



## Gender Dysphoria by the Main Character in Ray Stoeve's Novel "Between Perfect and Real"

<sup>1</sup>I Gusti Ayu Vina Widiadnya Putri

Udayana University, Denpasar, Indonesia, [miss.vina@unmas.ac.id](mailto:miss.vina@unmas.ac.id)

<sup>2</sup>I Wayan Juniarta

Udayana University, Denpasar, Indonesia, [jjuniarta@unmas.ac.id](mailto:jjuniarta@unmas.ac.id)

<sup>3</sup>Sang Ayu Kadek Pitria Dewi

Universitas Mahasaraswati Denpasar, Indonesia, [kadekpitriadewi@gmail.com](mailto:kadekpitriadewi@gmail.com)

### Article info

**Received Date:** 24 October 2023

**Accepted Date:** 25 November 2023

**Published Date:** 31 January 2024

### Keywords:\*

*characteristics of gender dysphoria; the main character; between perfect and real novel*

### Abstract\*

*The objective of this study is to conduct an analysis of the gender dysphoria experienced by the primary protagonist as shown in the literary work titled *Between Perfect and Real*. The data was extracted from a literary work titled "*Between Perfect and Real*," encompassing both monologues and dialogues. The intention of this study is to examine the features of gender dysphoria expressed by the primary protagonist, "Dean Foster." The research employs a descriptive-qualitative approach to examine and interpret the collected data. The findings of the research are presented using both formal and informal approaches. The library research method serves as a systematic approach for gathering data. This study employs two primary theoretical frameworks to assess the collected data. The examination of the main character's gender dysphoria in the novel "*Between Perfect and Real*" primarily relies on the Diagnostic and Statistical Manual of Mental Disorders (DSM-5), which was introduced by the American Psychiatric Association in 2013. The Method of Characterization, as described by Kenny (1966), The second significant theoretical framework employed to analyze the depiction of gender dysphoria in the protagonist of the literary work titled "*Between Perfect and Real*" is applied. In the present investigation, a dataset including 50 observations was gathered, focusing on the many aspects associated with gender dysphoria as experienced by the primary protagonist.*

## 1. Introduction

Literature is a kind of communication that conveys the various attitudes, emotions, behaviors, and experiences of human beings, which are afterwards captured and expressed through written and visual mediums. According to Rexroth (2019), literature may be understood as an integral component of human existence, as it encompasses a harmonious amalgamation of various elements such as content, expressive form, sentiment, emotion, and language, all of which are embedded within the fabric of social interactions. A wide range of literary genres exists, encompassing many forms such as poetry, prose, novels,

dramas, and films, among others. There exist two distinct categories of literature. There exist both fictional and non-fictional works. The novel is classified as a work of fiction within the realm of literature.

Hornby (2006: 999) asserts that the book is a kind of fiction characterized by its extensive length and predominantly fictional occurrences. A novel is a literary genre characterized by its extended length and primarily imaginary narrative content. A novel comprises two distinct elements, namely intrinsic and extrinsic components. According to Klarer (2004: 14), the fundamental components that constitute the essence of a novel are plot, character, place, and point of view. As stated by the American Psychiatric Association (2013: 453), the term "gender dysphoria" pertains to the psychological suffering that can arise from the lack of alignment between an individual's perceived or expressed gender and the gender assigned to them at birth. This phenomenon underscores the state in which an individual experiences a sense of displacement or melancholy due to the incongruity between their assigned gender at birth and their gender identification. Gender dysphoria, formerly referred to as gender identity disorder, is a psychiatric phenomenon characterized by an individual's experience of discomfort arising from a perceived incongruity between their self-identified gender and their biologically assigned sex. As per the American Psychiatric Association (2013: 451), gender identity pertains to a social identity category that encompasses an individual's self-identification as either male or female, and in certain instances, a category that deviates from the traditional male or female classifications. It places emphasis on an individual's sense of gender identity as either male or female. The sense in question is one that individuals typically possess from early childhood, around the age of two or three. Gender dysphoria has been observed to have an impact on those who identify as transgender. As stated by Stryker (2017: 11), the term "transgender" is used to describe individuals who deviate from the gender that was assigned to them at birth, namely those who undergo a transition (referred to as "crossing over"). The concept underscores that individuals who identify as transgender seek to undergo a permanent alteration of their social gender within society, encompassing changes in behavior, gender expression, and not limited to temporary changes in attire. For individuals who hold the belief that their internal gender is independent of their physical bodies, the notion of not having any connection between the two is not considered a viable choice. The individuals in question have an involuntary burden, necessitating assistance from both professional and social sources. The research article entitled "Enhancing Gender and Transgender Knowledge among University Students through the Creative Factory Methodology" was written by Maitane Picaza Gorrotxategi, Naiara Ozamiz-Etxebarria, Eneritz Jimenez-Etxebarria, and Jeffrey H.D. Cornelius-White in the year 2020. The primary objective of this study is to assess the level of knowledge among students enrolled in a social education program regarding the idea of transgender identity. Additionally, the study seeks to investigate the attitudes of these students towards those who identify as transgender.

