’t do it anymore.” He shook his head. “I can’t.” He raised his chin and looked at me. “It won’t go away. No matter how much I wish, or pray, she’s always with me. She *is* me. I am *her*. I want to *be* her. I want to be Luna.” (Julie Anne Peter. 2004: 17 line 18)

He’s talking to himself again. Conducting a conversation with an invisible being — someone other than me. He’s such a head case. I’m not sure when he started talking to himself, but I think it was the beginning of eighth grade. Last year. He seemed to recede more and more into himself all year. Dad noticed. He asked me about it. I told Dad that was just Liam. He said he didn’t understand that kid. But then, he never had. (Julie Anne Peter. 2004: 68 line 12)

In Liam’s opinion, all people except Regan just see him in fake. Being an actor as a guy named Liam. He is just find his really self in Luna character. And he is struggle a lot to show it in public. Liam often talks to himself about his doubt of the beginning transition. He was thinking a lot of that, thinking all by his self, talking to his self and Luna-self. He was trying to convince himself and hers in a time. Convincing that he is not a fag, he is just a girl who is trapped in a girl

body. Liam hates himself as well. He just wants a real of him as Luna. According to him all people see is not him. It is just an actor who is being a guy named as Liam. He just found his self in Luna. That is why he broke the mirror in his room and avoiding from all mirrors in his house except the mirror in Regan's room. He just doesn't want to see a fake of him. He hates Liam, hates himself and the only mirror that allows him to see the real self of him is only Regan's mirror.

Why couldn't she put a mirror in the big room between our bedrooms? I answered my own question: Same reason Liam had shattered the mirror on his dresser. Same reason he avoided every mirror in the house. He might catch a glimpse of himself. As much as Liam despised his looks, Luna couldn't seem to get enough of herself — of the image she longed to project. (Julie Anne Peter. 2004: 40 line 1)

Liam had a lot of pressure of his father's willing, the willing of having a son that could be act as his want or being that normal as a young guy grow up. Liam feels trap in a wrong body, a guy body as he was born as. He always has assumption that he should be born as a girl. He found himself as a girl who trapped in a wrong body.

“No.” Liam placed a hand on her shoulder. “No, it's nothing like that. I'm not sick. I'm ...a girl.”  
The air in the room stilled. Stopped. The walls closed in. Aly went, “Huh?”  
Liam said, “That's it. I'm a girl.” (Julie Anne Peter. 2004:132 line 30)

God. Why me? “What he means is he's not really a guy.” I said the words so fast they all ran together. “He's a girl. He's trans. Get it?”  
Aly frowned a little. “Trans what?” Right. She didn't know the lingo. “Transgender,” I told her. “He's a girl in a boy's body.” (Julie Anne Peter. 2004:133 line 9)

Before and after deciding to be a transgender is certainly take Liam to thin more and more about his decision. Liam used to Regan's room before he has a brave to show off in front of people, dressing all night with all his Luna's stuff. But some day Liam wants to finding out at least how is the response of people around him when he dressed up as Luna. Liam asked for Regan's help again, they are finally goes to Sears, a mall that is not pretty far from their house, Regan and Luna. Liam was dressing out as Luna at that time.

I stood guard outside the women's restroom on the second floor of Sears. Sears. Why did it have to be Sears? I didn't expect to see any of Dad's old cronies, since this was a new store, but it was Dad's territory. He didn't work the store floors much after Corporate transferred him to Human Resources, where he'd had to issue his own pink slip. (Julie Anne Peter. 2004:64 line 1)

They were planning this for so long time ago. To know how is people opinion about Luna. Liam was dressing up as Luna, real fancy with a hipster Levi, a cornflower blue sweater with a pale yellow blouse underneath and black ankle boots and also her wig. She was look pretty good and stylist.

"No, I mean good. Really good." Surprisingly good. She'd chosen a pair of Levi hipsters, a little tighter than I would've worn, and a cornflower blue sweater with a pale yellow blouse underneath. Black ankle boots. Stylish. "You look ... ordinary." (Julie Anne Peter. 2004:64 line 10)

She was so confident and happy with her appearance, when she realized the first person in the mall who met her doesn't realized that she is a boy in a girl dress as Luna.

