

AN ANALYSIS OF MAIN CHARACTERS' LIFE STYLE AS A BISEXUAL COUPLE IN *BROKEBACK MOUNTAIN*

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Abstract

The goal of this research is to describe the life style of main character as a couple of bisexual cowboy and how they face conflict. In this analysis the writer finds life condition of Ennis Del Mar, a taciturn ranch hand, and Jack Twist, a second-rate rodeo cowboy. They are bisexual because their life as homosexual and heterosexual. There is so hard when they are homosexual who live in sort of certain society. Conflict comes from both internal and external. The setting of time takes place in sixties which is issues of homosexuality is so taboo and hated. In addition, they live in a cowboy society that shows superiority and power. These reasons push them to run double life to get their real position in society. In order to fulfill that purpose, they act themselves as normal men, get married, and heterosexual man.

Key words: *Literature, film analysis, main character*

INTRODUCTION

A film expresses and reflects human problems in the true and daily life in which they are being exist. It also puts some aspects that can change or influence human attitude in life, enlarge human knowledge and understanding about life itself and give a chance to choose a better life. In fact, a film can be a reference and solution to other problem. *Brokeback Mountain* which tells about homosexuality is a short story by American author Annie Proulx. It was originally published in *The New Yorker* on October 13, 1997, and was subsequently published in a slightly expanded version in Proulx's 1999 collection of short stories, *Close Range: Wyoming Stories*. The story won third place of an O. Henry Award prize in 1998. *The New Yorker* won the National Magazine Award for Fiction for its publication of "Brokeback Mountain" in 1998. Screenwriters Larry McMurtry and Diana Ossana adapted the story for the film *Brokeback Mountain*, released in 2005. At that time, the short story and the screenplay were published together, along with essays by Proulx and the screenwriters, in *Brokeback Mountain: Story to Screenplay*. The story was also published separately in book form.

The writer personally has become interested in, because in this film gives a deep design of human being in facing another unique problem around life and love. It talks about true choice that comes from the bottom of heart. It does not matter what are its consequences happen. There are can be seen many values of life that people must show hard effort to reach what is want. Even as bisexual they can show the truly they are in the world. The reason above encourages the writer to choose it film and furthermore the writer hopes that the analysis can give the contribution to the literary works and especially in appreciating film.

THEORETICAL BACKGROUND

The Medium of Film - A film tells about choice, a hard choice that shows no much freedom as the basic value of human needs. Human freedom is relative; there are always limitations to what filmmakers can show. The freedom to express themselves is strongly affected by dominant attitudes in the society. Prevalent societal attitudes may exert powerful influences on film. In this case, dominant attitudes about homosexuality influence whether, when, and how homosexuality are portrayed in films. Homosexual characters were seldom identified openly in America movies before 1968. For example, some films about homosexual that several characters are homosexual though this is not made explicit, and many other films refers to homosexuality only obliquely. As attitudes in western societies have changed, so has the depiction of homosexuals in films. The first positive images of gays in commercial cinema appear in two 1961 British movies. Some of the film's character portrayals are relatively sympathetic, given the era and social climate in which the film was made. After the film industry abandoned the production code and instituted a rating system in 1968, more adult subjects, including homosexual characters, appeared on the screen. In *Brokeback Mountain* shows bisexual characters and then they live as heterosexual. Basically the main characters are bisexual. In general, as western societies have grown more tolerant of homosexuality, gays have been shown more often and more explicitly in films. Many movies since the late 1960s conform to society's stereotypes of gays and show the as miserable, depressed, and suicidal or as laughable. So, the huge commercial success of homosexual films is a barometer of changing social attitudes about sexual orientation.

Gay and Lesbian Criticism - In lesbian/gay criticism, the defining feature is making sexual orientation a fundamental category of analysis and understanding. It has social and political aims in particular an oppositional design upon society, for it is informed by resistance to

homophobia that is fear and prejudice against homosexuality, and heterosexism, the ideological and institutional practices of heterosexual privileges. Hence, in lesbian/gay studies the pair heterosexual/homosexual is deconstructive in this way. Deconstructing the hetero/homo dichotomy in this way has radical implications, since all such distinctions are constructed in the same way, so that to challenge this one is to challenge all the others too. Likewise, the straight male viewers had been relieved to find a role-model who did not require the exhausted work of machismo to measure up to its masculinity. This anti-essentialism in relation to sexual identity is taken further by other critics. Judith Butler, a prominent contributor to *inside/outside* points out in her essay that: *identity categories* like gay and straight tend to be instruments of regulatory regimes, whether as the normalizing categories of oppressive structures or as the rallying points for laboratory contestations of that very oppression (p. 14-15).