In the year 2020, an article was produced by Hasibuan, which bears title "An Analysis of Gender Dysphoria Exhibited by the Main Character in Kim Fu's Literary Work, For Today I Am a Boy." The researcher identified six factors related to gender identity disorder inside the text, which suggest the presence of gender dysphoria in the character of Peter. Two elements were identified in the study: transgender identity was found to be influenced by both hormonal factors and societal effects. The research work titled "Gender dysphoria in adolescence: current perspectives" was authored by Riitaakerttu, Kaltiala-Heino, Bergman,

Tyolajarvi, and Frisen (2018). The researchers examine the presence of significant psychiatric comorbidity among treatment-seeking adolescents with gender dysphoria (GD), as well as the association between transgender identification and the successful completion of developmental tasks during adolescence. It has been discovered that an emerging treatment approach, which involves the use of puberty suppression through gonadotropin-releasing hormone analogs during the initial phases of puberty, followed by cross-sex hormonal treatment commencing at the age of 16, and potentially surgical interventions upon reaching legal adulthood, is frequently recommended for adolescents experiencing an escalation of childhood gender dysphoria (GD) during puberty. Sarah L. Schulz's 2017 essay, entitled "The Informed Consent Model of Transgender Care: An Alternative to the Diagnosis of Gender Dysphoria," explores a unique approach to transgender care that diverges from the traditional diagnostic framework of gender dysphoria. The authors examine the Informed Consent paradigm as a potential alternative to the diagnostic paradigm in transgender health. This approach enables transgender individuals to obtain hormone therapies and surgical operations without the requirement of mental health diagnosis or referral from a mental health specialist. This study employed the novel "Between Perfect and Real" by Ray Stoeve as the primary source of analysis to examine the portrayal of gender dysphoria in the main character. The data analysis employed the method of characterization as provided by Kenney (1966). The study seeks to address the aforementioned challenges by establishing the following objectives: The objective of this study is to examine the attributes of the protagonist's gender dysphoria as shown in the novel "Between Perfect and Real." In this inquiry, the objective is to elucidate the manner in which the author of the novel "Between Perfect and Real" depicted the attributes of gender dysphoria as exhibited by the primary protagonist.

## **2. Research Methods**

The data underwent qualitative analysis and was later presented in a descriptive manner. The process of data analysis encompasses two discrete procedures. The data underwent evaluation in line with the diagnostic and statistical manual of mental diseases, as proposed by the American Psychiatric Association in 2013. Furthermore, the data was evaluated using the approach of characterization suggested by Kenny (1966). The data is systematically presented and examined in accordance with the theoretical framework underpinning the theory. The data collection process involved four parts. Firstly, the novel titled "Between Perfect and Real" was read. Secondly, data relevant to the conflicts experienced by the main character in the novel were identified. Additionally, the utterances made by the writer in the novel were observed. The note-taking technique involves focusing on sentences or utterances that pertain to the struggles experienced by the main character in the novel "Between Perfect and Real." The process of data selection and categorization from the novel "Between Perfect and Real" is undertaken. Upon conducting a thorough analysis of the work, the author undertakes the task of meticulously selecting and classifying the utterances of the primary protagonist. This includes examining both the main character's own statements as well as those expressed by the writer through monologues, with the aim of elucidating the distinctive features of gender dysphoria experienced by the main character.