The first person we ran into was an appliance salesman. He barreled down on us like he was on a search-and-destroy mission. Luna clamped a tourniquet over my arm with her hand and whimpered.

"Just keep walking," I said.

A few feet away the salesman called, "Hey, Ralph. Did you get my overtime report for January?" He rushed by us like we were display racks. Luna steadied herself against a refrigerator. She pressed a hand to her chest and wheezed, "Oh goddess. I'm having a seizure."

"No, you're not." I was. My heart was breaking ribs. "He didn't even see us," I told her. "Luna. You passed."

She blinked down on me. A slow smile radiated across her face. "I did, didn't I?" Her eyes illuminated. "I did." (Julie Anne Peter. 2004:65 line 6)

The confidence of Luna was suddenly down when one by one person in the mall finally know that she is different. It was a shopkeeper at the Gap a clothing store in Sears who was realized that.

"Hi."

We both jumped. Oh, great. Another clerk had been lying in wait. "Can I help you?"

Luna looked from me to her. "Do you have this in teal?" she asked. I died.

The clerk said, "No, just what you see here."

"Damn."

The saleslady shrugged at Luna. Then it happened. Her eyes expanded, took Luna in. She stepped back, away, and began to blink real fast. I felt Luna shrinking in place, shriveling. I reached for her hand. It was trembling, cold.

"They don't have your color," I said. "Let's go." I tugged her out into the mall. (Julie Anne Peter. 2004:66 line 20)

By the reaction of the saleslady suddenly makes Luna drop down. Luckily Regan helped her to get out and avoid from that situation. Liam was so scared at that time scared of how much she got fail on his transition. People still can realized that he is different that she is not actually a girl. The confidence of Liam was not dropped down by that reaction. There is more dropped out reaction of trio of guys in thirteen ages that was gap us. They were jerking Luna. Realizing that she is different, they were calling Luna/Liam as a fag.

Inside the music store Luna headed directly to the movie soundtracks in back, while I shadowed close behind, cursing under my breath. I just wanted out of here. As she passed the Pop and Rock section, the trio of guys appeared out of nowhere. One of them jostled his friend on the left and whispered under hand. (Julie Anne Peter. 2004:67 line 13)

“Fag.” My ears burned. Luna’s spine fused.

“Hey, fag!”

A girl in the rock section, reading liner notes on a CD, raised her head. She caught my eye. Did I know her? Keep moving, I thought. “Yo. Fag.” Move! (Julie Anne Peter. 2004:67 line 25)

Liam was so desperate. He locked away himself on his own life since that accident. He was too hurt and confuse the he was just take no action and keep in silence for weeks. It was happened a conflict between him and her in the same time. Liam used to talk to himself when a similar thing happened to him. He was talking to himself, angry and got mad. Regan knew that.

“I am not,” Liam swears under his breath. “Don’t you call me that, You ignorant pissant.”

He’s talking to himself again. Conducting a conversation with an invisible being — someone other than me. He’s such a head case. I’m not sure

when he started talking to himself, but I think it was the beginning of all year. (Julie Anne Peter. 2004:68 line 7)

By those quotation and explanation it can be seen that there is internal conflict of Liam when he is being as Liam or as Luna. A conflict that makes Liam struggled with his or her life.

#### **4.2.2 Liam's External Conflict**

In the story, Liam as the main character has a lot against people surround him. Since Liam decided to begin his transition, people surround him are disagree with him.

##### **4.2.2.1 Liam against Jack**

Since his childhood Liam got against from his father Jack. Liam never has a boyfriends and always play and hangout with his only girlfriends Alyson and his sister Regan. The only boyfriend of him is Hoyt that always disturbing his life time. Liam never had associate with another friend because he has too much afraid if his friends knows about his personality disorder.

Jack as his father is often be angry with Liam such as when he showed his personality disorder willingness in front of family and his friends. It was a last celebrate of Liam and Alyson's birthday, the last party that they celebrated together. Liam and Alyson were so busy to open up their birthday gifts. They were so excited to open one by one off their birthday gifts. Alyson got a ballerina dolls, and Liam wanted the same. Liam struggled with his gift that he got from his

mother and father. Liam asked a bra from his parents, Liam was so mad then expressed it in front of the whole party and that made Jack and Patrice angry.

