



BIRACIAL IDENTITY OF THE MAIN CHARACTER IN MAT JOHNSON'S *LOVING DAY*

A THESIS

**In Partial Fulfillment of the Requirements for
the Bachelor Degree Majoring American Cultural Studies
in English Department
Faculty of Humanities Diponegoro University**

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PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis entitled “Biracial Identity of the Main Character in Mat Johnson’s *Loving Day*” by herself and without taking any results from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she did not quote any material from other publications or someone’s paper except from the references mentioned.

Semarang, May 2019

Erika Putri Damayanti

MOTTO AND DEDICATION

“When you learn a little, you feel you know a lot. But when you learn a lot, you realize you know very little.”

-Jay Shetty

This thesis is proudly dedicated to

My beloved family and

to everyone who supported and helped me accomplish this thesis.

APPROVAL

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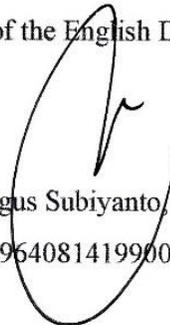
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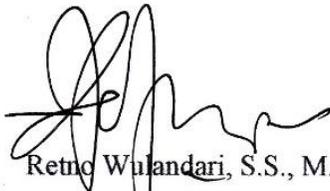
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The writer realizes that this thesis is still far from perfect. Therefore, the writer will be glad to receive any constructive criticism and recommendation to make this thesis better.

Finally, the writer expects that this thesis will be useful to the reader who wishes to learn something about biracial identity.

Semarang, 20th May, 2019

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ABSTRACT

In the early 21st century, biracial people in the United States tended to experience racial ambiguity before they had found their biracial identity, in which this social issue could be told by media and books belong to print media. The aim of this thesis is to analyze biracial identity development model experienced by the main character, Warren Duffy, in the novel entitled *Loving Day* (2015) Mat Johnson's. This novel depicts a story of the main character, who is a biracial man but he still adopts 'one-drop rule', in which later on experiences the five stages of biracial identity development model. The writer is interested in analyzing this novel as the object analysis because this topic is still rarely analyzed by other students as thesis. The theory used in this thesis is Biracial Identity Development by Walker S. Carlos Poston. By using textual analysis through close reading method, the writer tries to analyze the intrinsic elements consisting of the theme, character, setting, and conflict. The writer also uses contextual analysis by using the sociology of literature through library research to analyze its extrinsic elements, which shows the five stages of biracial identity development model by the main character. The result of the thesis proves the main character in Mat Johnson's *Loving Day* reflects all of the five stages of biracial identity development model. It can be concluded that the main character finally acknowledges both of his parents' racial backgrounds.

Keywords: Biracial, Biracial Identity Development, Racial ambiguity, Social issue, One-drop rule

ABSTRAK

Pada awal abad ke-21, orang-orang ras campuran di Amerika Serikat cenderung mengalami rasial ambigu sebelum mereka menemukan identitas ras campuran mereka, yang mana masalah sosial ini dapat disampaikan melalui media dan buku-buku yang termasuk dalam media cetak. Skripsi ini bertujuan untuk menganalisis identitas ras campuran yang dialami oleh tokoh utama, Warren Duffy, didalam novel yang berjudul *Loving Day* (2015) karya Mat Johnson. Novel ini menceritakan tentang seorang lelaki ras campuran, namun ia masih menganut 'one-drop rule' yang mana kemudian ia mengalami lima tahap dari pengembangan identitas ras campuran. Penulis tertarik untuk menganalisis novel ini sebagai obyek analisis karena topik ini masih jarang dianalisis oleh mahasiswa lain sebagai penelitian skripsi. Teori yang digunakan dalam skripsi ini adalah teori pengembangan identitas ras campuran dari Walker S. Carlos Poston. Melalui analisis tekstual menggunakan metode membaca cermat, penulis mencoba menganalisis unsur intrinsik yang terdiri dari tema, karakter, latar, dan konflik. Penulis juga menggunakan analisis kontekstual dengan pendekatan sosiologi sastra menggunakan metode studi pustaka untuk menganalisis unsur ekstrinsik, yang mana menunjukkan kelima tahap dari pengembangan identitas ras campuran oleh tokoh utama. Hasil dari skripsi ini membuktikan bahwa berdasarkan teori yang digunakan oleh penulis, karakter utama dalam novel *Loving Day* karya Mat Johnson mengalami kelima tahap pengembangan identitas ras campuran tersebut. Dapat disimpulkan bahwa karakter utama akhirnya mengakui kedua latar belakang ras orang tuanya.

Kata kunci: Ras campuran, Pengembangan identitas ras campuran, Rasial ambigu, Masalah sosial, One-drop rule

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

In the 19th century, a large number of a group of mixed-race people began to emerge in the United States. Accordingly, it happened during the slavery in which many masters took advantages of their female slaves, by forcing them to fulfill their sexual desires, which later resulted in mixed-race children, they have White and Black ethnicity, or it is usually called mulatto or biracial (Zackodnik, 2001: 429). Hooks claims that Black female slaves during slavery suffered from sexual assaults, for instance, rape. In this case, Black women experienced sexual harassment since they were thirteen to sixteen years old (1999: 24).

In the United States, biracial people have not been easily accepted because society thinks that they ruin the purity of White race. Daniel asserts that the Black-White relationships can be a threat to the racial purity and the integrity of the European American community. Since it is considered as important in maintaining and sustaining the White richness, power, privilege, and dignity hereditary transmitted (2002: 38-39).

As a result, there were some laws that prohibited interracial marriage, also known as anti-miscegenation law, in which this law ended in 1967 and “one-drop rule”, which refers to everyone who had at least a drop of Black blood considered as a Black’s member race. Nevertheless, in the 21st century, the marriage between Whites and

Blacks has often encountered so that the biracial population has increased significantly in America. Bernstein and Edwards state that there are over nine million people who had mixed-race (Charmaraman, et al, 2014: 337).

A concept of racial identity can be divided into two, core identity and role identity. A core identity means individuals tends to define their racial identity based on how they perceive themselves. Meanwhile, a role identity means individuals use their identity so that they can be a part of a society. In addition, individuals' identity requires the acknowledgement of other people. As stated in the following quotation:

The assumption is that racial labels reflect a core identity rather than a role identity. A core identity is an essential self, strongly defended and stable. A role identity is a property of the self devised by each of us as we live out a set of socially prescribed positions, such as what our race means to us.

(Root, 1996: 104)

One of American writers who writes about this issue in his novel is Mat Johnson. Through his novel *Loving day*, he tells us how a biracial man experiences in daily life in order to attain his racial identity. In the novel, the main character, a biracial man denies that he has mixed-race. He identifies himself as a Black man even though from his appearance he looks more like a White man. Nonetheless, in the end he learns a lot from other biracial people in the M \acute{e} lange Center.

Biracial identity in works of literature usually represent the main character who is trying to figure out who they are, by looking to their family's and relatives' racial

backgrounds (Shashkevich, 2017). Mostly, the main character is a mixed-raced woman. Meanwhile, Mat Johnson's *Loving Day* is different from other literary works. The main character of his novel is a mixed-raced man. This novel is interesting to discuss because rarely mixed-race people, especially African-Americans, are considered and identified themselves as Black. Most of them usually tend to identify themselves as White to get privileges. Biracial identity is the main issue of this novel. This issue was identified as being of importance to the readers in understanding the experiences and the stages of being biracial.

To prove the originality of this study, the writer presents previous studies. There are three previous studies which have the similar topic with this thesis. Firstly, a journal by Hud-Aleem and Countryman entitled *Biracial Identity Development and Recommendation in Therapy* (2008), this journal discusses the similarities and differences between Black and White racial identity in the United States and challenges faced by the biracial people. The second one is a journal by Townsend, Fryberg, Wilkins, and Markus entitled *Being Mixed: Who Claims a Biracial Identity?*(2012), this journal discusses factors that influence identity choice for biracial people, there are race and social class. This journal also explains that biracial identity is more available to people who have higher status in society. The last one is a book by Nikki Khanna entitled *Biracial in America: Forming and Performing Racial Identity* (2011), this book discusses miscegenation then and now and factors shaping identity.

1.2 Scope of the Study

The scope of the study is only focused on biracial identity through the influences of extrinsic and intrinsic elements. The intrinsic elements are related to narrative element of the novel, such as theme, character, setting, and conflict. Meanwhile, the extrinsic elements are analyzing the stages of biracial identity shown by Warren Duffy using a theory of Biracial Identity Development Model by Walker S. Carlos Poston.

1.3 Research Problems

There are several problems that will be discussed. The problems are listed as follows.

1. What are the intrinsic elements of the theme, character, setting, and conflict?
2. How does the main character perceive himself racially Mat Johnson's *Loving Day*?
3. What are the stages of biracial identity development shown by the main character in Mat Johnson's *Loving Day*?

1.4 Purposes of the Study

The purposes of the study are connected to the research problems. The purposes are presented as follows.