### 3. Discussions

The novel "Between Perfect and Real" portrays the main character's experience of gender dysphoria through a collection of 50 distinct data points. The aforementioned chart illustrates that the novel "Between Perfect and Real" encompasses six distinct features associated with gender dysphoria. One of the primary features of gender dysphoria is a pronounced sense of identifying with a gender that is incongruent with one's assigned sex at birth. The prevalence of this tendency is most notable in the case of Dean Foster, the central protagonist, who frequently expresses a wish to assume the identity of the opposite gender, specifically as a male. She consistently expresses a desire to identify as male, rather than aligning with her assigned gender as a female. Based on the available data, it is evident that a significant proportion of individuals exhibit strong emotions towards their opposite gender (36%). Additionally, a notable percentage of individuals express firm sentiments towards cross-dressers (14%) and demonstrate a preference for assuming cross-gender roles in fantasy play (14%). A smaller proportion of individuals indicate a deliberate choice to engage in activities associated with their opposite gender (4%). Furthermore, a considerable number of individuals express dissatisfaction with their sexual anatomy (16%) and exhibit strong emotions towards the primary or secondary sex characteristics associated with their opposite gender (16%).

According to the Diagnostic and Statistical Manual of Mental Disorders (2013: 452) published by the American Psychiatric Association, the diagnosis of gender dysphoria in children necessitates the identification of significant incongruity between the gender experienced or expressed by the individual and the gender assigned to them, which must persist for a minimum of six months. This incongruity is demonstrated by the presence of at least six of the following criteria:

**1. One's strong inclination towards identifying as a gender different from their assigned sex or their persistent assertion of being of a different gender.**

In the literary work entitled *Between Perfect and Real*, the protagonist, Dean Foster, has a profound and unwavering inclination towards identifying as a male, despite being assigned a different gender at birth. Dean experiences a profound sense of incongruity between her gender identity and the physical manifestation of her body. She frequently articulates her need to align her gender expression with that of a male. This emotional state will afterwards be accompanied by her inclination to alter her gender. As per the Diagnostic and Statistical Manual of Mental Disorders (2013: 452) published by the American Psychiatric Association, individuals may exhibit a pronounced inclination to identify with a gender different from their assigned sex or have a persistent conviction that they belong to the other gender. The phenomenon under consideration highlights the state of individuals who possess a strong sense of identification with a gender that differs from their assigned sex at birth. This can manifest in several ways, such as a male individual desiring to transition to a female gender identity, or a female individual desiring to transition to a male gender identity.

*"I don't want to live that way. I want the world to see me as the boy I am inside. I want to grow up to be a man. I want to be good and kind and strong. I just don't know how". (Ray Stoeve, 2021: 213-214)*

The aforementioned scenario transpired within the educational institution. In the given scenario, Dean's father was observed to be positioned in the lobby, patiently awaiting her presence, with the intention of escorting her back to their residence subsequent to her departure from home due to a conflict with her mother. Based on the diagnostic criteria outlined in the Diagnostic and Statistical Manual of Mental Disorders (2013: 452) by the American Psychiatric Association, the aforementioned information can be categorized as indicative of "a pronounced inclination to identify as the opposite gender or a persistent belief in being of the opposite gender." This classification is based on Dean's expressed aspiration to assume a gender different from their assigned one. Dean expresses his desire for global recognition of his true identity as a young male individual. I aspire to mature into an adult male. Dean expresses her desire for the world to perceive her as a male internally. She aspires to mature into an adult male. The statement highlights Dean's deep desire to identify with the other gender.

The author used the discursive approach to elucidate Dean's aspiration to identify with a gender different than their assigned one, as expressed in the aforementioned statement: "I yearn for society to perceive me as the male individual I truly am internally." I aspire to mature into an adult male individual. Dean expresses her desire for the world to perceive her as a male internally. She aspires to mature into an adult male. The author employs a straightforward narrative approach to delineate the attributes of gender dysphoria exhibited by Dean, the central protagonist of the novel "Between Perfect and Real." According to Kenney's characterization approach (1966: 74), the discursive method involves the author providing information about the character.