“Here we go.” Mom pivots in place, balancing the sheet cake across her forearms. It’s decorated two ways. One half is a football field with miniature players; the other is a pink ballerina twirling on a painted lake. Liam’s eyes light up.

“Cool,” he breathes.

“Can I have her?” I see Dad look at Mom. She avoids his gaze.

“Get everyone rounded up,” she tells Liam. (Julie Anne Peter. 2004:13 line 25)

By that action, actually Jack knew that Liam has a personality disorder and Patrice was trying to ignore that. They were trying to ignore and covered their feelings. But Jack could not be that calm, he was so angry and took Liam to talk.

Liam stands up fast. He hoists his hands onto his hips and says, “Come on. Where are they?”

Dad bends over and grabs Liam’s new basketball. “Let’s go hang the hoop and I’ll show you the O’Neill oopsy-daisy drop shot.” He tosses the ball to Liam. Liam catches it, but throws it on the ground. “That’s not what I asked for. Where’s my bra?”

A couple of girls behind me titter. Alyson giggles and covers her mouth. Mrs. Walsh does, too. I’m not laughing. I see Liam’s face turn red. Dad’s spine goes rigid. Liam steps away from him. I do, too. The look on Dad’s face . . . Liam whirls on Mom. “You asked me what I wanted and I told you.”

It happens so fast it’s a blur. Dad’s clutches Liam’s hand and almost wrenches his arm from the socket. He yanks Liam towards the house. I heard Dad snarl under his breath, “we’re going to have a talk, young man”. Liam whimpers, “No, daddy”

Dad hauls him up the steps and into the house. (Julie Anne Peter. 2004: 14 line 25)

By the time goes by, the personality disorder of Liam been shown by himself with some of his action that against Jack's will. Jack always asked Liam to join a football club in school, but Liam always has reasons to avoid it.

“I'm terrible at baseball,” Liam said quietly. “You know that. I'm terrible at sports, period.” (Julie Anne Peter. 2004:9 line 25)

#### **4.2.2.2 Liam against Regan**

Although Regan always helps Liam in anything he does, Liam also ever had a fight with Regan. Liam ever makes Regan angry with him because of his stupid demeanor that makes Regan almost drop out from her part time job as a baby sitter. Liam had lost control when he was asked by Regan to shift her job to babysitting David's child. He was embarrassing Regan in front of David's family the one that was worked her, the one that Regan has as her boss and also her family.

Anger roiled in my stomach. He was so wasted. So pathetic. I whirled. “You are pathetic,” I spat at him.

“God! I hate you.”

I hadn't made it to my room before Liam was on me. He touched my shoulder and said, “Do you really think they'll call the police?”

“Liam!” I wheeled again. “I don't give a shit. I needed that job. I loved the Materas. They were, like, family. I loved that job. It's the only thing I had that was mine.” I slapped my chest. “Mine.” My voice broke. “It was the only place I had to go to get away from you.” Tears welled in my eyes. He didn't get it. He never did. (Julie Anne Peter. 2004:129 line 20)

Since Liam and Regan are brother and sister, they got a lot of against. Liam and Regan used to fight to get the position as a Mom in their play-of-mom and daddy.

On my way past, he takes my Samantha doll from me and cradles her in his arms. Smiling sweetly down on her, he informs me, "I'm the mommy." "No," I whine. "I want to be the mommy this time." "You can be it next time." "You always say that." I throw all the baby clothes on the ground and stomp out the door. "Wait, Re." Liam runs after me. "You be the daddy. Daddies are cool. You can come home with a surprise for Mommy. Like you won a million dollars, so you bought me a new house and a car. Better yet — you can pretend my Big Wheel is a Harley. Vroom, vroom." He mimes revving up the handle bars. (Julie Anne Peter. 2004: 6 line 23)

There is much argumentation of Liam and Regan in this novel. Liam used to argue Regan about fashion, their parents, or just about how the people see about Liam's disorder.