1. To analyze the intrinsic elements of the theme, character, setting, and conflict;
2. To analyze how the main character perceives himself racially in Mat Johnson's *Loving Day*;
3. To analyze the stages of biracial identity development shown by the main character in Mat Johnson's *Loving Day*;

1.5 Methods of the Study

1.5.1 Method of Approach

The method of approach applied in this study is mimetic criticism. Abrams in his book *Doing Things with Texts: Essays in Criticism and Critical Theory* explains:

Mimetic criticism views the literary work as an imitation, or reflection, or representation of the world and human life, and the primary criterion applied to a work is the “truth” and “adequacy” of its representation to the matter that it represents, or should represent. (1989: 69)

In this study, mimetic criticism is supported by the sociology of literature. Wellek and Warren assert that, "literature “imitates” “life”; and “life” is, in large measure, a social reality, even though the natural world and the inner or subjective world of the individual have also been objects of literary “imitation”" (1949: 89). In addition, “literature is a direct reflection of various facets of social structure, family relationship, class conflict, and possibly divorce trends and population composition” (Swingewood and Laurenson, 1972: 13). The sociology of literature focusses on the influence of society on literature and determines a literary work in society as Wellek and Warren state in their book *Theory of Literature*:

Usually, however, the inquiry concerning “literature and society” is put more narrowly and externally. Questions are asked about the relations of literature to a given social situation, to an economic, social, and political system. Attempts are made to describe and define the influence of society on literature and to prescribe and judge the position of literature. (1949: 89)

In this case, the writer has done close reading method in order to analyze *Loving Day*. Snow and O’Connor claim that, “close reading is an approach to teaching

comprehension that insists students extract meaning from text by examining carefully how language is used in the passage itself” (2013: 1-8). In which, close reading method can lead the writer to understand deeply about the literary work. Close reading is applicable for this research in order to analyze the intrinsic elements of the novel, such as theme, character, setting, and conflict, to examine every details of the novel story, and to prove that the data of the writer’s research is correct that the main character faced the five stages of biracial identity development model.

1.5.2 Method of Research

The method of research applied in this study is library research. Through library research, the writer gathers the information from books, e-books, journals, and internet resources. As a result, this information can be used to support the analysis of the topic.

The writer applies the theory of Biracial Identity Development Model by Walker S. Carlos Poston to analyze the extrinsic elements of *Loving Day*. The writer also applies America in the early 21st century because it is important to understand the social condition for biracial people in the United States based on setting of time in the novel. Meanwhile, characters, characterization, and settings will be used in analyzing the intrinsic elements of Mat Johnson’s *Loving Day*.

1.6 Organization of the Thesis

The following are the organization of the thesis:

1. Chapter 1: Introduction

This chapter consists of the background of the study, previous study, scope of the study, research problems, purposes of the study, methods of the study, and organization of the thesis.

2. Chapter 2: Mat Johnson and *Loving Day*

This chapter discusses the brief biography of Mat Johnson and a synopsis of *Loving Day*.

3. Chapter 3: Literary Review

This chapter discusses the theories applied in this thesis. For the extrinsic elements, the writer applies the theory of Biracial Identity Development Model by Walker S. Carlos Poston. Meanwhile, for the intrinsic elements, the writer focusses on the theme, character, setting, and conflict.

4. Chapter 4: Analysis

This chapter is the main part of this thesis. It discusses about how the main character perceives himself racially and the stages of Biracial Identity Development Model. This discussion is also supported with the analysis of its intrinsic elements.

5. Chapter 5: Conclusion

This chapter contains the summary of the analysis of this thesis. It also concludes the result of the analysis about the Biracial Identity Development Model in Mat Johnson's *Loving Day*.

CHAPTER 2

MAT JOHNSON AND *LOVING DAY*

2.1 Biography of Mat Johnson

Mat Johnson was born on August 19, 1970 in Philadelphia, Pennsylvania. His father is an Irish-American and his mother is an African-American. He took his education at Greene Street Friends School, West Chester University, and University of Wales, Swansea. He received his B.A from Earlham College and his M.F.A from Columbia University School of the Arts.

Johnson wrote fictional books including *Loving Day* (2015), *Pym* (2011), *Drop* (2000), and *Hunting in Harlem* (2003). He wrote non-fiction book as well namely *The Great Negro Plot* (2007). Not only fictional and non-fictional books, he also wrote comic books such as *Incognegro* (2008) and *Dark Rain* (2010).

Johnson is an American author, who often writes the issue of racial identity in his works. One of his works that talks about racial identity is *Loving Day*. *Loving Day* is a satire of biracial identity issue and racial politics in the United States. *Loving Day* is a semi-autobiographical novel by Johnson. He stated that this novel becomes his coming out as a biracial man.

Johnson had successfully received the American Book Awards, the United States Artist James Baldwin Fellowship (2007), the Hurston/Wright Legacy Awards, a Barnes & Noble Discover Great New Writers selection, and the John Dos Passos Prize for Literature (2011). *Loving Day* has been chosen as the first year common reading for class 2020 in Bucknell University. Beside his occupation as an author, he is also a Professor at the University of Houston and he teaches Creative Writing.

2.2 Synopsis of *Loving Day*

Warren Duffy is a biracial middle man comic artist who comes back to his hometown, it is called Germantown in Philadelphia after his father's death. His father is an Irish-American and his mother is an African-American, passed away a long time ago because of cancer. His father leaves him a falling-down and haunted mansion as an inheritance. In addition, the reason he comes back to his hometown is that he gets divorce with his Welsh wife, named Becks, and his comic store in Wales had closed, and now he owes Becks amount of money. Consequently, he thinks that it is a good idea to burn down his parents' mansion in order to get insurance.

When he attends a comic book convention to get some money, he puts in alongside with other African-American artists because even though his appearance is White but his works seem to threaten the preconceived notion of the White power system. On the interview, there is a biracial woman asks him several questions about his racial identity. Nevertheless, Warren denies that he is biracial because he is identified himself as Black, even though from the appearance he is White. She accuses

him of being a “Sunflower”, in which a term for a biracial person who denies their mixed race and only recognizing their Black identity.

A Jewish old man and a young tanned-skin girl come to Warren’s table, the girl brings Warren’s comic and Warren gives the girl his signature. The girl asks several questions to Warren about his past with a Jewish girl named Cindy Karp who he had sex with eighteen years ago. And then, she tells him that she is his daughter with Cindy. Nonetheless, she has been raised in Jewish and White culture with her grandparents after her mother passed away, and she finds out that she has an African ancestry. Tal cannot accept it at first but after that she moves and lives with Warren because his grandfather is dying and refuses her to go to a dance school. Tal refuses to go to local public school, so Warren decides to take her to Umoja, a private school for Black children. Nevertheless, Tal cannot fit in because the principle is racist towards Whites and Mulattoes. After that, they go to a school for biracial children, it is called *Mélange* Center, in which illegally established in public park. The school tuition is too expensive, so Warren applies a job as an art teacher in that school in exchange for a discount. In that school, Warren meets the biracial woman that he met in the comic convention, her name is Sunita Habersham. It turns out that she becomes his co-worker and a teacher in *Mélange* Center. Later, they take a *Mélange*’s “Balanced Test” to reveal their race, it turns out that the result of the test determines that Warren is Black-identified and Tal is White-identified. Warren gets attracted to Sunita and he thinks that she would be perfect for Tal’s new mother.

Nonetheless, Mélange Center is under threat of eviction. Roslyn, the principle of Mélange Center, has a plan to move the school to an island called Malaga, but before they move, the authorities evicts them from the public park in which they have to find a place for a while. The mansion now is given to Tal, as Tal sees the problem that happened to her school, so she offers to Roslyn that the entire school can move to her mansion for a while. Warren gets mad at first but then he is fine with it because he loves his daughter, so he agrees with her decision. Another thing is that the mansion is haunted, Warren thinks they are only crackheads, but Tal believes that they are ghosts might be the spirits of the first interracial couple in America who once fought their right for the anti-miscegenation.

After Mélange Center moves for a few months in Germantown, in which a region for Black people, the Black people feel threatened and they demonstrate so that they will move to another region. Not only Black people, but also the White ones because they also think that biracial people threaten their purity. Roslyn as the principle, she decides to buy Tal's mansion, just the building, and they move to an island that she has bought after the Loving Day's celebration.

Finally, Warren comes back home. He gets arrested because his plan to sabotage the Loving Day's celebration has been revealed that night, assaulting an Officer, and resisting arrest. He is surprised because the house and all the trailers are gone. Nonetheless, Tal is still there and she is waiting for her father. And then, Tal tells her father everything that happened. In that day, Warren sees the two lovers again.

They are running around in the land where his house was located. This time, he is sure that they both are just humans. Warren and Tal live in a garage, but they are happy because they are not separated again.

In the end, Warren who first identified himself as Black and always denies that he is biracial realizes that after all he is a mixed-race, he cannot be only one, which is Black. And Tal who thinks she is White now can accept the fact that she is also biracial.

CHAPTER 3

LITERARY REVIEW

This chapter discusses the theories used to analyze Mat Johnson's *Loving Day*. The discussion is divided into two, intrinsic elements and extrinsic elements. The theories of intrinsic elements discuss about theme, character, setting and conflict. Meanwhile, the extrinsic elements discuss about the Biracial Identity Development Model theory.

3.1 Intrinsic Elements

The intrinsic elements that are discussed in this study are theme, character, setting, and conflict.

3.1.1 Theme

Theme is a necessary element in a literary work. It is an idea or a message that wanted to be delivered by the writer to readers in order to make the story meaningful. The ideas commonly concern about general ideas experienced by people, such as love, hate, society, identity, and family. Holman states that, "theme is the central or dominating idea in a literary work" (1980: 443). Particularly, theme is stated implicitly in a literary work. It is expressed by words, character's dialogues, action, and thoughts (Meyer, 2011: 199).

3.1.2 Character

Character plays an important role in a novel. The main character is usually the center of the interest, whereas the other characters help to build the characterization of the main character. According to Abrams and Harpham (2012: 45-46), “characters are the people from narrative work who conveyed moral and emotional values in which expressed by dialogue, monologue, and their action”. Characters can be stable during their life in a narrative work or it is called flat character. On other hand, characters change its character in a narrative work, it is called round character.

Characterization is the representation that author uses to describe characters in a narrative work through characters’ actions, behaviors toward other characters, and the way they face their problems. According to Abrams and Harpham (2012: 47), there are two methods of describing characterization. The first one is in showing method, it means the author describes the characters directly by explanation and description. Secondly, in telling method in which the author describes the characters indirectly, it can be seen by the dialogues between the characters and character’s actions.