Another critic who argues the fluidity of identity, including sexual identity, is Eve Sedgwick in her highly influential *Epistemology of the Closet*. Sedgwick considers how coming 'out of the closet', openly revealing one's gay or lesbian sexual orientation, is not a single absolute act. Gayness may be openly declared to family and friends, not so comprehensively to employers and colleagues, and perhaps not at all to say banks and insurance companies. Hence, being 'in' or 'out' is not a simple dichotomy or a once and for all event. Degrees of concealment and openness coexist in the same lives. Nor with sexual orientation alone usually make a person a complete outsider, and therefore innocent of all patriarchal or exploitative taint. A gay person may be a comfortably tenured academic, very much of privileged insider in the eyes of, say, a factory worker, gay or not, in a small town. Sedgwick's point, then, concern the way subject identity is necessarily a complex mixture of chosen allegiances, social position, and professional roles, rather than a fixed inner essence.

Queer theory is a process of discovering and exposing underlying meanings, distinctions, and relations of power in larger culture that others oversimplify. It is focused upon ripping apart the modern theory practice of division into comparative binaries themes. Queer theorists believe that queers represent a "third sex" in order to resist the ever-oppressive binary system that engulfs modern societal understanding, inquiry, and theory (O'Farrell). Additionally, there are two views that guide sexual identity and desire. The *minoritizing* view maintains that certain individuals are really born gay and only those born with the 'deviant' traits share an interest in them. The *universalizing* view stresses that homosexuality is important to persons with a wide range of sexualities. Author Sedgwick believes, foremost, that there are two contradictions internal to making sense of modern

sexual understanding. The first is the presence of the minoritizing view in opposition to the universalizing view. Sedgwick doesn't believe either of the two views entirely, but does believe in segments of each view. The second is that same-sex relationships provide structural boundaries on the one hand and advance separation on the other. The language usage or labeling itself is a major emphasis of Sedgwick. For instance, homosexuality is a loaded term; for, according to Sedgwick, "... it has always seemed to have at least some male bias – whether because of the pun on Latin homo = man latent in its etymological macaronic, or simply because of the greater attention to men in the discourse surrounding it. Likewise, the term *gay* produces mixed results. Some women, per Sedgwick, call themselves *lesbians* and don't identify at all with the term *gay* but other women identify themselves as *gay women*, thereby disassociating from the term lesbian. This produces an obvious language conflict that Sedgwick points to as just another problem in the long line of problems related to the modern binary opposition that is homo/heterosexual.

Thus, what lesbian/gay critics do, some of them are to identify lesbian/gay episodes in mainstream work and discuss them rather than reading same-sex pairings in non-specific ways. For instance as symbolizing two aspects of the same character (Zimmerman). Next, set up an extended, metaphorical sense of *lesbian/gay* so that it connotes a moment of crossing a boundary, or blurring a set of categories. All such *liminal* moments mirror the moment of self-identification as lesbian or gay, which is necessarily an act of conscious resistance to established norms and boundaries. To expose the 'homophobia' of mainstream literature and criticism, as seen in ignoring or denigrating the homosexual aspects of the work of major canonical figures. To foreground homosexual aspects of mainstream literature which have previously been glossed over. The last, foreground literary genres, previously neglected, which significantly influenced ideals of masculinity or femininity.

Definition of homosexual - Based on Oxford Dictionary, homosexual is sexually attracted to people of his/her own sex. The homosexual condition is difficult, sometimes tragic, and not only because of the obstacles it can still encounter in society and the injustices of which it can be the victim, but also because of its narcissistic quality. This quality is expressed in the continual attempts at "self-recovery" and in searching for the "better self" or the "missing self" in another person. The homosexual approach is really one of identification and possession. It is easier for two homosexuals to regard each other as narcissistic extensions of themselves than to be involved in a mutual exchange. Socrates says without hesitation that in a homosexual relationship each partner plays his role, ignoring the complementarities of a

sexual union, as if the act were consummated in "splendid isolation" from the other individual, simply as a stratagem for portraying a one-sided emotional conflict. Every homosexual encounter is primarily concerned with disarming the partner by means of seduction, prayer, power, prestige, effeminacy or masculinity, in order to derive satisfaction then from the loser.

Gay/homosexual identity - Lee Edelman's *Homographesis* (1994) brought the deconstructive theory to bear on the question of gay identity and the issue of recognizability. The gay is a "homograph", someone who stimulates the "normality" of masculinity or heterosexuality only to displace them as grounding ontological categories. Gender studies, Gay/Lesbian Studies, and Queer theory have delineated three broad areas of work in literary and cultural theory. Queer Theory adopted a term of stigmatization, "queer" being a derogatory name for a gay or lesbian person, and turned it against the perpetrator by transforming it into a token of pride. The shift in name also indicates a shift in analytic strategy, for now gay and lesbian theorists began to explore the "queerness" of supposedly "normal" sexual culture. First, the examination of the history of the oppression of gays, lesbians, and practitioners of sexualities other than those deemed normal by the dominant heterosexual group. Second, the exploration of the countercultures of gay and lesbian writing that existed in parallel fashion with the dominant heterosexual culture. And third, the analysis of the instability and indeterminacy of all gender identity, such that even "normal" heterosexuality itself might be seen as a kind of panicked closure imposed on a variable, contingent, and multiple sexuality whose mobility and potentiality is signaled by the worlds of possibility opened up by gays and lesbians.