#### **4.2.2.3 Liam against Environment**

Since a conflict is a clash of action, ideas, desires, or will character maybe pitted against some other person or group of person (conflict of person against person); they may be in conflict with some external force physical nature, society or fate (conflict of person against environment); or they may be in conflict with some elements in their own nature (conflict of person against himself or herself). (1993:4222)

Pretty. A word for girls. The way handsome described boys. Liam was right; people did use boy and girl language. They expected different behaviors. When kids acted "out of role," as Liam put it, they were labeled tomboys or sissies. (Julie Anne Peter. 2004: 38 line 13)

What if you happened to be born off both scales, between scales, like Liam? Then you were just a freak. (Julie Anne Peter. 2004: 38 line 25)

Liam got so much trouble in his life time after more people knows about his personality disorder. In his high school, Liam also gets against from his friends. Especially Hoyt, Hoyt is an old friend that Liam knew since his childhood. He always jerks what Liam do.

“I know that. Who says you’re gay?”  
His eyes darken. He doesn’t have to say who. Hoyt Doucet. Was he on Liam’s case again? (Julie Anne Peter. 2004:68 line 29)

This personality disorder of Liam is really hard to understand indeed. People around him always jerk Liam when she dressed up as Luna. Looking on stare and underestimating her.

Luna was wrong. Several people did more than blink. After we got our orders at Taco Bell, the cashier grabbed one of the assembly goons and whispered to him, pointing at Luna. They both snickered, then alerted the other employees. Every hair on my body stood at attention, afraid one or more of them might come over to our table and make a scene. A guy in a jumpsuit across the room had spotted Luna and glommed onto her. He gawked at her the whole time we ate. When he finished his meal, he made a point of meandering through the aisles, taking the long route to the exit, deliberately passing our table. (Julie Anne Peter. 2004: 82 line 27)

He slowed and stood for a moment, staring. The expression on his face — God. Disgust, loathing, I don’t know what it was, but it made me cower in fear. (Julie Anne Peter. 2004: 83 line 1)

Alyson who is known as his best friend that is also Regan’s best friend that finally knows the personality disorder also hard to understand that when Regan and Liam tried to explain that.

“He’s not gay,” I said. “He’s trans. He’s not what he appears. He’ll show you. He’s going to change into her girl role. Except, it’s not really a role. It’s who he really is. Luna. Who she is.”

Aly looked so confused, so lost. (Julie Anne Peter. 2004:134 line 8)

The only one who is always understand it just Regan as his sister and the others just forced to make Liam as a normal guy.

Had I really thought that? If I could see the girl in Liam, why couldn’t Mom and Dad? Why couldn’t everyone?

Whatever Dad had said in the house that day had caused a rift in Liam’s universe. A black hole had opened up and swallowed him whole. Swallowed her — Lia Marie, her first chosen name. She’d receded, retreated, withdrawn. (Julie Anne Peter. 2004:15 line 8)

Liam had been a lot lost control in keeping hiding his personality disorder. He had been gap with Matera family. Matera is a family where Regan take a part time job as a baby sitter Liam was shifted to babysit Matera’s Kid because Regan had a date with Chris. Regan asked Liam to shift her. Liam had lost in control. He was upset and wearing Mrs. Matera’s clothes, earrings, and accessories. He was acting like he is a house owner, as a mother in that house. It can be showed in this quotation:

Elise and David Matera were the parents I wished I had. I’d been baby-sitting for them since I was twelve, and hoping any day now they’d adopt me. They were a regular family. They loved their kids. Really loved them. They were always hugging and kissing and playing games with them. Cody was currently in his “why” phase. He must’ve asked David a hundred times now, “Why is the sky blue?” and each time David would patiently explain, “Because every color in the rainbow has a wavelength.

Like this.” He’d demonstrate on Cody’s drawing paper. “When light passes through the atmosphere, the wave gets scattered. It spreads out.” He’d squiggle the lines. “The blue we see is actually millions and millions of scattered blue lights. Tiny little pinpricks of light, all streaming into our eyeballs at once.” ((Julie Anne Peter. 2004:36 line 23)

In chapter 19, we can see the whole stories about Liam’s lost control about his personality disorder. It shocked Regan, David, Elise and this whole family.