3.1.3 Setting

Meyer asserts that, “setting is the context in which the action of a story occurs” (2011: 115). Setting becomes an important element of literary work because setting brings the readers to the situation and the period of the literary work. As Abrams and Harpham (2012: 363) state setting consists of setting of place, setting of time, and setting of social

environment. Setting of place describes places where a story takes place, setting of time describes about the times when a literary work occurred, whereas setting of social environment describes about the social condition of a literary work.

3.1.4 Conflict

Every literary work needs conflict in order to develop and achieve aims of the story line. In addition, conflict makes a story exciting and interesting. Holman in *A Handbook to Literature* claims that, “conflict is the struggle which grows out of the interplay of the two opposing forces in a plot” (1980: 98). Holman also states that, “the term conflict not only implies the struggle of a protagonist against someone or something, it also implies the existence of some motivation for the conflict or some goal to be achieved by it” (1980: 98).

According to Holman, there are four types of conflict. The first one is man against self. Secondly, man against man. The third one is man against society. The last one is man against nature (1980: 98).

3.2 Extrinsic Elements

The extrinsic elements discussed in this study is the theory of Biracial Identity Development Model. According to Walker S. Carlos Poston (1990: 152-155), there are five stages of Biracial Identity Development Model that explain the process to attain biracial identity and show the challenges faced by a biracial person in shaping his identity.

3.2.1 Biracial Identity

Biracial is a person whose parents or ancestors are from different races or ethnic backgrounds. There are five stages of finding and accepting identity that biracial people usually experienced, they are personal identity, choice of group category, enmeshment or denial, appreciation, and integration (1990: 153).

3.2.1.1 Personal Identity

In this stage, individuals are often young children. They do not see themselves as having a racial identity. They find it is not necessary to be linked with any racial identity and they do not aware of race and ethnicity. As they grow and get older, they begin to realize that they are a part of particular race group. Their racial identity form and develop based on what they learn in family (1990: 153).

3.2.1.2 Choice of Group Category

In this stage, individuals begin to gain the awareness of the importance of racial identity and they also feel pressured to choose one racial group for their racial identity because society forced them to make a specific choice to participate or belong to one particular social group. In this case, they choose their racial identity based on either personal factors, such as appearance and cultural knowledge, or social group factors, which are influenced by family, school, and neighborhood. Individuals whose parents an African-American and European-American tend to identify themselves as an African-American

based on their physical appearance, their predominantly African-American neighborhood, and the acceptance by the African-American family (1990: 153).

3.2.1.3 Enmeshment or Denial

In this stage, after individuals chooses one racial identity, they feel guilty, confused, and self-hated because it has not fully express themselves yet. They will feel disloyal and guilty if they leave their previous racial identity for another identity. Thus, they deny one of their parents' racial heritages. However, when biracial people is unable to identify themselves with both parents' racial backgrounds, it will drive the feeling of disloyalty to one parent. Biracial people at this stage also feel ashamed to their friends if they ever find out that one of their parents has different racial background as them (1990: 154).

3.2.1.4 Appreciation

In this stage, individuals still identify as one racial group. However, they begin to be curious and learn more about both of their parents' racial backgrounds and heritages to find out who they truly are. The individuals begin to learn about their European-American heritages and involve in biracial community activities (1990: 154).

3.2.1.5 Integration

In this last stage, after individuals learns about both of their parents' racial backgrounds, they finally find the right identity that represents themselves well. They embrace and value all of their parents' ethnic backgrounds. They feel secure to be in a

part of a community where they can fit in. This final stage emphasizes that individual progresses the Biracial Identity Development Model (1990: 154).

3.2.2 America in the Early 21st Century

Biracial people in the United States in the early 21st century experience the stage of biracial identity, in which they only choose one race of their parents. Many adults of mixed-race, which have African-American and White parents tend to identify themselves as a minority race, which is Black race.

According to Pew Research Center conducted in 2000, there are 61% of biracial people who identified themselves by just one race. There are three reasons why biracial people in the United States choose only one of their parents' racial backgrounds. Firstly, because of their appearance. The second one is the way their family raised them, which involved the neighborhood environment. The last one is they only know their family members who define themselves as one race (Parker, et al, 2015).

Based on SOC119, a YouTube channel of Department of Sociology and Criminology, Pennsylvania State University which was uploaded on November 17, 2017, entitled "How Do Mixed Race People Identify?", in which shows a live stream from an innovative Sociology course taught by Dr. Sam Richard, a professor at Pennsylvania State University. In the video, Dr. Sam Richard invites four mixed-race students from different racial backgrounds to come in front of class. The first student is Trey, whose parents are an African-American and White. Secondly, Lexi, whose

parents are a Mexican and White. The third one is Simone, whose parents are a Vietnamese and Black. The last one is Brett, whose parents are an African-American and White. Dr. Sam Richard also invites Dr. Jennifer Bratter, a professor of Sociology Department of Rice University as a presenter. She is also a mixed-race woman, whose parents are an African-American and White. The three of mixed-race students identify themselves as a member of minority group race. Meanwhile, a student named Simone still in the confusion state of choosing her racial identity.

In the video, Dr. Sam Richard starts the discussion by saying that mixed-race people, whose one of their parents is a White, they very tend to identify themselves with the minority group, instead of the majority one. And then, Dr. Jennifer Bratter respond to him and explains that there are two reasons why most of mixed-race people tend to choose only one race. The first reason is how other people treat him or her in daily life. Secondly, how a biracial person feels regarding to the race that is more right to himself or herself. As quoted: “It is about how that identity is a reflection of the way you are treated on the day to day. So that is one answer. I think the other answer has to do with what feels more right to the person” (How Do Mixed Race People Identify?, 4:12-4:24).

CHAPTER 4

ANALYSIS

4.1 Intrinsic Elements

4.1.1 Theme

The major theme discussed in the novel is identity. This novel shows the stages of biracial identity development model by Warren Duffy, in which leads the story to the conflicts. Identity is very important because it will affect all the aspect of individual's life, especially it affects how we examine ourselves. Moreover, it also affects the way society sees us, which sometimes it leads to misunderstanding, either they may not accept someone in society or they may be misunderstanding someone's identity. They identify someone's racial identity based on what they see and believe. As a result, people suffer from what society believes, and people cannot live the way they want and be who they truly are.

Warren is a mixed-race man, who has an Irish-American father and his mother is an African-American. Nevertheless, he acknowledges himself as a Black man. In this novel, Warren tries to help Tal, his long-lost daughter, who just found out that she has Black ancestry, learning Black cultures. She has believed for her whole life that she is a White girl, as quoted, "I already have an identity. I didn't think, I needed to get one in a new color" (Johnson, 2015: 57). It can be seen from the quotation that Tal refuses Warren's help to learn Black cultures because she has an identity already and

she thinks that an identity is not formed based on someone's skin color. In addition, she also says that she does not need a new identity, even though she is proven having Black ancestry, which makes her being a mixed-race now.

At first, Warren explains to Tal that being Black is not a difficult thing. In addition, being Black is awesome nowadays because Black has a lot of cultures, and she should be proud of it, as quoted, "look, you're black. I know it comes a bit of a shock, but trust me, it's pretty damn amazing. You're inherited a rich cultural tradition—think of it that way. But you're not white anymore. You never were. Sorry" (Johnson, 2015: 57). From the quotation, it can be concluded that when Tal finds out that she is mixed-race, she is shocked. After that, in order to calm his daughter, Warren says to Tal that she should be proud to be Black because Black has many cultural heritages. He also reminds his daughter that she would never be White in the first place.

Warren enrolls Tal in a Black school, called Umoja school in order to form and develop Tal's Black identity, as mentioned, "an Afrocentric-themed school. It's not like white people can't go there though. You went to a Jewish school, now you can finish off at a Black school. Make sense. It will help you develop a Black identity" (Johnson, 2015: 57). It can be seen from the quotation that Warren assumes that Tal can finish her education in a Black school considering she went to a Jewish school before. In addition, Warren believes that by sending Tal to Umoja school, Tal can learn a lot about Black cultures and she can fully accept her Black identity.

Unfortunately, the principal of Umoja school, Kamau, was racist about the jumping that Tal does. Kamau thinks that jumping is European mindset. He also says that Tal needs a cure so that going to Umoja school will be the best choice to do. These two things obviously make Tal really upset, as quoted, “oh, so I have to go to the Umoja School?” Tal asks. Really loud. “I have to go to the black school, where I’ll never be black enough? Where I’ll never truly fit in?” (Johnson, 2015: 72). The previous quotation shows that Tal refuses to go to Umoja school because she knows that she will never fit in there and she would have trouble getting friends at Umoja school later just because she has lighter skin than other students. Another reason, Tal refuses to go there because Tal gets offended by Kamau’s statement, which says that Tal needs a cure considering she just finds out about her Black identity, but Kamau acts as if Tal has an illness.

When Warren and Tal in the parking a lot of Umoja school, a boy named Kimet from the Umoja school tells them about Mélange Center, a school for mixed-race children. And then, Tal insists Warren to go to that school. During the school tour, Tal says that she likes Mélange Center, and she wants to enroll in this school because most of students’ appearances are similar to Tal so that she can fit in without other students being racist to her. Another reason is because the school allows the students to do modern dancing. In that school, Warren and Tal learn many things. They meet a lot of people who have the same skin color as them and also people who have the same heritage with them. They also have to take a Balance test as a registration requirement.

The results of the test shows that Warren is Black identified, whereas Tal is White identified. This Balance test is only to determine which class they should go.

For several months being at that school, Warren who firstly believed that he was Black, now he begins to realize that being Black cannot truly express himself. He feels that he belongs to the people in the Mélange Center. He also feels that he meant to be there, and he is a part of the biracial community. As we can see from the quotation below:

The people whose appearance matches the identity they project, they have a place in society that they fit into with minimal cramping. But here, standing next to us, is everyone else. The human equivalent of mismatched socks. The people whose racial appearance fails to mirror the ethnicity of their inner spirit.
(Johnson, 2015: 81)

From the quotation above, we can conclude that Warren belongs to the biracial community in the Mélange Center. He describes people in the Mélange Center as “the human equivalent of mismatched socks”, it means that the appearance of biracial people is different from how they perceived themselves racially, so is he. They may not fit in either Black race or White race, but in the Mélange Center they can fit in because they have same appearance and family’s racial backgrounds.