Homosexuality problem - Homosexuality haunts the "normal world". And if we constantly need to repeat that there is no difference between homosexuals and heterosexuals, that both are divisible into rich and poor, male and female, good and bad, and this is precisely because there is a distance, because there is a repeatedly unsuccessful effort to draw homosexuality back into normality, an insurmountable chasm which keeps opening up. Homosexuality exists and does not exist, at one and the same time: indeed, its very mode of existence questions again and again the certainty of existence. The appearance of a recognizable or avowed homosexual directly results in an unreasoning panic terror of being raped among those around him. The tension in the confrontation between a homosexual and an individual who considers himself normal is created by the instinctive question in the mind of the "normal" individual.

In 1968 a revolution occurred. It seemed small at first, but like many other small gestures of rebellion, it represented the first significant crack in the crystalline edifice of a certain social order. Ultimately that crack spread, and in spreading broke the system that defined what otherwise might have been a night's fun as a gesture of rebellion in the first place. In retrospect, the fact that a group of gays, lesbians, and transvestites should resist undergoing the by-then routine procedures of being harassed and arrested by the New York police seems fairly happenstance. If men were to behave in accordance with the dictates of compulsory heterosexuality and not engage in sexual practices that paced the reigning code of heterosexual masculinity in question, then their friendships too would be suspect, and male homosexuality would also be forbidden. Foucault's (1978) argument that "homosexuality" is a social, medical, and ontological category invented in the late nineteenth century and imposed on sexual practices that prior to that point had enjoyed an absence of such "scientific" scrutiny provided impetus to the idea that modern heterocentric gender culture founds itself on the anathemizing of non-reproductive sexual alternatives that are in fact everywhere present in human society.

Recently, international literature develops and grows rapidly to the ways that make it so important (Teeuw 1982:17). Literary work was born caused by the basic desire of human being to reveal himself and to have interest to human problems and humanity, also interest to reality world that exist unlimited. The object of the research is a creative imaginative literary works, in this work is a film entitled "Brokeback Mountain" based on short story of American author Annie Proulx. Fictional films that are based on novels or short stories rarely re-create the source fiction faithfully. Passages the characters' thoughts, descriptions of characters' background, analysis by the author, and the more or less consistent point of view or means of perception are uncommon in film stories.

The fact that today dynamic and complexity society and people insist the using of method and technique that able to analyze the complexity and social problem. By using qualitative approach all the social problem including literature can be analyzed well and appropriate. Based on Bogdan and Taylor (1975:5) that:

"Metode penelitian kualitatif adalah sebagai prosedur penelitian yang menghasilkan data deskriptif berupa kata-kata (bisa lisan untuk penelitian sosial, budaya, filsafat), catatan-catatan yang berhubungan dengan makna, nilai serta pengertian."

(Qualitative research method as procedural research that result descriptive data such as words (orally for research of social, culture, philosophy) writing that relates to meaning, values and understanding)

As the consequence of descriptive data the research applies qualitative approach based on some consideration that stated by Moleong, 1989:6):

“Pertama, menyesuaikan metode qualitative lebih mudah apabila berhadapan dengan kenyataan ganda; kedua, metode ini menyajikan secara langsung hakikat hubungan antara penelitian dengan objek penelitian; ketiga, metode banyak penajaman pengaruh bersama terhadap pola-pola nilai yang dihadapi”

(Firstly, fixing the qualitative method is easier in facing double fact; secondly, the method show directly the essential correlation between research and object of research; thirdly, the method give essential influence to the pattern of value faced)

Qualitative approach is a way of analysis that always asks and gives questionnaires, so people can ask every single problem that happens in the society. Once more this approach is so relevant to the studies of humanities and other texts studies of humanities. Further human being as developing social creature not only involve in the real phenomenon but also involve in the world that they create by their own self.

RESEARCH METHODS

Library Research - In writing this thesis, the writer uses library research. It means that all data, which is needed in this research, is the material taken from books and other references which support and correlate with the main issues. They are descriptive data from the experts. The writer uses film as the material which is analyzed by using descriptive method. In developing this analysis, the writer collects the data from the main source of the research, that is, a film entitled *Brokeback Mountain* directed by Ang Lee, released in the 2005 and based on a short story of American author Annie Proulx. Next, the data is spread all over on the film in various scenes that are recognized and classified for the purpose of writing.