**2. In individuals designated male at birth, there is a notable inclination towards cross-dressing or engaging in the act of imitating female apparel. Conversely, in individuals assigned female at birth, there is a distinct inclination towards wearing conventional feminine clothing.**

In the literary piece named "Between Perfect and Real," the central character, Dean Foster, demonstrates a notable predisposition towards wearing clothing typically associated with males. Dean demonstrates a proclivity for wearing clothing and accessories that are commonly associated with masculinity. Furthermore, Dean's behavior is evident in her choice to wear male clothing as a method of expressing her gender dysphoria. As per the Diagnostic and Statistical Manual of Mental Disorders (2013: 452), the American Psychiatric Association elucidates that in individuals assigned male at birth, there exists a notable inclination towards engaging in cross-dressing or imitating female attire. Conversely, in individuals assigned female at birth, there is a marked inclination towards wearing conventional feminine clothing. The phenomenon under consideration highlights the predicament experienced by individuals who exhibit a preference for wearing garments that are often associated with a gender identification opposite to their own.

*Dean: "I'm really excited, Mom. It's a great acting challenge."*

*Dean's Mom: I'm sure that's true, but I don't understand why your teacher cast you in a male role.*

*"She straightens, shuts the fridge, stuffs the now-empty bag into the bag drawer. "Probably because I'll be good at it." **She looks at me finally, at my hoodie and thrift-store polo, my skinny black jeans, my red Converse, and shakes her head.***

*Dean's Mom: "You'd be just as good as Juliet. If you dressed differently—". (Ray Stoeve, 2021: 22)*

This specific situation takes place within the domicile of Dean. Indeed, while in a state of repose on the sofa, the mother partakes in the pursuit of shopping. Upon her mother's swift approach, carrying a load of groceries, a dialogue ensued between them, whereby they discussed the school's dramatic events, specifically the assignment of Dean to the prominent role of Romeo. This attribute elucidates the primary protagonist's disposition, wherein they exhibit a preference for donning attire that aligns with the gender opposite to their own. According to the Diagnostic and Statistical Manual of Mental Disorders (2013: 452), the American Psychiatric Association asserts that this particular trait is associated with "a pronounced inclination among boys (assigned gender) to engage in cross-dressing or imitate female clothing, or among girls (assigned gender) to exhibit a marked preference for wearing conventional feminine attire." This is exemplified by Dean's observation, as he remarks, "Finally, she directs her gaze towards me, taking in my hoodie and second-hand polo shirt, my slim-fitting black jeans, my red Converse shoes, and disapprovingly shakes her head." Dean's mother observed Dean donning attire and accessories typically associated with the male gender, including a hoodie, a second-hand polo shirt, slim-fitting black trousers, and red Converse shoes. In response, she expressed disapproval by shaking her head. Dean frequently engages in cross-dressing performances. In the aforementioned sentence, the individual in question directs her gaze towards me, specifically focusing on my attire consisting of a hoodie and a polo shirt obtained from a second-hand store, complemented by slim black pants and red Converse shoes. Subsequently, she expresses her disapproval by shaking her head. Dean's mother disapprovingly observed Dean dressed in masculine attire, including a hoodie, a second-hand polo shirt, slim-fitting black pants, and red Converse shoes, prompting her to shake her head. The aforementioned monologue can be classified as employing the Discursive approach, as it directly presents the writer's description of Dean's preference for cross-dressing. Based on Kenney's characterization method (1966: 74), the author use the discursive method to convey details regarding the character.

### **3. One notable inclination towards engaging in make-believe or fantasy play including roles often associated with the opposite gender.**

The third identifiable characteristic of gender dysphoria, as demonstrated by the main character Dean Foster in the book *Between Perfect and Real*, is a strong tendency towards adopting roles of the opposite gender in the context of theatrical performance. Based on the Diagnostic and Statistical Manual of Mental Disorders (American Psychiatric Association, 2013: 452), it is observed that individuals demonstrate a notable propensity for adopting cross-gender roles in the context of imaginative or fantasy play. This phenomenon highlights the experiences of individuals who exhibit a preference for assuming the identity or behavior of a gender different from their assigned sex within the context of a fictional performance.

