

THE DYNAMIC IDENTITY: ANALYSIS OF GENDER IDENTITY IN *BREAKFAST ON PLUTO* BY PATRICK MCCABE

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ABSTRACT

Article focused on gender identity in Breakfast on Pluto by Patrick McCabe. By using Stuart Hall's concept of identity, the analysis showed that gender identity had the potential to be deconstructed, as shown by the identity transformation done by Patrick Braden. Positioning by other people and his own body happened to be barriers for his identity transformation. However, those barriers basically could not stop Patrick's transformation to be a woman. Patrick had its own strategies in changing his gender identity, which were gender deconstruction, body decoration, and language. It can be concluded that Breakfast on Pluto offers a discourse of identity that is dynamic. Identity is a becoming process that will happen endlessly in human's life.

Keywords: *dynamic identity, gender identity, transgender*

ABSTRAK

Artikel menganalisis identitas gender yang terdapat pada novel Breakfast on Pluto karangan Patrick McCabe. Analisis dilakukan berdasarkan konsep identitas milik Stuart Hall. Analisis memperlihatkan bahwa identitas gender berpotensi menjadi dekonstruksi, seperti yang diperlihatkan oleh Patrick Brandon ketika dia melakukan transformasi identitas, dengan pokok permasalahan cara memposisikan dirinya dengan orang lain. Walaupun demikian, semua kendala tersebut tidak bisa menghentikan niat Patrick untuk mengubah diri menjadi perempuan, bahkan dia mempunyai strategi sendiri dalam mengubah status gender, yaitu pengubahan gender, dekorasi tubuh, dan bahasa. Dapat disimpulkan bahwa Breakfast on Pluto menawarkan suatu perbincangan identitas yang dinamis. Identitas menjadi suatu proses yang akan terus terjadi selama manusia masih hidup.

Kata kunci: *dinamika gender, identitas gender, perubahan gender*

INTRODUCTION

In Western fictions, one of the earliest works of literature that touched the issue of transgender is *Orlando* (1928) written by Virginia Woolf. In *Orlando*, Woolf wrote about an English gentleman living in Elizabethan era who changes his gender identity. There are many other novels that deal with the similar issue, such as *Myra Breckinridge* (1968) by Gore Vidal and *The Well of Loneliness* (1928) by Radclyffe Hall.

One contemporary novel that discusses transgender issues is *Breakfast on Pluto* (1998) by Patrick McCabe. McCabe is currently known as one of the best Irish authors. He was born on April 27th, 1955 in Clones, Ireland, and has published several novels, namely *The Butcher Boy* (1992) and *Winterwood* (2006). One of the significant traits in McCabe's novels is that the characters come from the marginalized group in society, and in *Breakfast on Pluto*, the marginalized protagonist is Patrick Braden, a transgender. The writer uses the word "transgender" and not "transsexual" because Patrick does not do the operation that concerns to gender transformation.

Patrick Braden is a young man growing up in an Irish small town named Tyreelin. He was born from the forbidden relationship between Father Bernard, a Catholic priest, and his house maid. Considered as a disgrace, Patrick is then sent to a house owned by Braden family. Since he's still a teenager, he already tries to transform his gender identity by applying several ways. After moving to London to find his mother, Patrick then changes his name to 'Pussy' and becomes high class 'female' prostitute.

Compared with other narratives that talk about transgender lives, *Breakfast on Pluto* has its own uniqueness either in structural or in intrinsic aspects. From structural aspect, this *Booker Prize*-nominated book combines a form of novel and the writing of Patrick Braden himself. Patrick's writing is an autobiography that he writes after a suggestion from a psychiatrist named Dr. Terrence. Intrinsic-wise, the most significant element of this novel is the characterization of Patrick Braden. Instead of being gloomy, Patrick tends to handle his identity conflict with such a relaxed and happy-go-lucky attitude.

However, does Patrick's gender identity transformation run smoothly? Is there any barrier that he has to face in his transformation? Then, how does Patrick manage the barrier? By studying the characters, characterization and the relations between characters, I am going to answer those research questions above in this paper.