Jamming his feet into his shoes, he staggered past me. Or tried to. David blocked his escape. “The earrings.” He extended a stiff hand. Liam yanked off Elise’s pearl earrings and, with trembling fingers, deposited them in David’s palm. David closed his fist, crucifying Liam with a look. Liam charged for the door. Elise jumped out of his way like he was a mass of open sores. (Julie Anne Peter. 2004:119 line 18)

By that quotation, we can also see that the social around Liam cannot really accept his personality disorder. They looked and stared Liam in a weird thinks, underestimated him, been seem disgusting or something like that.

Another quote of social against of Liam’s personality disorder also can be seen in chapter 11. Liam appears as Luna in public at the mall, Sears. The first time she had been gap by some young guy in about thirteen ages and by the sales lady at the store.

“Hi.”

We both jumped. Oh, great. Another clerk had been lying in wait. “Can I help you?”

Luna looked from me to her. “Do you have this in teal?” she asked. I died.

The clerk said, “No, just what you see here.”

“Damn.”

The saleslady shrugged at Luna. Then it happened. Her eyes expanded, took Luna in. She stepped back, away, and began to blink real fast. I felt

Luna shrinking in place, shriveling. I reached for her hand. It was trembling, cold.

“They don’t have your color,” I said. “Let’s go.” I tugged her out into the mall. (Julie Anne Peter. 2004:66 line 20)

The saleslady was so disgusting with Liam. Looked on a stare, deeply and asking mind. It shows that most people always underestimate of Liam as a transgender. It also happened when Luna met some thirteen ages guy at that store that finally makes him dropped.

“Fag.” My ears burned. Luna’s spine fused.

“Hey, fag!”

A girl in the rock section, reading liner notes on a CD, raised her head. She caught my eye. Did I know her? Keep moving, I thought.

“Yo. Fag.” Move! (Julie Anne Peter. 2004:67 line 25)

#### **4.3 Personality Disorder that Happens to Liam as the Main Character**

By this section the writer explain about what happens on Liam’s character, what is classification of Liam’s personality disorder and what makes Liam change into a Transgender. Analyzing Liam’s character in this novel brings the writer to read a lot about psychological theories that classified Liam’s character as a personality disorder or we can call it as abnormal.

It struck me like a hammer to the head. Well, duh, Regan. That’s exactly what he wanted. It’s what he’s always wanted. If Liam could wish for one thing in the world, one birthday present, he would ask to be born again. Born right, in the body of a girl. (Julie Anne Peter. 2004 : 13 line 11)

Based on the theories of abnormal psychology Liam has a gender identity disorder, the condition of someone who is confuse or having understandable of their gender. Gender identity is the way of someone thinks that he or she is a male or female. Normally, the gender identity is based on gender anatomy but in gender identity disorder there is a conflict between gender anatomies of someone with their gender identity.

My alarm blared and I bolted upright. Blindly thrusting my arm toward the nightstand, I punched off the buzzer. Was that a dream or a memory? It was too vivid to be imagined. Too real. Was his fascination with playing house the first indication I had that Liam was different? In his head and heart he knew he was a girl? That he was transgender. (Julie Anne Peter. 2004 : 7 line 7)

I was doing as bad a job at explaining as Liam had. I tucked a leg under me and took a deep breath. "I know this is hard to understand. It's even harder to explain, but Liam feels like a girl. He is a girl, really. Problem is, she's a girl who was born with a boy's body. I don't know how it happens, or why. Luna says it's hard-wired into her brain to be female. It's who she knows she is, same way you and I know. It's instinctive. Natural." (Julie Anne Peter. 2004 : 134 line 11)

In this story it is told that Liam has a gender identity disorder. He believes that he is trapped in a wrong body. He thinks that he should be born as a girl. Transgender is not same with gay or lesbian. Gay or lesbian is classified as disoriented sexual that the gay or lesbian have interest in the same gender of them but they are consistence with their gender identity that was be born as a girl or guy. Liam or Luna is not a gay or homosexual since the study of gender identity disorder classified it into a kind of personality disorder.