Descriptive Method - In analyzing the *Brokeback Mountain*, the writer applies descriptive method in order to describe the phenomenon found in the film. According to Leedy [1774:79] descriptive method is a method that simply looks with the intense at the moment and then describes precisely what investigator sees. By using this approach, the writer tries to

describe and explain what she finds in the film comprehensively by narrowing certain problems occur. In addition to descriptive is the describing of some elements about what something look like. The writer wants to describe the life of main characters as a couple of bisexual cowboy and how they face every conflict that occurs.

Character - Character may be either helped or hurt by their surroundings, as they may fight about possession and goals. Further, as characters speak with each other, they also reveal the degree to which they share the custom and ideas of their time. Based on Abrams [1979:27] character is defined as the person presented in dramatic or narrative work, who are interpreted by the readers being endowed with moral, disposition and emotional qualities that expressed in what say, dialogue, and action. Related to the quotation above, the writer applies the main character by Stanton [1965:17] that a central character is a figure that is relevant to every event in the story; usually the event causes some change either inside of him or outside attitude toward him. Characters in a literary work are the most important subjects to support the story. They will make events in the story that clearly describe the descriptions of the characters. A well-designed story seen through the eyes of good characters will leave the reader or viewer, such in the film, wanting for more. Therefore, characters become the important element. Aminuddin (1978:79) says that:

“Dalam suatu cerita, tokoh merupakan unsur penting yang membangun cerita karena tokoh adalah pelaku yang mengemban peristiwa-peristiwa dalam cerita fiksi, sehingga peristiwa-peristiwa itu menjalin suatu cerita”.

(Character is an important element that build story as the actor in the events of fiction into story)

“A character is someone in literary work that has some sort of identity, an identity which is made up by appearance, conversation, action, name and (possibly) thoughts going on in the head”. (Gill, 1995:127)

In analyzing a character or characters’ relationships we relate one cat, one speech, one physical detail to another until we understand the character. (DiYanni, 2000:55)

Characters are divided into two types; the main character and the subordinate character. The main character is a character that becomes the center of the story. They involve in important events from the beginning until the end of the story. The main character plays an important role in the story. The involvements of character build up

the story that can determine the main character. Panuti Sudjiman in her book, *Memahami Cerita Rekaan*, (1988:16) says that:

“Kriterium yang digunakan untuk menentukan tokoh utama bukan frekuensi kemunculan tokoh itu dalam cerita melainkan keterlibatan tokoh dalam peristiwa-peristiwa yang membangun cerita”.

(The criterion that used to determine the main character is not based on the frequency of appearance, but his involvement in the events that build the story)

Characters are imaginary personages in fictional story. They are often based in part on real people. Characters are part of boarder pattern; they are members of society and the author's distinctive view of how people relate to society through the representation of character. Characters maybe entirely imaginary as are the characters in most action movie. In a fictional film, human usually function as characters, but characters can be anything with some human features. Depending on the needs of the story, characters may be round or flat. Round characters are complex, lifelike, multidimensional, sometimes surprising and changeable. They tend to be the most important characters in a story. Flat characters are simple, stereotypical or minor, one dimensional, and unchanging. They tend to play minor roles in a story, appearing in few scenes and rarely affecting the most significant actions. Narrative film tend to have only a few round characters because there is time to develop only a few characters in depth, and it is confusing for most viewers to keep track of more than a few major characters. In any case, characters are enacted by actors.

“Far from the movies not being an actor's medium, there's probably been no other artistic medium in this century whose appeal rests so strongly on the human presence, and in which the human image has occupied a place of such primacy and centrality”. (Pechter: 69)

In *Brokeback Mountain*, there is a perspective at work in its depiction of these characters and events. The film does not argue, but assumes, that the pain suffered by men like Jack and Ennis and those around them is the result of what is and isn't permitted by entrenched social attitudes of intolerance and hate, which constrain such men from following their bliss, and push them into conventional arrangements that are ultimately truly satisfactory to no one. In the end, in its easygoing, non polemical way, *Brokeback Mountain* is nothing less than an indictment not just of heterosexism but of masculinity itself, and thereby of human nature as male and female. It's a jaundiced portrait of maleness in crisis — a crisis extending not only

to the sexual identities of the two central characters, but also to the validity of manhood as exemplified by every other male character in the film.