The purpose of this research is to analyze the gender identity transformation done by Patrick in the midst of society that still rigidly holds the traditional concept of masculinity and femininity. After that, this paper is also going to see the identity discourse offered by *Breakfast on Pluto*. Stuart Hall's concept about identity will be used to help me answer the problems. According to Hall, identity is a fluid construction, not only a process of being but also becoming. Therefore, identity is a never-ending process in human's life, depending on social condition, space, place, time and other cultural aspects (Rutherford, 1990: 225). Identity also means how people position themselves and how they are positioned by other people. In other words, identity is a matter of position, not essence, and this position is influenced by internal factors (subjectivity) and external factors, such as socio-cultural interaction with other people.

METHODS

The research used library research to analyze gender identity and gender dynamic that concerned to the main character of the novel, Patrick McCabe.

Analysis

There are some obstacles in Gender Identity Transformation as the following discussions.

Other People's Judgment

As written by Ann Oakley, gender is a psychological and cultural term (in Prabasmoro, 2006:5). Gender is a social construction that is built based on sexual differences. The word 'social' in the definition means that gender is not fixed and essential, but it is shaped by the society. Consequently, the concept of gender will be very various, depending on every social community, including Tyreelin social community where Patrick grows up and lives.

Breakfast on Pluto is set in Tyreelin in the decades of 60's and 70's. Tyreelin is a small town located in the southern of Irish border. Generally, it can be concluded that Tyreelin citizens are still obedient to traditional values because they still go to the church every Sunday. Another example of this submission is Nolan family who still enjoy their cup of tea together: *The Nolan family of No. 39, The Square, Tyreelin, are at the table having tea and not watching telly at all* (p. 156, underlined by me).

In matters of gender and sexuality, the Tyreelin people still grasp this traditional patriarchal value: men should be masculine while women should be feminine. The concept of masculinity in Tyreelin community can be studied in its relation with Irish conflict at that time. During Patrick's teenage years, Tyreelin also suffers the impact from Irish political conflict: *... and no matter where you went in Tyreelin, everyone was waving a tricoloured flag or singing an Irish ballad* (p. 18). All men involved in the conflict between IRA and England, for instance Patrick's childhood friend, Irwin, are described as macho and tough guys. Irwin is considered as 'a real soldier' because he bravely states his opposition to English government in public. (Peter & Fry, 1988 p.304). Wars represent aggressiveness, and aggressiveness is labeled as masculine. On the other side, Patrick does not care at all with the political conflict. This attitude of Patrick strengthens the opposition between masculine men (IRA and Irwin) and effeminate men (Patrick). As said by Irwin, IRA will not give a care to effeminate/weak men like Patrick: *'The Provisional IRA have a lot more to do than be bothered with dying-looking bastards the likes of you, Braden!'* (p. 21). Meanwhile, according to Patrick, they who get involved in the war are *'those who shall never know the pleasure to be gleaned from prettifying one's hair or making up one's eyes'* (p. 38). In his perspective, IRA are those guys who do not know the bliss of dressing up and putting the make-up on. In other words, they are masculine guys because wearing make-up is not an element of masculinity. In this context, IRA can be read as a representation of masculinity.

In developing his feminine side, Patrick puts some popular culture actresses that he sees on television as his feminine role models. Growing up without his real parents, Patrick cannot find any role model in helping him form his gender identity. (Lauer & Lauer, 2008). After Patrick is born, Patrick's mother, Eily, puts him in Braden family's house and goes to London. While Patrick's father, Father Bernard, never takes care of Patrick since Patrick's existence will ruin his good image as a Catholic priest, who is supposed to live chastely. Patrick's relationship with his step mother, Whisker, cannot be categorized as a healthy one either. In his writings, Patrick never calls Whisker mom, and he thinks that Whiskers wants to take care of him because she is paid by Father Bernard, not because of love and pity. Besides never getting a visit from his father, Patrick also cannot find a male figure in Braden's family because Whiskers Braden never has a husband, even though she has several children. Traditionally, Braden family is not a complete family. In the aspect of gender identity role model, Patrick does not find his role model in his family environment.

In the end, Patrick acquires his role models in mass media, in forms of female singers and actresses. In chapter 3, Patrick imagines himself dancing with an actor named Efrem Zimbalist Junior: ... saying: 'Hello, Patricia!' into the mirror and pretending I was dancing with Efrem Zimbalist Junior! (p. 12). From the name Patricia, it can be concluded that in his mind, he imagines himself as a woman. Instead of identifying himself with Efrem Zimbalist Junior, he chooses more to be Patricia. It is clearly seen in which position he puts himself in the relationship of men and women. The female singers and actresses become significant figures for Patrick in finding a gender identity that suit his subjectivity: *It was pointless explaining to them that I wasn't all that interested in sex and that all I wanted was for Lorne or Efrem to say to me: You see this spread? It's all yours. Your name's going on the door, Patrick! It's all yours from now on!* (p. 14). For Patrick, instead of sex, his wish to be a famous actress is the main reason why he wants to become a woman. From that particular wish, Patrick starts to dress glamorously like Dusty Springfield, a 60's female singer idolized by drag queens, and Lulu, another 60's British female singer.