*"Mom and Dad took me to see West Side Story at the 5th Avenue Theatre when I was ten. I was already in love with performing, thanks to summer acting camp, and I fell for Tony, the leading man of West Side Story. No. I remember his gentle strength, his deep voice belting out*

*those songs, and how he wooed Maria, the sister of the rival gang leader. I didn't want to be with him. I wanted to be him".* (Ray Stoeve, 2021: 59)

The aforementioned scenario occurs as Dean Foster is traveling in a vehicle en route to her residence, prompting recollections of her childhood. At the age of ten, the parents of the individual in question escorted her to a performance of West Side Story at the 5th Avenue Theatre. Dean harbored deep affection for Tony, the central protagonist of West Side Story, however she did not desire a romantic relationship with him. Rather, her aspiration was to embody his persona. Subsequently, Dean articulates her aspiration to assume the identity of Tony to her mother; however, her mother declines on the basis that Tony is male, while Dean is female. The Diagnostic and Statistical Manual of Mental Disorders (DSM), which is published by the American Psychiatric Association (APA), functions as a comprehensive reference for the categorization and assessment of mental health disorders (APA, 2013: 452). Within this framework, the aforementioned data can be classified as "a pronounced inclination towards assuming cross-gender roles in imaginative or fictitious play." Dean expresses a desire to portray male characters rather than female characters in theatrical productions. Traditionally, gender norms dictate that female roles are performed by girls, while male roles are performed by boys. However, Dean seeks to challenge these conventions by seeking opportunities to portray characters of the opposite gender.

The aforementioned data pertains to the Discursive technique, as it is evident that the writer explicitly conveys Dean's affinity for cross-gender roles in the theater through the aforementioned statement. Dean expresses her lack of want to be in the company of the individual in question. I aspired to embody his persona. Dean expresses her lack of desire for Tony but instead desires to embody his qualities. Kenney (1966: 74) proposes a characterization strategy in which authors utilizing the discursive method present a direct and clear depiction of their characters.

#### **4. There is a notable inclination towards selecting playmates of the opposite gender.**

The fourth characteristic of gender dysphoria, as demonstrated by the central character Dean Foster in the literary work titled *Between Perfect and Real*, is a notable propensity for interacting with peers of the opposite gender. This attribute is evident in Dean's verbal expressions and actions, as she appears to exhibit a greater level of ease when interacting with individuals of the opposite gender than what is explicitly stated in the novel. It is consistently observed that Dean harbors a desire to engage in activities often associated with boys. In accordance with the Diagnostic and Statistical Manual of Mental Disorders (2013: 452) published by the American Psychiatric Association, there is a significant tendency to form associations with peers of the opposite gender. The phenomenon highlights a situation in which individuals afflicted with this ailment exhibit a tendency to engage in play or form friendships predominantly with those of the opposite gender.

*"On the walk home, I remember Mom wrestling me into dresses as a kid, how I always wanted to play with the boys",*  
(Ray Stoeve, 2021: 59)

The aforementioned scenario occurs when Dean Foster is situated within a vehicle en route to her residence, prompting her recollection of childhood experiences. At the age

of ten, the subject shown a preference for engaging in activities with male peers rather than female peers. In response to this inclination, her parents took her to watch a performance of *West Side Story* at the 5th Avenue Theatre. Dean harbored deep affection for Tony, the central protagonist of *West Side Story*; nonetheless, she exhibited a reluctance to engage in a romantic relationship with him.

According to the *Diagnostic and Statistical Manual of Mental Disorders* (2013: 452) published by the American Psychiatric Association, this specific characteristic is classified as "a significant propensity to engage in social interactions predominantly with peers of the opposite sex." The aforementioned attribute elucidates Dean's condition, wherein Dean exhibits a preference for playmates of a different gender. The data presented before the quotation serves to show the fourth characteristic of gender dysphoria, which the writer identifies in Dean as the primary protagonist. The aforementioned statement, "how I always desired to engage in activities with male peers." Dean expresses a consistent preference for engaging in activities with individuals of the male gender. The quote elucidated Dean's inclination to engage in activities and socialize primarily with male individuals. The assumption made by the author is that Dean exhibited a greater level of comfort when engaging in activities and socializing with individuals of the male gender as opposed to the female gender.