“He’s not gay,” I said. “He’s trans. He’s not what he appears. He’ll show you. He’s going to change into her girl role. Except, it’s not really a role. It’s who he really is. Luna. Who she is.” (Julie Anne Peter. 2004 : 134 line 8)

Gender identity disorder can be started since childhood. Children with this kind of disorder found that their gender is an intensive and continuous distress. Diagnosis of gender identity or it is called trans-sexual was given for kid or adult who is expressed their self in psychologically as an opposed gender and continuously shows the uncomfortable gender anatomy of them.

The diagnosis is not enough classified as a tomboy or an effeminate person. This gender identity disorder diagnosis is use for children that absolutely push aside their gender anatomy (a female that forced herself to pee by standing just like a boy do, a boy that rejecting his penis).

In this novel Liam ever showed his gender identity disorder when he was in childhood. He rejected his penis to be his part of body. He does not want to be born as a man.

Liam grabs his penis and starts to pull. “Take it off,” he says, almost in a whisper. He sashes toward Katie and repeats, “Take it off.”

“Okay.” She gets up.

I hear Mrs. Camacho ask, “What is he doing?”

“Liam!” Mom shrieks. “Get out of there.” Her shrill voice makes us all wither in fear. Mom races across the lawn. She grabs Liam’s hand and jerks him out of the pool.

“Take it off,” Liam says to her.

“Take what off? Where are your trunks?”

“Mommy, take it off.” Liam pulls at himself again.

(Julie Anne Peter. 2004:158 line 14)

A continuously fantasy of being another gender or assumption of acting as an opposite gender is one of some features of gender identity disorder. Something such as a willing to participate or play as the stereotype of an opposite gender, a strong preference to have friends from another gender also can be some common characteristic of someone that have gender identity disorder.

In this story Liam created his other character as a girl, it was Lia Marie. He used Regan's room to dress up as a girl every night. It was explained, that someone who has a willing to dress or wearing stereotypical clothes form other gender and some continuously expression from the desirability of being member of other gender is also the characteristics of gender identity disorder.

Since Lia Marie just can be shown in a night, Liam changed his girl name as Luna, A reflection of the moon that only can be shown in the night:

“Lia's too close. Lia Marie. It's just too close.” She crossed my bedroom, blazing a trail through the layer of clothes and other crap on my floor. As she passed under the window, she stopped and pivoted. The moon cast an eerie glow through my basement window. A spotlight. A spray of luminescent beams.

(Julie Anne Peter. 2004: 5 line 8)

Liam had been looking for some information of transgender. He was looking for some references about how is transgender life and he is also hoping that he will be a kind of history of that.

He ignored the sarcasm. He was sitting on the floor, surrounded by all these piles of printouts. “And King Henry the Third of France was referred to as *sa majesté*. *Her* majesty. Abbé de Choisy in the seventeenth century

actually wrote, 'I thought myself really and truly a woman.' Then there's Joan of Arc."

"Joan of Arc was a man?" My eyes bulged.

Liam tilted his head. "In her mind," he said. "There's enough evidence to suggest it."

Wow. I never considered that girls could be transgender. I dropped my backpack on his bed and slid down beside him. I wondered, too, what his sudden interest in history was all about. "Why are you researching TG's?" I asked. "I mean, why now?"

"Why not now? One day I'm going to be a part of history." (Julie Anne Peter. 2004: 51 line 5)

The transition of Liam to Luna also support by Teri Lynn. She is a transgender girl that Liam knows from the internet. This also takes a part of Liam decision to be a transgender such as Teri Lynn.

"There's this one T-girl, Teri Lynn, who transitioned a couple of years ago. She calls it 'remaking herself.' She's following the Harry Benjamin standards to the letter so she can have her SRS next year." (Julie Anne Peter. 2004: 52 line 6)

A thin smile parted his lips. "Teri Lynn likes the name I chose — Luna. She thinks it sounds mystical and mysterious."

"And Teri Lynn is...?"

"The T-girl I met online."