Conflict - According to Dietrich and Roger [1983:23] conflict may be external and internal conflict. A conflict may variously be a physical moral, psychological, intellectual or spiritual context between aspect of the personality or external conflict between person and external force. In pursuing goals, conflict or problems are inevitable, in fiction as in life. In *Brokeback Mountain* the conflict is between people and people, people and society. Conflict is a part of the story that contains challenges, threats, or dangers where the main character has something to face or resist it. The main character may face an internal conflict and external conflict. In facing the conflict, the main characters in *Brokeback Mountain* have to run their life as bisexual people. Bisexual people because they involve in homosexual love affair, love between men, and they also have married and have children. Of course, that condition will not run so well. They have to face any conflict, such as from the society that rejects the issue of homosexuality.

Bisexual - There are several theories about different models of bisexual behavior. J. R. Little identifies types of bisexuality, as defined by sexual desires and experiences. They are: *Alternating bisexuals*: may have a relationship with a man, and then after that relationship ends, may choose a female partner for a subsequent relationship, and many go back to a male partner next. *Circumstantial bisexuals*: primarily heterosexual, but will choose same sex partners only in situations where they have no access to other-sex partners, such as when in jail, in the military, or in a gender-segregated school. *Concurrent relationship bisexuals*: have primary relationship with one gender only but have other casual or secondary relationships with people of another gender at the same time. *Conditional bisexuals*: either straight or gay/lesbian, but will switch to a relationship with another gender for financial or career gain or for a specific purpose, such as young straight males who become gay prostitutes or lesbians who get married to men in order to gain acceptance from family members or to have children. *Emotional bisexuals*: have intimate emotional relationships with both men and women, but only have sexual relationships with one gender. *Integrated bisexuals*: have more than one primary relationship at the same time, one with a man and one with a woman. *Exploratory bisexuals*: either straight or gay/lesbian, but have sex with another gender just to satisfy curiosity or "see what it's like." *Hedonistic bisexuals*: primarily straight or gay/lesbian but will sometimes have sex with another gender primarily for fun or purely sexual

satisfaction. *Recreational bisexuals*: primarily heterosexual but engage in gay or lesbian sex only when under the influence of drugs and/or alcohol. *Isolated bisexuals*: 100% straight or gay/lesbian now but has had at one or more sexual experience with another gender in the past. *Latent bisexuals*: completely straight or gay/ lesbian in behavior but have strong desire for sex with another gender, but have never acted on it. *Motivational bisexuals*: straight women who have sex with other women only because a male partner insists on it to titillate him. *Transitional bisexuals*: temporarily identify as bisexual while in the process of moving from being straight to being gay or lesbian, or going from being gay or lesbian to being heterosexual. Many of these people might not call themselves bisexual, but because they are attracted to and have relationships with both men and women, they are in fact bisexual.

ANALYSIS ON MAIN CHARACTER

Ennis Del Mar - Ennis Del Mar is uncommunicative person in this film. Ennis, high-arched nose and narrow face, was scruffy and a little cave-chested, balanced a small torso on long, caliper legs, and possessed a muscular and supple body made for the horse and for fighting. His reflexes were uncommonly quick, and he was farsighted enough to dislike reading anything except Hamley's saddle catalogue. He is raised on small, poor ranches in opposite corners of the state, on the Montana border, Ennis del Mar from around Sage, near the Utah line, both high-school drop-out country boys with no prospects, brought up to hard work and privation, both rough-mannered, rough-spoken, inured to the stoic life. Ennis, reared by his older brother and sister after their parents drove off the only curve on Dead Horse Road, leaving them twenty-four dollars in cash and a two-mortgage ranch, applied at age fourteen for a hardship license that let him make the hour-long trip from the ranch to the high school. The pickup was old, no heater, one windshield wiper, and bad tires; when the transmission went, there was no money to fix it. He had wanted to be a sophomore, felt the word carried a kind of distinction, but the truck broke down short of it, pitching him directly into ranch work. He comes from a broken family even his family abandons him for one reason.



Figure IV.1.a. Focus on Ennis Del Mar as uncommunicative and shy character. He always hides his face and avoids having eye contact with other.

Ennis Del Mar is basically heterosexual. In the first conversation with Jack Twist, he talks about his plan to marry Alma, his girlfriend. Even there is no indication that Ennis Del Mar has sexual interest to Jack Twist. As an uncommunicative and shy person, Ennis cover himself from other. The family background makes him lack of impression and tend to be pessimistic person.

Jack Twist - Jack Twist is friendly person. He can overcome himself including introducing himself to Ennis Del Mar. Even he can be indicated as the first person who has sexual interest to Ennis. At first glance Jack seems fair enough, with his curly hair and quick laugh, but for a small man he carries some weight in the haunch and his smile disclosed buckteeth, not pronounced enough to let him eat popcorn out of the neck of a jug, but noticeable. He is infatuated with the rodeo life and fastened his belt with a minor bull-riding buckle, but his boots were worn to the quick, holed beyond repair, and he was crazy to be somewhere, anywhere, else than Lightning Flat. Jack Twist is classified as impressive person. On the scene when he comes late than Ennis, he feels so terrible with his car. Jack look like a temperamental one at first. It makes Ennis hide his head deeper; however, Jack is the first one who introduces himself to Ennis. He quickly changes his attitude and become different one. Jack truly round character in this film. Round characters are complex, lifelike, multidimensional, sometimes surprising and changeable.