The aforementioned statement, "how I always aspired to engage in activities with male peers." Dean expresses a consistent desire to engage in recreational activities with individuals of the male gender. The quote emphasized Dean's pronounced inclination for engaging in activities and socializing primarily with male individuals. The author used a discursive strategy in order to overtly portray Dean's preference for companions of a different gender through the use of monologue. As stated by Kenney (1966: 74), the discursive tactic utilized in this particular method entails the author presenting a direct and unambiguous portrayal of the character.

#### **4. Novelties**

This study introduces a unique perspective on the role of the ileum in language. This study unveiled the concept of gender dysphoria, which pertains to the psychological distress that can arise when there is a discrepancy between an individual's experienced or expressed gender and the sex assigned to them. This phenomenon highlights a state wherein an individual experiences a sense of displacement or melancholy due to the incongruity between their assigned sex at birth and their gender identification. This study uncovers the impact of gender inequality on the book, highlighting its parallel manifestation in society. This study endeavor aims to enhance readers' awareness on the issue of gender-based violence.

#### **5. Conclusion**

Drawing from the preceding chapter's discourse, it can be inferred that the novel "*Between Perfect and Real*" encompasses six out of the eight identified features of gender dysphoria. The protagonist of the literary work titled "*Between Perfect and Real*" is Dean Poster. Throughout the narrative, Dean exhibits many traits that suggest the presence of gender dysphoria. One of the primary features of gender dysphoria is a profound sense of identifying with a gender that is incongruent with one's assigned sex at birth. The prevalence of this attribute is particularly notable in the character of Dean Foster, who frequently expresses a wish to assume the identity of the opposite gender, specifically as a



male. She consistently expresses a desire to identify as male rather than conforming to her assigned gender as a female. The preceding chapter's findings indicate the presence of 50 data points pertaining to the features of gender dysphoria as experienced by the primary protagonist in the literary work titled "Between Perfect and Real." Based on the available data, it is evident that a significant proportion of individuals (36%) exhibit strong emotions towards their opposite gender. Additionally, a smaller percentage (14%) demonstrate a firm inclination towards cross-dressers, while an equal number (14%) display a preference for assuming cross-gender roles during fantasy play. Furthermore, a minority (4%) actively choose to engage in activities associated with their opposite gender. Moreover, a notable proportion (16%) express a dislike towards their own sexual anatomy, while an equal percentage (16%) exhibit strong emotions towards the primary or secondary sex characteristics associated with their opposite gender. The data source does not provide information on two specific aspects of gender dysphoria. Dean, the primary character, does not exhibit a fondness for toys, games, or pastimes typically associated with the opposite gender. Contrary to a complete dismissal of traditionally feminine toys, games, and activities, it is worth noting that the main character, Dean, does not explicitly express a definitive rejection of such pursuits.

## 6. Acknowledgements

The author expresses gratitude towards the leadership and colleagues at the Faculty of Foreign Languages, Mahasaraswati University Denpasar for their assistance and provision of facilities throughout the completion of this work. We would like to express our gratitude to all the esteemed doctoral professors in the field of Linguistics at Udayana University, as well as the residents of Kutuh Village, who have generously contributed their valuable insights, guidance, ideas, and enhancements to enhance the quality of our research.