4.1.2 Character of Warren Duffy

Although, there are several characters in the novel, this thesis will only analyze Warren Duffy as the main character. The character is chosen because he has important role in the novel and also has a relation to the purpose of the thesis. Warren Duffy is the major character of the novel. He is the protagonist character, in which also become the center

of the discussion. He is the narrator of the novel. He is classified as a round character because his character builds up and changes during the story. The changing of his character is influenced by several new people who come to his life. They help him to find his true racial identity and change his perspective about mixed-race people.

In the beginning of the story, Warren believes that he is Black. He acts and speaks like a Black man. He denies his father's White heritage. He thinks that biracial people are people who denied their Blackness. Nevertheless, after he meets Sunita and he becomes an art teacher in the *Mélange* Center. He realizes that biracial people do not deny their Blackness, but they are people who accept their both parents' racial backgrounds in themselves.

Warren portrayed as a big and tall man. His height is six feet and four inches and his weight is 225 pounds, as quoted, "I'm a big guy, six four, weigh 225 naked, and I decide to act like I am a big man and I shoot upright, head for the room my father's work materials are in, go to grab the biggest thing I can find" (Johnson, 2015: 11). From the previous quotation, we know that Warren is such a tall man. As we know that the average men's height in the United States is 5 feet 9 inches or 176 cm. Hence, it makes Warren is taller than most of American men.

Warren just came back to Germantown, Philadelphia from Wales because he just got divorced recently. He is an unsuccessful comic book artist. He is nearly broke because his comic store is closed, and he owes his ex-wife amount of money. He is also an orphaned due to his Irish-American father has recently died and his African-

American mother was died when he was young. Warren, who is a mixed-race man identifies himself as Black. Nonetheless, his appearance looks like a White man, as quoted, “I knew I had more black in me than my own appearance implies. I’m jealous: that melanin should have been mine” (Johnson, 2015: 38). From the quotation, it shows that Warren is jealous over his daughter’s skin color because she is darker than him. Hence, he thinks that he should be the one who has that skin complexion because it comes from his mother’s side.

Warren also has been adopting “one-drop rule” for his whole life. As we can see from this quotation, “this mixed race stuff is heresy. It’s the opposite of what I’ve been taught since a child: if you have any black in you, you’re black—very simple, very American. It’s worked fine since slavery but she treats the dogma like doggerel” (Johnson, 2015: 84). It can be concluded from the quotation that Warren thinks mixed-race in the United States is falsehood. Most of people in the United States are still adopting an old system called “one-drop rule”. There are still a lot of racism and discrimination happened in the United States, although it is not a slavery era anymore. Hence, calling individuals as biracial will not change a thing since society will consider those people as Black and also treat them as Black.

Warren comes to a new understanding after several new people come to his life. He meets Sunita at the comic convention who called him a “Sunflower”, which means a Biracial man who denies their mixed-race identity. That person is only accepting his

Black ancestry, as quoted, “you’re the worst sunflower I’ve ever seen. I feel so sorry for you,” she says” (Johnson, 2015: 29).

As we can see from the quotation above, although, Warren knows that he is mixed-race, but he does not want to acknowledge his White ancestry from his father’s side so that Sunita calls him “Sunflower”. Nevertheless, Warren does not accept the fact that Sunita calls him with that nickname.

Afterwards, Warren finds out that he has a seventeen-year-old daughter who has been growing up believing herself as a Jewish White girl, as mentioned: “My daughter is a racist, I think. I adjust that to. My daughter is mildly racist. My daughter is causally racist, I settle on. She’s casually racist. (Johnson, 2015: 39). From the quotation, it can be seen that Warren thinks that his daughter is a “casually racist” and now he must help his daughter embracing her true racial identity. He enrolls Tal in the Black school at first, but Tal refuses to go there. After that, he enrolls her in the *Mélange* Center, a school for mixed-race children, in which he also becomes an art teacher in that school.

The author of the novel describes Warren’s characterization in telling method. We can see Warren’s characterization from his monologue, dialogue with other characters, and his action. When he just arrived in Germantown, Philadelphia, he is a pessimistic person, as stated: “Hey, let’s face it, this life sucks. It is not going to get much better. I have no future to look forward to so I might as well indulge in the present” (Johnson, 2015: 21). From the quotation, it shows how pessimistic Warren is.

He thinks that his life will not get better any soon. He does not have plans in the future because he knows that it will not work as he planned.

Warren is a coward. He sees figures in the first night after he returns to his house, but he has not sure yet whether they are ghosts or crackheads. Nevertheless, he already assumes that they are ghosts. Afterwards, he sees the figures again after several months he lives in his house. Nonetheless, this time he decides to leave his house and sleeps in his office in the Mélange Center. As mentioned in the quotation below:

“No. I saw a ghost,” I say to shut them up. To let them know I’m crazy, that they’re high, and to leave me alone. I even tell them what I saw, in detail. Not just Friday night, waking up in the car, but the time by the garage, and the first night I moved in there. Into their blank silence I add, “Those crackheads, they’ve gotten into my head. They’ve got me seeing things. They got super crackhead powers.

(Johnson, 2015: 146)

The quotation above shows that Warren tries to convince Sunita and Spider that this time he saw ghosts in his house so that they will leave him alone and let him sleep in his office because he is too scared to go back to his own house due to the incident on Friday night in his car with the crackheads.

Warren’s character builds up after he finds out that he has a teenage daughter, named Tal. He becomes a responsible man. He is willing to take care of his daughter, even though they just met. As we can see from this quotation below:

The clearest emotion I can identify is a sense of responsibility. I will meet that responsibility. Or try. I will try to make sure she graduates high school. Then after, when I burn the place down, I will use the money to take care of her. I

will make sure she gets out of this town. Hell, we could run together. Some place nice, with temperate weather and a low crime rate.

(Johnson, 2015: 58)

From the previous quotation, we can see Warren's responsibility shows when he has a plan to enroll Tal to a new school so that she can continue her study and graduates from high school. Not only that, but he is also going to make sure that Tal leaves the town to go to college or maybe they will leave the town together and find a good place to live.

Warren is a loving and caring father. Although he just met his daughter, he gives his love fully to her. He feels more alive and Tal gives him a new hope. As mentioned in the following quotation:

Tal steps forward, hand outstretched. We shake. And it's not enough; it shouldn't be enough. So I pull her in, wrap my arms around her. After a moment, her arms lift up and hold my back. I've never held my daughter this long before, and it's only a few seconds. The thought makes me grip tighter.

(Johnson, 2015: 106)

From the quotation above, we can see that Warren becomes a loving and caring father. It was proven when Warren hugs Tal very tightly for the first time. This is the longest hug he has ever given to his daughter, but he is comfortable with it. It feels great to have someone that he loves and also someone that loves him. It gives him new hopes on his life. He gets another purpose to get better life for his daughter as well.

Warren is also a protective father. He does not want Tal to get hurt, especially by a boy. He also does not want something that happened to Tal's mother also happened to her. As we can see from the following quotation:

Yes! You can't have boys over when I'm not there. You can't—

“Get pregnant?” Tal says, finishing my sentence with something I would never say out loud.

My job is to take care of you. To make sure you get to adulthood intact.” And then, when she flinches at the last word, I add, “I mean unharmed. Prepared. Ready for the rest of your life”.

(Johnson, 2015: 122)

It can be seen from the quotation above that Warren is a protective father. It was proven when Warren finds out that apparently Tal invites Kimet to come over to their house when Warren is not at home. Tal gets annoyed because Warren is being overprotective of her. Meanwhile, Warren thinks that this is a common thing to do for a father to protect his daughter in order to prevent his daughter from getting pregnant at a young age.

4.1.3 Setting

4.1.3.1 Setting of Place

There are three majors of setting of place in the novel, they are Loudin mansion, comic convention, and Mélange Center.

4.1.3.1.1 Loudin Mansion

The first setting of place of the novel is Loudin mansion. The story starts at this place and most of the story also takes place in Loudin mansion. It is Warren's inheritance

from his died father. This mansion is located in Germantown, which is a middle-class neighborhood. It is a big and two-story house, as quoted, “in the ghetto there is a mansion, and it is my father’s house. It sits on seven acres, surrounded by growling row homes, frozen in an architectural class war” (Johnson, 2015: 3). It can be known from the quotation that Loudin mansion is such a big house, we can see from the quotation, Loudin mansion has a very large size, which is seven acres. It also an old house, which can be known by the architecture mentioned above.

Despite of the size, the condition of the house is not good anymore. The house is even roofless, as stated, “Sirleaf is right: there is no roof. There are walls. It has floors. Just no real top” (Johnson, 2015: 8). Not only Loudin mansion is roofless, but also it has crackheads in and around it. Warren has been seeing the crackheads a few times. The first time he sees the crackheads is the first night when he just came back to his house. As we can see in the following quotation:

And I see them. I see the figures. A man and a woman. Staring at the house. Standing on the lawn. Walking. Walking backwards. Staring at the house, walking backward. Away from me. Until they reach the fence to the street and float up, and over.

(Johnson, 2015: 12)

From the quotation above, it can be seen that Warren sees figures, which he has not sure yet whether they both are ghosts or just crackheads.

The second time he sees the figures is when Warren checks his father’s car in the garage, as stated, “I get the garage door up all the way and there it is. The 1968 black Volkswagen Beetle. And there are the two crackheads, sitting inside. Their eyes

ghostly and wide and frozen as they stare at me from its front seats” (Johnson, 2015, 101). From the quotation, it shows that Warren is completely sure that they are crackheads, not ghosts because the crackheads get surprised when they see Warren opens the garage door, and ghosts do not get surprised. After the incidents with the crackheads, Warren has a plan to burn his house down. As mentioned in the following quotation:

I’m going to burn my fucking house down. This thought relaxes me as panic rises. This thought worked last night, let me close my eyes despite the break-in. everything’s going to be okay. Because I’m going to burn my fucking house down and get rich. I’m going to give Becks her money, with interest. I checked—it insured for a fortune more than whatever I could clear after paying for all the repairs.