Schrock et.al. interviewed a number of transsexual people and found that in changing their gender identity, these people need 'role models' that represent femininity (2005: 322). In the process of training their body to look more feminine, the transsexual people copy women around them or see the women in mass media. Same as these interviewed transsexual, Patrick forms his woman identity by searching for feminine figures.

The fixed gender concept of masculinity/femininity is one obstacle for Patrick in forming his new gender identity. Tyreelin people who hold on to that fixed concept see the feminine Patrick as a kind of abnormality, placed outside the 'supposed' gender order. This perspective appears in the attitude of minor characters such as bar customers and Charlie's mother, in which Charlie is Patrick's childhood friend. The wholeness of Patrick's gender identity is assessed, questioned and then denied by them. For instance, in chapter ten, Patrick goes to a bar in Tyreelin with Charlie and Irwin. At that moment, Patrick has started to dress femininely. His unusual appearance amazes the other customers:

At which I was definitely now becoming adept, disporting myself in glam-rock satin jackets and unspectacular denim (ugh!) jeans but *still* attracting attention. Effortlessly gathering compliments: 'Look at him! He's wearing women's' clothes!', 'Jesus! Look at that!' and other assorted idiocies! (p. 38)

Even though Patrick himself admits that what he wears tonight is not attractive (*unspectacular denim*), his whole appearance still attracts other people's attention (the word *still* is even in italic). With their rigid gender concept, Tyreelin people still see Patrick's femininity as strangeness. However, Patrick does not really care about other people's comments. He considers those opinions as stupid things.

The negative opinion from Tyreelin people does not make Patrick feel cornered, yet at one point someone's judgment makes him nervous. When he comes home from London, in which he works as a bar singer, Patrick pays a visit to Charlie's house. Charlie's mother is surprised to see Patrick's feminine looks:

You should have seen the face of her mother when we went down looking for her belongings. She turned as white as a ghost when she saw me and backed off as if I was going to assault her or something. 'Is that you, Patrick?' she said. 'Patrick Braden?' and when I said yes, dropped her voice and said, shakily, but still looking up and down: 'I'll get them for you' I just stood there on the doorstep, adjusting my skirt and twisting buttons on my blouse, waiting for her to invite me in – which she didn't! (p. 185).

Charlie's mother is shocked (*turned as white as a ghost*) when he sees Patrick wearing a skirt and a blouse. She even steps back, as if Patrick is a terrifying creature ready 'to assault her or something'. She is also no longer friendly to Patrick by not inviting him to come in. This attitude

causes Patrick to feel uncomfortable, as shown by actions like adjusting the skirt and twisting the buttons. Patrick's nervousness shows that although at first he does not give a care to other people's opinion, Charlie's mother's judgment – someone that he has known since his childhood – starts to shake the gender identity constructed by him.

The Identity of Mother and Patrick's Male Body

Bodies are human beings' given condition which is not easy to modify. In its relation with identity issues, bodies are visible identity signifiers. For example, someone with a penis will be identified as a male; while someone with a vagina will be labeled as a female. How does that fact affect Patrick's identity transformation? In the next sub-chapter, I will analyze how Patrick's male body limits his desirable gender transformation.

Not only being a woman in terms of appearance, Patrick also wants to become a mother. In chapter eleven, the teenage Patrick explicitly says that he wants to have a vagina so he can have his own children: ... *thinking to myself how if I did somehow manage to get a vagina, one thing I was certain of, and I didn't care even who it was with, was that I wanted at least ten of family* (p. 40). That quotation indicates that Patrick has a desire to be a biological mother.