Figure IV.2.a. Focus on Jack Twist as a main character that portrayed as friendly and nice person. He always stares at Ennis and implicitly shows that he has interest to Ennis firstly.



Figure IV.2.b. One scene showing that Jack is more friendly and expressive than Ennis Del Mar.

Additionally, there are two views that guide sexual identity and desire. The *minoritizing* view maintains that certain individuals are really born gay and only those born with the deviant traits share an interest in them. The *universalizing* view stresses that homosexuality is important to persons with a wide range of sexualities. Jack Twist clearly identified as the first category. He is truly gay or homosexual. Jack likes Ennis for the first sight and he stares at him full of sexual interest. The way he stares at Ennis can be read there is much desire. When for the first time they have sex, it started by Jack Twist. He ask Ennis to sleep on the tent, then Jack guide Ennis to do

Life as a Couple of Bisexual - Ennis and Jack is a couple of homosexual cowboy, and then they are mentioned as a couple of bisexual cowboy. It caused that both of them run a normal life. Both Ennis and Jack are married men and have wife and children. In fact, they have two sexual orientations. The homosexual is their original sexual orientation and the

copy is in the normal marriage life. When they run it in the same time it calls as bisexual. Moreover, Bisexual people are a very diverse group. There are several theories about different models of bisexual behavior. J. R. Little identifies at least 13 types of bisexuality, as defined by sexual desires and experiences.

Homosexual - Homosexuality is sexually attracted to people of his own sex. It is a chosen lifestyle which is abnormal, unnatural, changeable, and hated by God. It is a mental disorder and/or an addiction. It typically starts during teenage years when a post-pubertal youth decides to become gay or lesbian. The root cause is molestation as a child or poor parenting. Ennis and Jack come from unhappy family. Their family even leaves them. When finally they involve in same-sex love affair it caused by one of that reason. Further, they firstly do it in the conditions that push them to accept unpleasant situation. Brokeback Mountain then becomes one reason truly that make them feel that love affair. As two men that work together as shepherders in isolated place they unavoidably involve in the homosexual relationship. In this scene can be proved when Ennis and Jack as a couple of homosexual run their daily life in Brokeback Mountain. Only both of them, they are truly in love even both of them are loath to think or recognize each other as homosexual men. Ennis as shy person and has told Jack about his plan to marry Alma, can not reject sexual relationship. Even he enjoys it and never rejects to do it again.

Cowboy - Among the first images of *Brokeback Mountain* are a series of shots of men in cowboy hats with heads down turned, their faces wholly obscured by the wide brims. In these opening shots, the cowboy hat, that icon of American manhood, serves as a kind of mask. In a sense, the film suggests, the wearers are hiding behind those hats even when their heads are raised. Nor are they the only ones. It can be denied that Ennis and Jack are cowboy that wok as shepherders.



Figure IV.6. Ennis and Jack, two men in cowboy performance.

The cowboy symbolizes the free life, closely tied to the out-of-doors and Nature. The impact of land, the grass, the rivers and streams and gushing springs, the color of the sky and the clouds, the climate and the weather, these things are characteristic of the real and the mythical cowboy cultures. In addition to ranch work, some cowboys work in and participate in rodeos, and many cowboys work only in the rodeo. It is contest of skill in catching cattle with a rope, riding wild horses. Once more prove that cowboy has close meaning to power and superiorities even to conquer the wild of nature of wild animal. Thus, the character of Ennis Del Mar and Jack Twist are so irony compared to those values. However, it is a fact that people need their freedom and can not be constricted by the society.

Love Affair - As lovers Ennis and Jack obviously yearn for each other, but the reasons they feel so compelled with romance is left largely unarticulated. They feel in love as two homosexual men. It happens not only in the Brokeback Mountain when they work together as sheepherder but also in the life after getting married. None of them can stop loving each other. It indicates that they involve truly in love affair. Some scenes below can prove and describe their love affair.



Figure IV.10. Ennis and Jack involve in same-sex love affair.

Heterosexual

Married man - Legally, marriage is a binding contract between the two parties that joins together their possessions, income, and lives. Marriage is recognized by the state, and the dissolving of the contract can only happen through the legal process of divorce. But, for most people, marriage has meaning beyond the legal sense. Marriage is also an agreement between

the man and woman. Husband and wife take certain vows, to love one another, to cherish one another, and to stay together through sickness and health, for better and for worse.