(Johnson, 2015: 21)

From the quotation, we can conclude that Warren is planning to burn down his inheritance house from his father in order to get money from the insurance, rather than getting his house fixed in which he will need much more money for that. Afterwards, he will use the money to pay his debts to Becks, his ex-wife, along with the interest.

4.1.3.1.2 Comic Convention

The second setting of place is comic convention. The convention is far from what Warren expected. It is not located in a building, but it is underground. As stated in the following quotation:

The convention is underground, literally. It’s at the back of Suburban Station, the commuter hub where I spent much of my childhood waiting for the R8 to take me back to Germantown. The place is gray, but only because of the plaster

dust of the cracked walls. Low ceilings, no windows, the smell of mold dried dead, a hint of train sulfur.

(Johnson, 2015: 16)

From the quotation above, it can be seen that the convention is located underground. The condition is not feasible to use for the event, in which it has low ceilings and there are no windows. The place also smells of the dread out mold and train sulfur.

There are two sections in the comic convention, they are urban section and rural section. The event organizer puts Warren in urban section. Urban section is another word to say “nigger”. As we can see from this quotation below:

I start to get angry. I have a race card in my mental pocket and I want to throw it down and scream, “Blackjack!” but then I look at the other brother looking at me, and they’re not complaining. And if I complain, it will seem like I just don’t want to sit next to them.

(Johnson, 2015: 17)

It can be seen from the quotation above that the event organizer puts Warren in Urban section along with three other black guys because his works are considered to threaten White race. Hence, he gets mad because people give him a race card. Nevertheless, he does not complain because he does not want to look as if he does not want to sit along with other Black illustrators.

The comic convention is a place where Warren tries to get some money as a comic book artist the day after he comes back from Wales. Nevertheless, in comic convention, Warren meets three people that he never expected and two of them later

on change his life. They are Sunita Habersham, who makes him realized that he is a Biracial man and the other ones are Irv Karp and his grand-daughter, named Tal, who is Warren's seventeen-year-old daughter that he never knew she existed before.

4.1.3.1.3 Mélange Center

Another important setting of place of the novel is Mélange Center. It is a school for biracial children. This school is located in the public park of Philadelphia. They have no buildings unlike other schools, they build up from trailers with different sizes which lined up among the public park, as shown in the quotation below:

Rusty old trailers, decomposing in the woods. There are different kinds of trailers—travel trailers with monotonous white ruffled siding, drab gray business ones the size of shipping containers, shiny aluminum ones shaped like suppositories. There's even a row of mobile homes that look like Victorian houses for oversized dolls, lined up side by side on the grass in imitation of a town house block. But that's it. Some moldy circus tents, but they just add to the feeling of bohemian impermanence.

(Johnson, 2015: 68)

From the quotation above, we can see that Mélange Center builds up from varieties of trailers, such as travel trailers, business trailers that look like shipping containers, and also shiny aluminum trailers. They are old and rusty trailers. There is also a lined-up of mobile homes that set like Victorian era and several musty circus tents.

Afterwards, Mélange Center moves to Loudin mansion. As stated in the quotation below:

Mélange is on my goddamn lawn. With their RVs, their single-wide trailers, their rows of those little house-looking things. It turns out the latter are called “park models,” which makes sense because they are parking their asses on my lawn.

(Johnson, 2015: 208)

From the quotation above, we can conclude that Mélange Center moves to Loudin mansion because it gets evicted by the local government, in which causes Warren to get angry because they move in his lawn without his permission. It turns out that Tal, who is the one who allows them to move to their lawn.

4.1.3.2 Setting of Time

4.1.3.2.1 August

The first setting of time of the novel is August. The time of August is mentioned when the first time Warren arrives at Loudin mansion, as mentioned, “it’s the nineteenth of August, about 80 degrees outside and 90 in this room” (Johnson, 2015: 9). It can be concluded from the quotation that August is a month for summer in the United States and the temperature in the Loudin mansion at the moment is quite hot, even hotter than in the outside. As we know that Loudin mansion is a roofless building, which can cause the sun heat can get through inside the mansion.

4.1.3.2.2 In the Early of 21st Century

The second setting of time of the novel is in the early of 21st century, especially a year between 2007 and 2015, which is marked by the discovery of the new and sophisticated technology, such as mobile phone and Netflix.

Since 2007, Netflix allows the members to stream movies, TV show, and TV series on their Personal Computer. In the novel, the characters mention about watching Netflix, as stated, “Tal said there’s supposed to be an amazing new series on Netflix. We could watch it together, when she’s done her homework” (Johnson, 2015: 121). From the quotation above, we can conclude that the setting of time is either in 2007 or after 2007 because the characters are already known the existence of Netflix.

In 2012, mobile phone became popular and it used more. When Tal moves to Warren’s house for the first time, she complains about the difficulty of getting signal on her phone in the Germantown neighborhood, as quoted, “there’s almost no reception in here. I’m getting, like, one bar. It’s true what they say about the ghetto,” and then she pulls her empty suitcase over to that one corner, sits on it, and goes back to texting” (Johnson, 2015: 55). From the quotation above, it can be seen that Tal blames Germantown for being the ghetto neighborhood because there is no reception in the neighborhood.

4.1.3.3 Setting of Social Environment

4.1.3.3.1 Ghetto Neighborhood

The setting of social environment of the novel is ghetto neighborhood. A ghetto neighborhood is an urban area which the majority of the population is Black middle-class people. It is a working-class neighborhood. People live in poverty. Most people in this neighborhood are unemployment, do criminals, for example, drug dealers. Hence, ghetto neighborhood is segregated from other neighborhoods. Moreover, this neighborhood has low and limited public or private facilities, such as school and hospital.

Germantown is a ghetto neighborhood in Philadelphia. It is a middle-class neighborhood, as quoted, “this is Germantown, and they are middle-class, and I know they’re not letting their little angles loose in Lingelbach Elementary” (Johnson, 2015: 47). In Germantown, mostly people live in poverty, in which leads them to do a number of crimes. As we can see from the dialogue between Roslyn and Warren in the following quotation:

“Germantown is an up-and-coming neighborhood!” actually comes out of my mouth.

I agree. For eight hundred thousand, I could make the argument that it’s worth the risk of seeing to the truth of that. It’s not the safest of places, is it, though? The pathology of poverty, of all that’s been done to our fellow black people. The effects of institutional racism. It’s all just past the fence.

(Johnson, 2015: 232)

From the dialogue between Warren and Roslyn above, we can conclude that Roslyn disagrees with the price offered by Warren because the price itself is too high, considering that Germantown is “up-and-coming neighborhood”. Nevertheless, Warren thinks that the price is worth to pay regarding how big Loudin mansion is.

In Germantown, if someone is White or has White appearance, people will look at her or him from the head to toe. In fact, White people will as possible as they can to avoid this neighborhood, as mentioned, “I’m not white, but I can feel the eyes of the few people outside on me, people who must think that I am white, because I look white, and as such what the hell am I doing here?” (Johnson, 2015: 4). From the quotation, we can see that even Warren also has to experience this thing in his own neighborhood because he has White appearance.

If White people are in the car, they will not open the car window or even get out of the car, as quoted, “the white cabdriver makes no move to get out with me when he finally stops, just pops the trunk open with one button and with another relocks the doors after I open mine” (Johnson, 2015: 4). From the quotation, we can conclude that the White cabdriver tries to avoid any contact and interaction with people in the neighborhood and he is afraid if he gets out from the car, his White appearance will attract and threaten Black people in Germantown.

Although, a middle-class neighborhood, there is an avenue in Germantown, it is called Chelton Avenue, in which people can find many shops there, especially clothing stores. The clothing store is not as bad as Tal thought, as quoted, “wow.

There's like no White people at all at night on Chelton Avenue. I didn't see one!" she tells me as she closes the door" (Johnson, 2015: 125). It can be seen from the quotation that on Chelton Avenue we will not be able to find White people at all.

4.1.4 Conflict

There are three types of conflict in this novel. The first one is man against self. The second one is man against man. The last one is man against society.

4.1.4.1 Man against self

Conflict man against self that Warren experiences when he plans to burn his house down. Warren feels pressured and depressed. He tries to convince himself whether he has to do it or not, as stated, "no one can see into my heart, no one knows what I want or what I don't or what I'm intending. I include myself in that ignorance. My body has its orders. My mind doesn't even have to do anything beyond continue willing" (Johnson, 2015: 268). From the quotation, it can be concluded that he believes that no one will ever find out considering that people neither can see through his heart nor read his mind. Nonetheless, his body and his mind do not work synchronously. His body tells him to do it, but his mind tells him no.

On the one hand, Warren feels he has changed already, and he is not really sure about his Black identity anymore because of the existence of the Biracial people in the Mélange Center, and he also needs money from the insurance for Tal's college tuition. On the other hand, he does not want to hurt the people he loved, namely Tal and Sunita.

He also does not want to be imprisoned if his plan is revealed or someone else witnesses while he does it. Nevertheless, in the end he accidentally burns it down. Unfortunately, someone caught his action and it causes him to be imprisoned. As we can see the quotation below:

I pause for a second. Because I can't do this. I can't really do this. I will turn back. Gave this up. This is crazy. This is not the proper course. Then, from beyond, I hear the saccharine stylings of Paul McCartney and Stevie Wonder's "Ebony and Ivory" echoing across Germantown via loudspeaker. I get the lighter out of my pocket and the invisible yellow line snaps in two retreating strips when I test the flame.