Patrick's desire to be a mother roots in a psycho-social matter, his deep longing to meet his real mother. Dr. Terrence reveals that reason from psychological point of view: *'I think the truth is, Patrick, 'I can hear him saying, 'is that maybe you always secretly wanted to become her. Eily. .. '(p. 94)*. Overtly, Dr. Terrence says that Patrick wants to be a Mammy-like figure. After giving birth to Patrick, Mammy (as Patrick usually calls his mother) goes to London and gives his son to Braden family. She never appears in Patrick's life. Meanwhile, Patrick never considers Whiskers as an ideal mother because she raises him only for financial reasons.

With an intention not to follow Mammy's and Whiskers' step, Patrick is eager to be a good mother for his children. To him, a mother has the responsibility to take care of her children: *I just genuinely felt that if you bring someone into this world then it is your responsibility to care for and look after them! And if you don't, then you are wrong and I don't care who you are* (p. 101). In that quotation, Patrick believes that what Mammy does, which is leaving him, actually should not have been done. Learning from two mother figures in his life, Patrick tries to be an ideal mother, the one who is always there for her children. Therefore, Patrick's wish to acquire the mother identity negates the essentialism concept that maternal characteristics exist naturally in women. Through Patrick, it can be concluded that maternal characteristics are shaped by matters of subjectivity and psycho-social condition.

In line with his wish to be a mother, Patrick wants to have a true female body, as signified by a vagina. This craving for female's sexual organ is supported by his opinion about sperm: *I think it was because it seemed so ridiculous that such a miniscule amount of liquid could cause so much heartache* (p. 107). After knowing his own mother's experience and also Martina Sheridan's experience, Patrick thinks that men – represented by sperm – often bring heartache to women. In this case, sperm symbolizes men's superiority over women since either Mammy or Martina is helpless after being pregnant. Nevertheless, Patrick who is biologically male still chooses to have a female sexual organ.

However, it is impossible for Patrick to fully construct this mother identity. Born as a male, Patrick's own body restricts that desire. His body does not have the capacity to be pregnant and to deliver a baby. A vagina and also a womb belong to females, and the originality of female bodies (male bodies as well) are not easily copied. This time, Patrick's subjectivity is not in agreement with his body because Patrick's male body builds a barrier for his gender identity transformation.

Strategies for Gender Identity Transformation

The gender identity transformations happened in the novel which covers gender and sexual deconstruction, women decoration and narrative strategy are as follows.

Gender and Sexual Identity Deconstruction

Although facing several obstacles in changing his gender identity, Patrick finally has his own strategies in dealing with the obstacles. One of his strategies is gender identity deconstruction. By having a feminine appearance, Patrick has bravely opposed the rigid gender values held by Tyreelin people. Not only that, Patrick also deconstructs the concepts of masculinity and femininity by tearing down the feminine stereotypes in the society and in the end, he does not care anymore about gender and sexual boundaries.

In patriarchal way of thinking, women are often stereotyped as inferior and weak creatures in every field of life. However, to Patrick, being a woman does not necessarily mean he will accept any stereotype about women. He has his own perception about what kind of woman identity that he pursues, a woman free from any kind of oppression.

When his boyfriend, Eamon, calls Patrick by 'brasser', Patrick feels insulted: *it simply shall not be tolerated!* (p. 35). To him, the nickname refers to a common Dublin housewife: *What am I then, darling? A Dublin fishwife in tattered nylons, holding up a doorway with a fag-end on her lip?* (*ibid*). The quotation above also indicates how he positions himself as a woman. He does not want to be an ordinary working class housewife because, as previously told, he wants to be a famous actress. Being an actress here signifies that he also wants to acquire power, either money or admiration from his fans. Patrick believes that femininity does not denotate weakness.

Stuart Hall mentions in Rutherford (1990: 225) that identity is a becoming process that always happens, depending on social and cultural condition, time and place etc. Patrick's encounter with various people and various social conditions then shows his dynamic identity. Moreover, he also pays no heed to gender and sexual boundaries. Patrick often states that he is longing to have a masculine man next to him: *Rock Solid handsome man, mysterious kind she liked. Who would bass-voiced coo: 'I love you!' and make her stomach gurgle till she'd swoon* (p. 2). He then dates several guys by positioning himself as a woman. Yet the text also points that Patrick also enjoys physical contacts with women. For example, Patrick once makes out with Charlie, his friend: *Yummy breasts of all time as little tongue goes travelling down to belly-town! And other secret places! ... But Charlie – with her it was so close to exultation, one almost didn't want to go* (p. 54). The word 'exultation' in the quotation shows how Patrick really enjoys that moment.