In most cases, this agreement includes sexual faithfulness, and a promise that each person will do what they can to make the other one happy. Unfortunately Ennis and Jack do not feel it in their marriage each other. Indeed, no one of their marriage that runs happily. In surface it look like so normal marriage life, even they have children that can be evidence that they are straight and good man. Furthermore, after they fall in love each other at the time in Brokeback Mountain, the marriage is done just as displacement. Once more, society is the main reason that can influence Ennis and Jack's views on what it takes to have a successful marriage. A common belief in society is "that love conquers all" ignoring the fact that certain skills are necessary for many couples to sustain a healthy relationship. It is strong enough reason to Ennis and Jack to marry their wives.



Figure IV.13. In December Ennis married Alma Beers, his old girlfriend.



Figure IV.14. Jack Twist marries Lureen Newsome, a rich rodeo girl and has one son.

Double Life - Homosexual orientation is frequently clouded with anxiety, compromise and guilt that are related to neurosis; sometimes it is kept hidden for a long while, even for a whole lifetime. Ennis and Jack even deny each other that they are homosexual after having sex. They don't want to recognize what happened between them.

Meanwhile, other times homosexual is lived openly; in certain cases it absorbs a large part of life, while in others it remains something marginal; lastly, it can be consciously or unconsciously sublimated in various forms of activity. Many homosexuals eventually come out, but they do not reveal themselves much. They have a double life: they are homosexuals for the gay community or in homosexual meeting places, but when they return to their surroundings they want to appear normal. However this type of underground homosexuality, so to speak, is becoming less common because of contemporary society's different attitude towards homosexuals. In its place are appearing new homosexual life-styles or, more simply, a few styles that have probably always existed but have now become more obvious. Thus many homosexuals parade their satisfaction, use unmistakable symbols, dress eccentrically and act in a markedly affected way. A few, not without some difficulty, succeed in reconciling their orientation with a heterosexual married life. This behavior is run by both Ennis and Jack. They marry to have children, to get a better social position, to try a new experience, while preferring the intimacy each other for around twenty years after they meet again.



Figure IV.18. Jack and Ennis take care each other, because they love each other.

Based on Sedgwick's point, then, concern the way subject identity is necessarily a complex mixture of chosen allegiances, social position, and professional roles, rather than a fixed inner essence.

The Conflict of the Main Characters in the Social Life

Internal conflict - Conflict can happen internal or external, between people or nature. In the *Brokeback Mountain* the conflicts happen both internal and external. Internally, Ennis and Jack face their desire as homosexual men. They love each other that caused by the strong

feeling started in the sexual relationship in the Brokeback Mountain. They do not want to be separated, but as a part of the society they must act as the society required. It becomes problem because they do not enjoy it. As a result, they show possessive love and ask too much each other to maintain their love affair. As two men that have family they create *fishing Trips* as a media to cover their relationship run so well. They become so possessive each other and sacrifice their family. Ennis even has no time for his daughter and Jack travel to many and leave his responsibly as husband and sales in his family store. On the other hand, Jack keeps showing prejudice and suspicious questions. He guesses that Ennis get bored and does not want anymore to build their relationship. Jack gets angry when Ennis say that they can not meet until November. These matters then become internal conflict between Ennis and Jack.

Possessive - In short, for the homosexual there is the proximate danger of failing into such anonymous, repetitive and ever more demanding sexual behavior that it becomes a kind of addiction. It makes them become possessive person. When finally they meet again after four years is can be evidence that they are so possessive each other. In addition to they have already had family each other. Honestly, they want more and possessive. The fact that they have family can not be boundary to cover that feeling. Jack Twist as a character that wants to build their relationship strongly by live together and own their own ranch with Ennis Del Mar. It shows how Jack Twist is a possessive one. He feels that as a couple that loves each other should stay together in the same place and never be separated even by their marriage. It is a scene when Jack does not want to be separated from Ennis.



Figure IV.20. Jack gets angry, he want Ennis show his commitment. Jack is possessive one.



Figure IV. 21. Jack fell so happy when he knows Ennis divorce.

Actually, based on psychology background, both of Ennis and Jack have same condition of life. They have ever been abandoned by their each family. They lack of love and care. Ennis is left and blamed his family; meanwhile Jack also has similar condition. It is reasonable when Jack is so possessive. He does not want to be abandoned anymore.

Prejudice - The *pathological model* that bisexuals are neurotic or mentally unstable because they are in conflict trying to decide whether they are straight or gay, and that they just can't make a decision. A particular problem is posed by the "victims" of homosexual unions which are short-lived due to the partner's instability, resulting in suspicion, fear, rivalry and jealousy in an emotional crescendo that can reach the point of crime; or disappointment, discomfort and depression to the point of suicide. This scene shows how Ennis and Jack keep fighting because they are reminding what happen both of them in Brokeback Mountain. They show their emotion through fighting.