(Johnson, 2015: 271)

From the quotation above, we can see that Warren knows that he should not burn his down, while the biracial community is in there. Nevertheless, he accidentally lights the flame when he tries to pull out the lighter from his pocket.

4.1.4.2 Man against man

4.1.4.2.1 The Conflict between Warren Duffy and Sunita

The conflict between Warren and Sunita arises when they meet for the first time in the comic convention. Warren and his Black comic illustrator friends were being interviewed. When it was Warren's turn, Sunita asked him several questions about his biracial identity. As we can see in the following quotation:

But what is it like for you, as a *biracial* artist creating comic books?

Well, I don't think of myself as a 'biracial' artist," I say, laying my tongue on the *b*, pushing the word back to her. "I'm black, and I'm an artist. I'm a guy who draws pictures.

(Johnson, 2015: 25-26)

From the previous quotation, it can be seen that Warren confidently denies his biracial identity. He also emphasizes the *b* word to make it clear that he does not want to be called Biracial.

Warren never expects that someone would identify himself as Biracial. The people in the room start starring and murmuring something to each other. Warren begins to be panic. He does not want to be regarded as the traitor of Blackness. Nonetheless, Sunita's questions do not stop there, she asks another question to Warren, which makes Warren even more nervous. As it is mentioned in the quotation below:

But why do you call yourself a black artist, in this age? You're mixed, aren't you? I mean, clearly one of your parents was white, or you wouldn't look like that. Why do you find the need stick within the racial mold set by slavery?

(Johnson, 2015: 25)

From the quotation above, it can be concluded that Sunita thinks that Warren is still adopting the old law that America used because he thinks that mixed-race people are considered as Black as the old American rule had.

There's nothing 'mold-y' about being black," I say, and there's laugh. It's sparse, from the back of the room. Away from her. "And there is no such thing as 'biracial' in Black America. Race doesn't even exist," I tell her. I stand up, push the chair out with my calves. Not violently, but enough to make a screeching declaration. "There's black, and there's white. That's it. It doesn't matter if your sperm donor was a white man.

(Johnson, 2015: 26)

From the quotation above, it shows that Warren denies that he is still adopting the American old law. In Warren's opinion, mixed race does not exist in the United

States. There are only two races, they are White and Black. He believes that if someone has Black ancestry in his blood, it means that person considers as a Black member.

When Warren hears Sunita's question he becomes frozen. Nevertheless, he tries to answer it calmly, and he maintains his Black identity by denying that he has mixed-race. He is satisfied with his own answer and people in the room begin to clap their hands, which indicates they are satisfied with Warren's answer as well. After that, Sunita leaves the room, but before that she tells Warren that he is the worst sunflower she has ever met. In this case, sunflower is a term for a biracial person who denies his mixed-race and only recognized his Black ancestry.

4.1.4.2.2 The Conflict between Warren Duffy and Tosha

The conflict between Warren and Tosha arises because they have different opinion regarding biracial people. Warren, who used to deny his biracial identity, now he begins to open his mind and realizes that he is part of biracial community. Nevertheless, Tosha, who is a close-minded person, thinks that Warren has been brainwashed by biracial people where he works at. Tosha also thinks that biracial people give bad influences to Warren so that Warren becomes irrelevant like them.

Let me get this right, it's a whole big compound, with an education program and all, just for half-black people? In the park, with the bugs? What the hell is the point of that? All that just to run away from being black?

They're not trying to run away from blackness. Some of them are even learning to run to it. They're just mixed people trying to be themselves.

(Johnson, 2015: 112)

From the dialogue above, we can see that in Tosha's opinion, biracial people are people who cannot accept their Blackness and try to separate themselves from being Black. Hence, Warren tries to explain to Tosha that biracial community is not a group of people who try to separate themselves from Blackness. They also are not people who cannot accept their Black ancestry. Nonetheless, they are just people who are trying to be themselves.

I'm telling you, they're not trying to be white.

Because they can't. And they think they're better than black people.

They're not mixed," she snaps back, the word wet and viral. "I'm black. You're black. African American, Bilalian, Negro, Colored folk, blackity-black, black. Those Oreos up there, they're black too, although I'm sure they'd cry if you told them. We're all mixed with something, no one is pure. Who cares about percentages?"

(Johnson, 2015: 112)

From the dialogue between Warren and Tosha above, according to Tosha, Biracial people are the traitor of Blackness. They refuse to recognize the Black ancestry they have because they think that they are better than Black people. Tosha also thinks that they cannot be White, even though they wish to be one of them because they will never fit in and White race will not recognize them as a part of their race. Furthermore, Tosha believes that mixed-race does not exist in the United States. After all, no one's ethnicity is pure and people who have Black ancestry are black identified.

Look, I know it's hard to be open-minded about this, but there's no choice: the moment is changing. Black people aren't used to not having the final say on race in America; it's uncomfortable.

(Johnson, 2015: 239)

From the quotation above, we can see that Warren hopes that Tosha can understand what he says and also Tosha will be more open-minded about race in the United States. Although, she agrees or not, likes it or not, in the United States there are not only two races, but there are also mixed-race people. If society keeps deciding what individual's racial identity is, it will be unfair for biracial people. And also, it will be hard for biracial people to choose only one race because one race will not be able to express themselves fully.

That's a false equivalence. Having people acknowledge all of their ethnic heritage doesn't mean they're abandoning social justice.

But they're not just 'acknowledging.' They're trying to challenge the basic fiber of the African American identity. These people, these sellouts you have living up in your house, they're forming their own exclusive community. That's not 'acknowledging,' that's a cult.

(Johnson, 2015: 239)

From the quotations above, it can be seen that Tosha thinks that biracial people are not acknowledging their heritage, but they are trying to abandon the black identity instead, as we can see in the line 5, which says that "they're forming their own exclusive community".

Afterwards, Warren reminds Tosha that his father is an Irish man, which makes him a half Irish and counts as White. As stated in the dialogue below:

You know my dad was Irish, right? I'm Irish.

You're fucking Irish? You're serious, aren't you? Since when are you Irish? Your black ass is not Irish. You're losing your mind over in Uncle Tom fairyland.

(Johnson, 2015: 159)

From the dialogue above, we can see that Warren begins to get offended by Tosha's statement. For the first time, he declares to Tosha that he is a mixed-race man, because his father was an Irish man. Tosha tells Warren that he has been losing his mind for saying that because he has been spending a lot of times with biracial people.

4.1.4.2.3 The Conflict between Warren Duffy and Roslyn

The conflict between Warren and Roslyn arises because Roslyn is a manipulative and persuasive woman. She quietly scrolls on Warren's house so that when Mélange Center is being evicted by the local government, she can move the whole school to Warren's house.

At first, Warren liked Roslyn because of Roslyn's motherhood and it reminds him of his mother. With Roslyn's presence, he feels like he gets caring and love from his mother again, who has not been felt by him for a long time because his mother has died since he was still five years old.

I miss my real mother. I miss her so much. These are her tears, not mine. Just that they've been stored in me, and now that I'm drunk they're escaping. After Roslyn gets me in and upstairs, after I get my pants off, Roslyn tucks me into bed. She throws me blanket over my fetal pose. My dignity is gone. It's okay, life feels light without it. It feels even better when she tucks the blanket under my body, then kisses me on my forehead. And with the lightest "Sleep tight," leaves the room.

(Johnson, 2015: 192)

From the quotation above, it can be seen that Warren misses his mother and Roslyn reminds him of his mother. As they are proven in the line 3 and 4, which says "Roslyn tucks me into bed. She throws me blanket over my fetal pose" and also in the

line 5 to 7, “It feels even better when she tucks the blanket under my body, then kisses me on my forehead. And with the lightest “Sleep tight,” leaves the room”.

Nevertheless, after Roslyn gets what she wants, she changes her attitude. She starts to lie, and she becomes unrealistic. As we can see from the following quotation:

When she doesn’t respond I say, “You’re turning this into a cult.”

“It’s not a cult. It’s a karass. A people linked by a higher purpose,” she says lightly as she walks by me to the door.

“That’s the kind of shit people in a cult say,” I get out, but Roslyn doesn’t look back, my sound just another creak in the room.

(Johnson, 2015: 244)

From the dialogue between Warren and Roslyn above, it can be seen that Warren thinks that Roslyn becomes a cult, who is worshipping over first interracial couple ghosts. Nonetheless, Roslyn denies it. She says that it is not a cult, but it’s a karass, in which they have same goals to achieve together.

Roslyn has lied to Warren. She says that she only has enough money to buy Loudin mansion, but it turns out that Roslyn has a plan already to buy a place in Malaga island. Because Warren does not know about this thing, he agrees with the amount of money that Roslyn pays. As we can see from the quotation below:

No I don’t, and you don’t. Or you shouldn’t. I am your family. They are not your family. She’s a liar, Tal. Did you hear the crap about the second location? She told me she only had money to buy one. Just to get the price on the house down. She lied to me. She lied to us. Do you know how much that probably cost us? Thousands. Hundreds of thousands, probably.

(Johnson, 2015: 262)

It can be concluded from the quotation above that Warren finds out that Roslyn lied to him from Tal. Tal tells Warren that Roslyn has the second location for M elange Center. Warren gets upset because he has lost thousand hundred dollars. He also convinces Tal that Roslyn is a liar and she should not defend her.

The last conflict between Warren and Roslyn is when Warren accuses Roslyn that she is the one who made a lie about first interracial couple ghosts, as shown, "it's Roslyn. It's always been Roslyn. I am drunk and I am tired and I am breathing really heavy now too, but I know, it's Roslyn. Behind it all" (Johnson, 2015: 253). When Warren is drunk, he sees the interracial couple ghost. However, they suddenly disappear in the back of Roslyn's trailer.