The existence of Louise, the landlady, also causes ambiguity in Patrick's sexual identity. On one side, when being with his boyfriend Bert, Patrick fully dresses as a woman. On the other hand, he also shows no objection when Louise dresses him as a masculine man. Furthermore, Patrick also has some sexual intercourses with Louise and takes pleasure from it: *After a while I started to like it* (p. 91). He does not seem confused with his fast-changing gender identity. He consciously plays the role as a man in front of Louise. The interesting thing is he asks some 'payment' from Louise: *Louise as part of the bargain had been doing my hair so beautifully – with pins and clips and slides, not to mention providing me with creams and lotions for your skin that you would absolutely die for ...* (p. 92). It can be seen here how Patrick treats gender identity as a game, in terms of his relationship with Louise. By entertaining Louise as a man, he can satisfy his needs to look more feminine by undergoing hair and body treatment.

Body Decoration to be A Woman

According to Judith Butler (1990: 25), 'gender is always a doing'. Masculinity and femininity are determined by actions, including how someone changes his/her bodily appearance. In *Breakfast on Pluto*, Patrick's body is an important medium for his identity transformation. Even though his male body restricts his wish to be a mother, Patrick does not stop his project to be a woman. By decorating his body, he tries to strengthen his female subjectivity.

Makeup is one effort to make Patrick's body look more feminine. Since his teenage years, he already find happiness through makeup: *None of which I was aware of, of course, being much too busy dabbing on Whiskers' lipstick (Cutex Coral Pink, would you believe!) and saying: 'Hello, Patricia!' into the mirror and pretending I was dancing with Efrem Zimbalist Junior!* (p. 12). He even once tries to steal makeup from a store, as shown by Irwin's words: *'You're out of your mind!' Irwin said. 'Breaking into shops to steal cosmetics! You're a Head-the-Ball, Braden!'*(p. 20). In Irwin's opinion, what Patrick does is a crazy action; especially because he is a man who is not supposed to wear makeup. However, Patrick's action indicates how strong his effort to change his gender identity he even dares to commit a crime.

Patrick also writes in details what are the makeup and body treatment he applies:

... my arms I filled with Max Factor, Johnson's Baby Oil, Blinkers eye-shadow, Oil of Ulay, Silvikrin Alpine Herb shampoo, Eau de toilette, body moisturizers, body washes, cleansing milks, St Laurent Eye and Lip make-up, Noxene Skin Cream and Cover Girl Professional Mascara (p. 35-36).

To him, to be real woman means he has to put makeup on and treats his body with moisturizer. With so many kinds of makeup and body treatment, it can be seen how strong his effort to be a true woman is: an effort to cover his male face and body.

Another body decoration that Patrick applies is the way he dresses. Schrock et.al (2005) write that *'[C]lothing is more than a gendered text; it helps transform the physical body into a gendered vessel'*. Clothes are gender identity signifiers because clothes are divided into menswear and womenswear according to the colour and the pattern. A man must wear male's clothes, and a woman must wear female's clothes. In this modern era, it is common to see women wearing trousers who used to be male's clothes only. However, in many cultures skirts and dresses are still for women only so if a man wears it, he will be considered abnormal.

For Patrick, clothes are vital tools in changing his gender identity. He even carefully chooses the clothes he is going to wear. Treating female actresses as feminine figures, Patrick picks out glamorous clothes, such as feather boa and luxurious velvet dresses. When shopping with Charlie, Patrick buys a lot of female's clothes: *Knitted tops in white, purple, lavender, blazing orange, stani-stripe velveteen pants, turtle-necked leotards, flouncing skirts, ribbed stretch-nylon tights* (p. 36). Inspired by those actresses, Patrick starts to dress glamorously. This hyper-feminine appearance helps him in changing his male body into a female one. While these next quotations demonstrate how Patrick pays attention to the small details to what he wears:

... hipster trousers suits she slipped, blouson tops and milkmaid maxis (p. 131).

Including an explosion of white fur with the shortest black dress ever – not to mention the fabbest Chanel-y suit, Saxone shoes and a delicious white satin skirt! (p. 134)

... I was wearing only a simple brown suede skirt, black ribbed tights and a pink, lambswool cardigan with some flowers on the front (p.190).

The detailed descriptions about clothes, like the use of layered adjectives, imply how obsessed Patrick is in decorating his male body to look like a female body.