## References

- Association, A. P. (2013). *Diagnostic and Statistical Manual of Mental Disorders Fifth Edition*. Washington DC: American Psychiatric Association.
- Alexander Korte, D. G.-K. (2014). Gender Identity Disorders in Childhood and Adolescence.
- Arsy Ramadhani, D. B. (2021). Gender Dysphoria As Seen In Normal Movie. *Linguistic and Literature Journal*.
- Amran Hassanl, S. G. (2013). Sexual Abuse and Childhood Traumatic Experienced: a Case Study on the Psychological Health of Transsexuals in Malaysia . *Journal of Environment, Society and Space*.
- Blanchard , R. (2010). Nonhomosexual Gender Dysphoria. *Journal of Sex Research*.
- Darryl B. Hill, C. R. (2007). Gender Identity Disorders in Childhood and Adolescence: A Critical Inquiry . *Journal of Sexual Health*.
- Elizabeth R. Boskey, P. (2014). Understanding Transgender Identity Development in Childhood and Adolescence . *Journal of Sexuality Education*.
- Fifik Wiryani, N. U. (2021). Transgender Viewed from the Perspective of Positive Law, Health, and Cultures in Indonesia . *Jurnal Ilmiah Hukum* .
- Fast Anne, A. (2016). Gender Development in Transgender Preschool Children.
- Hasibuan, S. N. (2020). An Analysis of Main Character's Gender Dysphoria in Kim Fu's Novel for Today I am a Boy. *Journal of Literature, Linguistic and Cultural Studies*.

- H.Tan, K. K. (2021). It's Time to Consider LGBTQ-Affirmative Psychology in Malaysia . *Journal of Psychosexual Health* .
- Hornby. (2006). *Oxford Advanced Learner's Dictionary Seventh Edition*. Oxford University Press.
- Jiska Ristori, T. D. (2016). Gender Dysphoria in Childhood.
- Klarer. (2004). *An Introduction to Literary Studies*. London and New York.
- Kusuma, A. T. (2015). Transgender in Julie Anne Peters' Luna.
- Kenney, W. (1966). *How to Analyze Fiction*. New York: Monarch Press.
- Murphy-Hollies, K. (2021). When a Hybrid Account of Disorder is not Enough: The Case of Gender Dysphoria . *Journal of Analytic Philosophy* .
- Maitane Picaza Gorrotxategi, N. O.-E.-E.-W. (2020). Improvement in Gender and Transgender Knowledge in University Students Through the Creative Factory Methodology.
- Nofa Rochimah, D. B. (2013). Gender Identity Disorder in Louisa May Alcott's Little Women.
- Riitaakerttu, K.-H. H. (2018). Gender dysphoria in adolescence: current perspectives. *Journal Adolescent Health, Medicine and Therapeutics* .
- Schulz, S. L. (2017). The Informed Consent Model of Transgender Care: An Alternative to the Diagnosis of Gender Dysphoria. *Journal of Humanistic Psychology* .
- Stoeve, R. (2021). *Between Perfect and Real*. UK: Amulet/Abrams.
- Thomas D. Steensma, R. B.-K. (2011). Desisting and persisting gender dysphoria after childhood: A qualitative follow-up study . *Clinical Child Psychology and Psychiatry* .
- Zucker, K. J. (2017). Epidemiology of gender dysphoria and transgender identity . *Journal Sexual Health* .

### Biography of Authors



**I Gusti Ayu Vina Widiadnya Putri, S.S., M.Hum** is a lecturer at the Faculty of Foreign Languages (FBA) Mahasaraswati University Denpasar. Currently serves as Chair of the Public Relations Unit of FBA Unmas Denpasar. Educational background in the field of Literature and Linguistics. He has completed a Master's degree in Linguistics at Udayana University Bali, and is currently ongoing a Doctoral Study Program in Linguistics, Faculty of Cultural Sciences, Udavana University Bali. He has special interests in research in the fields of linguistics and Discourse Analysis. His research has been published in accredited national journals and reputable international journals. He is also the author of several books published annually such as: Forensic Linguistics, Pearls of Wisdom for Philosophers, Son of Language, English for Hotels, Restaurant Knowledge, Exploring Meaning in Verbal Communication, Guru Mantul, etc.  
 Email: [miss.vina@unmas.ac.id](mailto:miss.vina@unmas.ac.id) Ph. 081238072643



**I Wayan Juniarta, S.S., M.Hum.** is lecturer of Faculty of Foreign Languages, Universitas Mahasaraswati Denpasar. Ph. 08781952387  
*Email:* [jjuniarta@unmas.ac.id](mailto:jjuniarta@unmas.ac.id)



**Sang Ayu Kadek Pitria Dewi.** is student of Faculty of Foreign Languages, Universitas Mahasaraswati Denpasar Ph. +081338353570  
*Email:* [kadekpitriadewi@gmail.com](mailto:kadekpitriadewi@gmail.com)