4.1.4.3 Man against Society

When M elange Center's students and teachers gather in a circle at Warren's house to see the ghost of the first interracial couples. Warren gets annoyed because of his conversation with Tosha about biracial people. He starts to get confused and lost. He does not know whether he should listen to Tosha's words or his heart. He knows Tosha longer than the biracial people who gather at his house at that time. He feels like his mind is not right to think anymore. Then, he gets angry and tells the people to get out from his house, without asking they all leave his house, as quoted, "get your hippie half-breed asses the fuck out of my father's house and away from my daughter before I kick the Uncle Tom out the lot of you!" (Johnson, 2015: 243).

4.2 Extrinsic Elements

4.2.1 Warren Duffy Perceives Himself Racially

Warren Duffy is ethnically a mixed-race man. Nonetheless, he classifies himself as Black. Based on his appearance, he looks like a White man. He has straight hair and light skin tone, as quoted, “I am an African warrior! Who looks like a Celtic one” (Johnson, 2015: 11). From the quotation, we know that Warren describes himself as “African warrior who looks like a Celtic one” because basically he looks White from the outside, but from the inside he feels that he is a part of Black community.

Warren feels the ambiguity of his ethnicity. He does not define himself as biracial. That is why when someone calls him biracial, he reacts to it defensively. According to him, biracial people are just Black people who have parents from two races and they are just trying to run away from their Blackness.

Warren calls himself as a racial optical illusion, which means what people see from the outside is different from what they truly are in the inside. People always have different perception when it comes to racial identity. Some biracial people are often mistaken for White, they can pass White, but they will never be considered as White.

As we can see from the following quote:

I am a racial optical illusion. I am as visually duplicitous as the illustration of the young beauty that's also the illustration of the old hag. Whoever sees the beauty will always see the beauty, even if the image of the hag can be pointed out to exist in the same etching. Whoever sees the hag will be equally resolute. The people who see me as white always will, and will think it's madness that anyone else could come to any other conclusion, holding to this falsehood

regardless of learning my true identity. The people who see me as black cannot imagine how a sane, intelligent person could be so blind not to understand this despite my pale-skinned presence. The only influence I have over this perception, if any, is in the initial encounter. Here is my chance to be categorized as black, with an asterisk. The asterisk is my whole body.

(Johnson, 2015: 18)

From the quotation above, we can conclude that Warren considers himself as “a racial optical illusion”. The optical illusion itself is when eyes and brain have different perception, just like human’s sight and mind regarding racial identity. They tend to perceive differently on someone’s racial identity. Warren thinks that anyone who sees him as White will always define him as White. Meanwhile, people who sees him as Black will always identify himself as Black. He believes that with his return to America it will be a good opportunity for him to prove to other people that he is truly a Black man.

Warren always thinks that he is an Oreo. Nevertheless, after Sunita calls him for being a Sunflower, he starts to think that the statement is correct, he just does not want to admit it. Finally, he realizes that he is not an Oreo, but he is a Sunflower. Oreo is a term used to refer to a biracial person who is speaking and acting like Black people. He fights for Black rights. He does or says things that make him to be a part of a member of African-American. As we know Oreo, when you look from the outside it is Black. Nonetheless, when you look on the inside it is White. Meanwhile, Sunflower is a term used to refer to a biracial person who does not acknowledge his mixed heritage of his parents and denies his Whiteness. As we can see from the following quotation:

There are things I think of now to say to Tosha—mainly, I am not an Oreo! I am a sunflower! I think this and an older part of me goes, No negro, you're a black man. A very pale black man, a very pale, very confused black man, and maybe this has gone too far. Maybe I am lost.

(Johnson, 2015: 240)

From the quotation above, it can be seen that finally Warren admits to Tosha that he is not an Oreo, as he believed before. Nevertheless, he is a Sunflower. He also calls himself as a very pale Black man, in which this state leads him into confusion and that he is feeling lost.

4.2.2 Five Stages of Biracial Identity Development

There are five stages of Biracial Identity Development Model shown by the main character, Warren Duffy, in the novel *Loving Day*. These five stages are personal identity, choice of group category, enmeshment or denial, appreciation, and integration. The explanation of each stage is as follows:

4.2.2.1 Personal Identity

The first stage is personal identity. Personal identity is formed and developed in the family. Since Warren was young, he has been identified himself as Black because he was raised by his mother, who is a Black woman, with Black culture in a Black neighborhood, as mentioned, “this mixed race stuff is heresy. It’s the opposite of what I’ve been taught since a child: if you have any black in you, you’re black—very simple, very American. It’s worked fine since slavery but she treats the dogma like doggerel” (Johnson, 2015: 84).

From the quotation above, we can conclude that Warren is adopting “one-drop rule” because of what his mother taught him when he was a child regarding racial identity. Hence, Warren considers that mixed-race does not really exist in the United States and it is just falsehood. He thinks that there are only two races in America, White and Black. Although, someone has mixed-race parents, if one of them is Black, it means the person is Black. Hence, he never identifies himself as biracial.

Warren left his house and the neighborhood for so long, and when he returns from Wales to Germantown, people in Germantown are mistaken him as a White man who comes to a ghetto neighborhood. This happens because people rather to see someone from his appearance and skin color. As we can see from the following quotation:

I’m not white, but I can feel the eyes of the few people outside on me, people who must think that I am, because I look white, and as such what the hell am I doing here? This disconnect in my racial projection is one of the things I hate. It goes in a subcategory I call “America,” which has another subheading called “Philly.” I hate that because I know I’m black. My mother was black—that counts, no matter how pale and Irish my father was. So I shall not be rebuked. I will not be rejected. I want to run but I refuse to be run off.

(Johnson, 2015: 4)

From the quotation above, it can be concluded that Warren does not like it when people think that he is White because he defines himself as a Black man, but people misunderstand his racial identity as White just because of his appearance. It shows that what people see on him is different from what he sees himself. Warren has been

thinking his whole life that he belongs to Black community. Nevertheless, Black people think he is too light to be Black.

This stage can be connected with the reasons why biracial people only choose one race which mentioned by Dr. Jennifer Bratter in the “How Do Mixed Race People Identify?” video, in which one of the reasons says how a biracial person feels regarding to the race that is more right to himself or herself. Due to Warren’s daily experiences, such as he mostly interacts with Black people and he also lives in a ghetto neighborhood. Warren obviously identifies himself as Black. He feels that he is a part of Black race and he thinks that Black race is the right race for him because they can accept his racial identity. He thinks that White race community will not accept him as part of the community considering Warren’s has Black ancestry from his mother’s side. As quoted: “I hate that because I know I’m black. My mother was black—that counts, no matter how pale and Irish my father was” (Johnson, 2015: 4). From the quotation, it can be concluded that although Warren identifies himself as a Black race member, he still can pass the White race because some people perceive him as a White and he hates this condition because he feels that he is not Black enough to be in the Black community.

4.2.2.2 Choice of Group Category

The second stage is choice of group category. This stage is influenced by three factors, they are status factor, social support factor, and personal factor. Firstly, status factor, such as neighborhood. Neighborhood has the important role in shaping someone’s

identity. Warren lived and grew up in Germantown, Philadelphia, which is a ghetto neighborhood. One of the main factors Warren identifies himself as Black because he lives in the neighborhood where the majority of people are Black. By calling himself as a Black man, he feels that he belongs to the society.

The second one is social support factor, Warren gets along really well with Black people, namely Tosha, George, and Sirleaf Day, who are proud to be Black. They have been knowing each other for so long. Warren knows Tosha and George because they are good friends since they were in college, as mentioned, “I met her the same time George did, at the Greek picnic, the summer of my freshman year” (Johnson, 2015: 43). Meanwhile, Warren and Sirleaf Day know each other through Warren’s father, who is a friend and a colleague of Sirleaf and Sirleaf often visits their house, as stated, “Sirleaf is a lawyer, a realtor, a griot, and a kook, and he’s good at all of those things. My dad was his white friend, because they had the kook thing in common” (Johnson, 2015: 6).

The last one is personal factor, Warren does several things in order to prove to other people that he is really a Black man that his skin complexion should not be a barrier for his racial identity. As we can see in the following quotation:

With the final handshake test, I have proven I am black. I have returned to America to defend my Negro title triumphantly. Again I have used the timbre in my voice to show that I too speak the language, that I do not distance myself from him. I have temporarily compensated for my paler skin, my straightish hair, and the fact that my dad was a hocky.

(Johnson, 2015: 24)

From the quotation above, it shows that Warren tries to do a handshake with Sirleaf Day in which he considers as a Black final test. In the second sentence of the quotation, he says that the reason he returns to the United States is to defend his race, Black. In addition, he speaks and acts like a Black man. He makes his voice deeper and use tone in order to show that he speaks the same language that Black people speak.

This stage can be connected with one of reasons why Biracial people only choose one race which mentioned by Dr. Jennifer Bratter in the “How Do Mixed Race People Identify?” video, in which the first reason says how other people treat him or her in daily life. Warren has the same reasons as mentioned by Dr. Jennifer Bratter in the video. Most of Warren’s friends are black people, such as Tosha and George. Tosha treats Warren like he is a black man, like he is a member of Black race community, as stated, “They’re not mixed,” she snaps back, the word wet and viral. “I’m black. You’re black” (Johnson, 2015: 112). From the quotation, it can be seen that although, Tosha knows that Warren’s father is a White, she still considers Warren as a Black race member, which later on gives an influence to Warren choosing Black race instead of White race.

4.2.2.3 Enmeshment or Denial

Warren’s third stage of Biracial Identity Development Model starts when he meets Sunita for the first time at the comic convention. Warren answers the questions given by Sunita angrily regarding his biracial identity, he is scared that his Black identity will be revoked so that he will not have a race community he belongs to and a community

that accepts him as a member. After the interview, it makes him starting to think and ask himself again and again whether black identity can express himself fully or not, also whether he is Black enough or not. As we can see in the quotation below:

Well, I don't think of myself as a 'biracial artist,' I say, laying my tongue on the *b*, pushing the word back to her, "I'm black, and I'm an artist. I'm a guy who draws pictures. I mean, that's the ultimate freedom, isn't it? To define oneself as a human being! Is 'Human Being' not a category? I draw my doodles inside the confines of boxes, but I refuse to let the preconceived boxes of others define me.