Figure IV. 22. One scene that show how both of them having emotional and prejudice each other. As men they finish it by fighting.

External Conflict

Society - The homosexual condition is difficult, sometimes tragic, and not only because of the obstacles it can still encounter in society and the injustices of which it can be the victim, but also because of its narcissistic quality. This quality is expressed in the continual attempts at "self-recovery" and in searching for the "better self" or the "missing self" in another person. The homosexual approach is really one of identification and possession. According to Miller, it is easier for two homosexuals to regard each other as narcissistic extensions of themselves than to be involved in a mutual exchange. Socrates says without hesitation that in a homosexual relationship each partner plays his role, ignoring the complementarities of a sexual union, as if the act were consummated in "splendid isolation" from the other individual, simply as a stratagem for portraying a one-sided emotional conflict. Every homosexual encounter is primarily concerned with disarming the partner by means of seduction, prayer, power, prestige, effeminacy or masculinity, in order to derive satisfaction then from the loser. Homosexual, like heterosexual, relationships exhibit forms of uplifting tenderness or mere genital expression, but whatever the approach, it always seems that the subjects use each other to fulfill themselves and, at the same time, to defend themselves from one another in a reciprocal way. Of course, all this jealousy and frustration is ultimately rooted in the furtive, surreptitious nature of their relationship, which in turn is largely grounded in the social realities of their place and time. Jack has a secret wish for a different life with the two of them together on a ranch somewhere, but Ennis is convinced that two men living together can only end badly. Indeed, he knows of such a case from his childhood, since his father made a point of showing him the mutilated bodies of two local men killed in a gay-bashing attack. "For all I know, he did the job," Ennis adds. It can be denied that society always become a basic direction in every problem or issue that happen.

Homophobia - Psychologist George Weinberg describes the concept of homophobia as:

"a phobia about homosexuals ... it was a fear of homosexuals which seemed to be associated with a fear of contagion, a fear of reducing the things one fought for-home and family. It was a religious fear and it had led to great brutality as fear always does." (2008).

Conceptualizing prejudice against homosexuality as a social problem worthy of scholarly attention was not a new concept, but Weinberg was the first to give the problem a name.

Homophobia is fear and prejudice against homosexuality. That fears exist in the society where Ennis live, even when he was a child. Further, it is a reason for him to reject Jack's request to life together. At its most extreme, the film's indictment of masculinity takes the form of deadly homophobic violence, as in the brutal episode recounted by Ennis and in the murderous images toward the end of the film. Closely related is the pedagogy of Ennis's father, with his horrific attempt to instill manly attitudes in his son by exposing him to the sight of the victims.

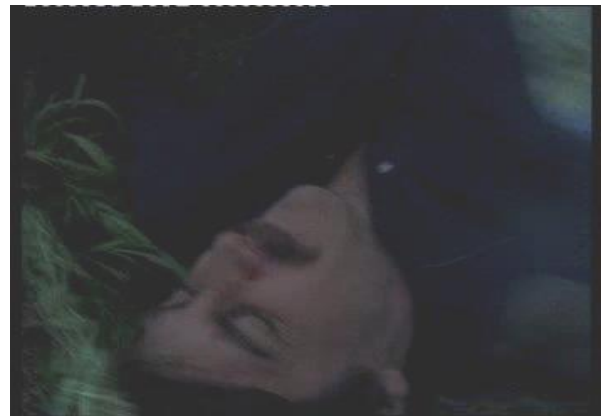


Figure IV.24. The form of deadly homophobic violence, as in the brutal episode recounted by Ennis and in the murderous images

Settling into and maintaining a bisexual identity. For Ennis and Jack as bisexual people, this step is the most difficult. Intellectually, they feel good about being bisexual, but emotionally, they experience extreme conflict living in the society as bisexual. Often scorned by family and friends and rejected by spouses or potential partners for being bisexual, they find that to develop and maintain a bisexual identity requires inner strength, self-reliance, confidence, and independence. They overcome these obstacles by forming their own way, finding accepting no friends and lovers, and staying out of the closet despite the consequences. But, once more it is not about how to satisfy their desire in having sex. It is about what they feel as a man and what actually what they want as human that need love. They result is not as important as the process that they feel together. How much they can understand each other and show that love must be shown to the right person, even there are too many obstacles, because they are men, no crying but toughing.

CONCLUSIONS

Brokeback Mountain is nothing less than an indictment not just of heterosexism but of masculinity itself, and thereby of human nature as male and female. It's a jaundiced portrait of maleness in crisis — a crisis extending not only to the sexual identities of the two central characters, but also to the validity of manhood as exemplified by every other male character in the film.

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