T-girl. Trans girl. Right. (Julie Anne Peter. 2004: 63 line 1)

The truth was, I thought she'd stand out. Not because she looked like a guy. She was tall, and more attractive than most GG's our age. GG's — Genetic Girls. That's what Liam called us, as opposed to TG's or T-girls. "You look gorgeous, Luna," I told her, repositioning the collar on the blouse to mask her Adam's apple.

"Teri Lynn had hers shaved." Luna stretched her neck in the mirror. "She says you can hardly see it now." (Julie Anne Peter. 2004: 64 line 20)

Those following quotations can be as a supporting fact that Liam has been motivated to begin his transition as a transgender person. It also can be seen and

support by this following quotation that shows how much Liam wants to be like a Teri Lynn. By all of his smartness he can easily take some information that supports him. We can also say that Liam is too obsessed to begin his transition and being that free as Teri Lynn and other transgender person. He does not want to get pressed more and more. He needs to take Luna to be real.

“You are,” I said. “You can be.”

“No.” He blinked. “I mean all the time. I want to be free. I want to transition.” (Julie Anne Peter. 2004: 18 line 1)

Without realizing, Liam is idolizing Teri Lynn. She got a lot information of her include her picture and some personal messages in internet.

“I’m not.” Liam let out a little laugh. “She’s amazing, isn’t she?” He picked up the female photo. Gazing into it, his eyes caught fire. (Julie Anne Peter. 2004: 89 line 8)

Liam has been motivated to do some steps to begin his transition such as surgery for his Adam’s apple, a chin implant, nose reduction etc.

“It’s not all makeup. She’s had surgery. A chin implants and nose reduction. But she says the hormones made the difference.”

“So take the hormones.” I handed him the boy picture so I could get back to work.

“I am.” He scooted off the bed, leaving the boy picture behind. Cradling the view of Teri Lynn’s new face like it was a sheet of gold leaf, he padded out, leaving the door open behind him.

An alarm sounded in my head. Liam’s taking hormones? What hormones? Those were serious drugs. Where was he getting them? Off the Internet? That had to be illegal. I clambered to the end of the bed, then stopped. Did I really want to know about this?. (Julie Anne Peter. 2004: 89 line 12)

## CHAPTER V

### CONCLUSION

From the previous discussion finally it can be concluded as follow. The main character in this story is Liam. He is described as a person who is live in two personalities as Liam and the opposite gender as Luna, a character who was created by Liam in case of his free soul that is trapped in his body. The name Luna is a reflection of the moon since Liam started to dress up as a girl in the night.

Liam experiences the internal and external conflict. He experiences the internal conflict when he started to begin his transition and shows his real self as Luna even as Liam with his personality disorder in public. He tries to get it out in public and to see what people respect to him. Meanwhile the external conflict happens when Liam against people around him included his father and the society that doesn't accept his personality disorder. Those conflicts were about Liam against Jack as his father, Regan and the environments, they are Alyson, Hoyt, friends, and all people around him.

The discussion of psychological review is about personality disorder that happened to Liam. In the theory of psychology, personality disorder can be classified into a subject called gender identity disorder. Gender identity disorder is a conflict between a person's actual physical gender and the one they actually identify him or herself as. For example, a person identified as a boy may actually feel and act like a girl. Gender identity is the way of someone thinks that he or she

is a male or female. In this story, Liam as the main character finally decides to transition, being a transgender as a real Luna. From the theory of Abnormal Psychology, transgender is not the same with gay or lesbian since they were classified into another personality disorder. This is not same as the orientation of gay or lesbian. This personality disorder is rarely found. The person who is having gender identity disorder is usually being attracted by their same anatomy of gender, and they are not called their selves a gay or lesbian. They are just feel or being trapped in the wrong body or wrong gender. Like the male who is trapped in a female body or the opposite. Besides the strong belief of Liam who is believe that he is trapped in a wrong body, the transition of Liam to become Luna also motivated by Teri Lynn. She is a transgender girl that Liam knows from the internet. This also takes a part of Liam decision to be a transgender such as Teri Lynn. He looked for some information about all to being a transgender.

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