(Johnson, 2015: 26)

From the quotation above, it can be concluded that Warren thinks that people should not be categorized someone based on his or her race. He just wants people to see him as an artist, it does not matter what his race is. People should not be questioning his racial identity.

After the incident at comic convention with Sunita, Warren never expects that he will come to biracial school and meet the whole mixed-race community. Tal insists Warren to enroll her at Mélange Center. On their way to Mélange Center, Warren tells Tal that mixed race people are basically Black people who hate being called Black, but they also cannot be equal to Whites because they will never be Whites, as mentioned, "every time my motor idles, I yell to Tall all about "mixed" people. They are Black people who hate being Black, and the only reason they don't try to be White is that White folks won't have them" (Johnson, 2015: 65). Warren also calls Biracial people as color-struck brown-bag-clubbers, which means people who prefers lighter skin to darker skin in which they hope that they will get benefits from the light skin privileges,

as quoted, “they are color-struck brown-bag-clubbers, from the days when you had to be lighter than a brown bag to be admitted” (Johnson, 2015: 65).

4.2.2.4 Appreciation

This stage begins when Warren joins Mélange Center as an art teacher. During the training, which was taught by Sunita. Warren volunteers to read his story about his family in front of the class. Nevertheless, he only tells his family from his mother’s side. And then, Sunita asks him to tell about his father’s anecdote as detail as his mother’s anecdote because the topic is related to biracial identity in which requires both parents of Warren. At the beginning, Warren does not want to tell about his family from his father’s side because he admits that he does not know about his father’s family. Nonetheless, Sunita does not allow him to sit down until he tells the story. When Warren tells the story, he starts crying because he realizes how much the struggles of his father to raise him, especially, when his mother starts to get sick until his mother passed away. Since then Warren begins to appreciate both of his parents’ heritages. As we can see in the quotation below:

I usually don’t like talking about my white side in public, in front of non-Caucasoids. I’m of the firm belief that, if I never bring up the fact that half my family is white, somehow the fact that I look white will be forgiven. But I look at these people, and among them there is nothing to apologize for.

(Johnson, 2015: 88)

From the quotation above, we can conclude that Warren believes that he never talks about his White heritage from his father’s side, people will accept his racial

identity, without questioning his skin color. Nonetheless, he feels comfortable around people in the Mélange Center because they do not see him differently. They look the same as him.

Warren begins to be curious and learns about being a Biracial by asking Sunita how she can be so brave to declare in front of many Black people that she is a biracial woman without scared of being called a traitor.

The mixed thing. Just in general. Even saying I'm mixed, instead of black, makes me feel uncomfortable. Even thinking it, sometimes. I saw you stand in front of a whole room, a hostile room, of black folks, and declare you were mixed. How do you do that?

So you think there's, like, a big secret.

"If there was, would you tell me?" She laughs at that, and it's enough to get her to walk back over close enough to lean in and whisper to me.

"Okay, here's the secret. It's not really a secret, but I'll frame it to you as one. The same people who despise you for identifying as mixed? Those are the same people who, when you do identify as black, despise you for not being black enough, for them. Because it's not really how you act that they despise. It's you. You very existence." She leans back, raises her eyebrows in mock astonishment.

(Johnson, 2015: 123)

From the dialogue between Warren and Sunita above, it can be seen that Warren finally admits that he is biracial. Nonetheless, he feels uncomfortable saying it in front of people, especially Black people. Hence, he asks Sunita for her secret. And then Sunita tells him that there is no secret about that. She says that people who hate him as being a biracial are also the same people who judge him when he defines himself as Black.

Warren finally admits that he likes being in the Mélange Center, he can be himself because everyone looks like him, he does not worry about other people's impression and opinions about his appearance. He also learns to accept himself, either physically or racially, as quoted, "when I finish, I'm thinking that I actually like this Mulattopia, this campground of self-indulgence. That it isn't all bad, being forced to say: *This is me, this is me, this is me*" (Johnson, 2015: 86).

After being in the Mélange Center for several months, Warren feels like he finally finds the community he belongs to. As we can see from the quotation below:

I don't know these people, but I do, because they're like me. They don't look like me, they don't sound like me, but they know what it's like to be me. To be on the group while intangibly excluded from it. I know they know how relieved they appear to be together. To be completely at home. Without question of identity or membership. I belong here, I catch myself thinking, and I'm too drunk to question or squash that joy.

(Johnson, 2015: 95)

From the quotation above, it can be concluded that Warren may not know them personally, but he feels like that they are connected for some reasons because they have similar skin color. They know how to be biracial feel like, the struggles and the challenges. He is happy to be a part of the community that looks like him, without questioning his racial identity.

When Warren visits Tosha's house and Tosha tells Warren that he has changed a lot now. He is unlike Warren whom she used to know. Tosha thinks this is because the bad influences given by biracial people in the Mélange Center, but Warren denies it because it has nothing to do with them. This is him showing his true self that he

finally finds it. Then, Tosha dares Warren to declare himself if he identifies himself as biracial now and he says that he is Mixed, indeed. Tosha thinks Warren is disloyal and becomes a traitor for Black community, as quotes, “okay, so you’re mixed now? Then say it,” she demands. “I’m mixed” (Johnson, 2015: 113).

After the fight, Tosha and Warren's friendship becomes tenuous. Tosha is angry with Warren for denying his black identity now. Warren realizes and knows that Tosha would be angry with him but this was what he felt all this time, he just wants to belong in the community who could accept him as himself without questioning his identity just because of his appearance. Tosha also mentions Warren that he has become a cult. It sounds bad, but this is a community he belongs to. He feels like he has home when he is in the Mélange Center. Warren also says that it is better in a cult community where recognizing him as a member than being a cult in Black community who does not even recognize him as a part of them. As we can see in the following quotation:

Yes, I believe this has become a cult. But it was a cult in which I was a member. Part of the allure of all of this, even as I’ve struggles against it, has been the seductive feeling of my own group inclusion. I still move through these people, but I feel disconnected from them now. I feel the absence of a kinship I took for granted. The only thing worse than a cult is a cult that won’t have you as a member.

(Johnson, 2015: 246)

4.2.2.5 Integration

The last stage of biracial identity development model is integration. In this stage, Warren figures out a new way regarding his own racial mixedness. He feels safe and comfortable to be in a part of a community where he can fit in.

In the end of the story, Warren finds his true identity, he does not feel lost anymore. He has people who love him, such as Tal and Sunita. He feels more comfortable calling himself as biracial than calling himself as Black. He has enough courage to identify himself as a part of biracial community. Finally, he is relieved to acknowledge his mixed heritage. As shown in the quotation below:

But having conceded those points, I don't feel I'm "lost" in what is, despite even my own resistance, a minor identity alteration. And it is a little thing, saying "I'm mixed" instead of "I'm black," yet it's like the difference between the comfort of wearing shoes that fit as opposed to bearing the blisters of shoes just one size too small. I might have said. It does feel like a relief, an actual relief of pain, just acknowledging—yes I use the word acknowledging—all of who I am, to myself. I would have said to her.

(Johnson, 2015: 240)

From the quotation above, we can see that Warren does not feel lost anymore regarding his racial identity. He is relieved to finally call himself biracial. He compares his racial identity to the comfort of wearing shoes. If it fits well on our feet, we would feel comfortable to wear it. Nonetheless, if the shoes are too small to our feet, it will be painful, so is saying that he is mixed. It feels comfortable because he fits in well in the community. Meanwhile, he does not feel comfortable saying that he is a member of Black community. He accepts and admits the fact that he is biracial.

Warren thinks that biracial people in the Mélange Center do not see him based on his appearance. They do not label his identity, and they do not ask about which race Warren is because they have similarities. They also care about Warren, even though they just met Warren. The sense of family of people at Mélange Center is wonderful.

He never expects that he will find a community where acknowledging him as a part of their community. He can be who he really wants, without dressing or making his voice look like other members in a certain community. Finally, he can fit in a society, as shown, “they look at me. They care about me. My unintentional community” (Johnson, 2015: 274).

CHAPTER 5

CONCLUSION

This thesis discusses the biracial identity in Mat Johnson's *Loving Day*. Generally, this novel is about a light-skinned Black man named Warren Duffy, whose parents are an African-American and White. Nevertheless, he identifies himself as Black and he denies his White ancestry from his father's side. Afterwards, in the end of the novel, he finally acknowledges his biracial identity.

The writer finds in Mat Johnson's *Loving Day* that Warren is a racial ambiguous, it means he has ancestry from two racial backgrounds and discover the difficulty in identifying with a particular racial group. He also calls himself as a racial optical illusion because his White appearance does not match with how he perceives himself. In addition, Warren perceives himself as a very pale Black man. In the novel, Warren experiences five stages of biracial identity which can lead him to acknowledge his biracial identity, they are personal identity, choice of group category, enmeshment or denial, appreciation, and integration. The first one is personal identity in which family and environment have important role in shaping Warren's racial identity.

Secondly, choice of group category, it is influenced by three factors, a) status factor, such as neighborhood. b) Social factor, such as friends. c) Personal factor, for instance, how Warren acts and speaks. The third stage is enmeshment or denial, Warren denies that he is Biracial. He keeps telling people that he is a Black man. The fourth

stage is appreciation, Warren finds Mélange Center, a community which can accept him without questioning his biracial identity. The last stage is integration, Warren finally has enough courage to acknowledge himself as a biracial man.

In conclusion, this thesis proves that according to the theory that the writer used, the main character of this novel experiences the five stages of biracial identity development. Furthermore, *Loving Day* is a representation of American society in the early 21st century because the issue in the novel exists in the society. It can be proven that the issue of the novel is taken from the norms and values that exist in the American society. In the end, the writer hopes that this thesis will remind us that embracing both of our parents' racial background does not mean we become a traitor to one of the races.

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