Just like when he steals some makeup from a store, Patrick also steals his neighbour's clothes to fulfill his wish to look like a woman. Although he says that his neighbour's clothes are ugly (*I mean can you imagine what I looked like in those voluminous monstrosities!*), Patrick still steals from his neighbour's laundry. The reason why he steals is because he is not allowed anymore to touch his stepsisters' clothes, so the easiest way to get female's clothes is to steal. Next, the biggest reason is that he wants to look like female actresses that he sees in television: *But I was so frustrated – dying to dance with Efreem so much that I couldn't get it out of my mind!* (*ibid*). The words 'frustrated' and 'dying' here have strong connotations. Again, the words highlight Patrick's strong desire to be a woman.

Patrick does pay a lot of attention to his outer-looks, even when a shooting just happens in Tyreelin. While Irwin is busy calming the shocked Charlie, what Patrick does is: *... I sat with them in the darkened square, shamefully not thinking about the dead victims or their relatives but what combination of my luscious goodies I should go and try on first!* (p. 39). Patrick's attitude that focuses on appearance only is shown in chapter 38 as well when a London bar is just bombed. He worries more about 'her lovely ice-cream pink mohair' and 'gorgeous black pleated mini-skirt', which is torn due to the explosion. He also gets panicky when his stocking is torn because he is afraid people might look at his hairy leg. With the help from clothes, Patrick tries to conceal his male body.

Female subjectivity is embodied (in Prabasmoro, 2006: 264); therefore it needs to be put in material forms. Just like makeup, clothes are also important tools for Patrick to decorate his body to look like a female one, and both things bring happiness to him. In this case, in the end corporeality connects with subjectivity to construct a complete self-identity. By decorating his body, Patrick feels more complete as a 'woman'.

Gender Identity and Narrative Strategy

After experiencing many incidents in London, including a bombing by IRA in a bar, Patrick's mental condition turns unstable. Consequently, he asks for a help from a psychiatrist named Dr. Terrence. In order to understand Patrick's psychological state more, Dr. Terrence requests Patrick to write a kind of autobiography then entitled *'The Life and Times of Patrick Braden'*. Hall states that identity is also a matter of self-representation (1996: 4). Therefore, Patrick's autobiography can be seen as a tool for him to represent himself to the world. Language becomes a way to construct the gender identity that he desires. Based on that reason, this next sub-chapter will analyze how the structural aspects of Patrick's autobiography (such as pronouns and point of view) reflect Patrick's dynamic identity.

In the first chapter of *Breakfast on Pluto*, McCabe refers to Patrick with the word 'girl', as seen in the chapter title 'I Was A High Class Escort Girl'. This chapter introduces the protagonist character, and McCabe takes the readers to think that the narrator 'I' in this chapter is a girl. However, as the story goes, Patrick's real sex is revealed.

In novel-level, the story is seen from first person point of view with Patrick as the narrator. When writing his autobiography, Patrick often uses the pronoun 'I' as well. This gives a friendly tone in his writings. Moreover, the pronoun 'I' underlines his awareness as a subject, instead of an object. As an example, in chapter 2 Patrick uses the pronoun 'I' when he tells about an advice given by his teacher. Fed up with Patrick's rebellious attitude, Patrick's teacher tells him to 'try and stop this anti social behaviour' then to 'fit in'. In this chapter, the event is witnessed from first person point of view, as shown by the constants use of 'I'. This signifies Patrick's effort to be an independent subject that cannot be controlled by the society.

On the other hand, the use of 'he' and 'she' confirms what kind of gender identity that Patrick wants in a certain context. When being with particular people, Patrick wants to be seen as a woman. Because of that, he uses the pronoun 'she', like when he is with Bert: *And now she sits there facing dearest Berts!* (p. 76). In a particular context, which is in front of the men that he loves, Patrick positions himself as a woman. While the pronoun 'he' is rarely used by Patrick. He uses 'he' only when he imagines a happy childhood that he never has: *And Patrick in his dreams, he thinks: 'I am so happy, and I thank God for giving me this, but most especially for my mammy'* (p. 110). The masculine pronoun is employed by Patrick to denote to himself in his imagination: the little Patrick with a happy childhood.

Nevertheless, in the end Patrick's uses of pronoun cannot be classified rigidly because sometimes in one chapter, Patrick uses several pronouns and points of view. In chapter 14, Patrick uses three pronouns to refer to himself. In this chapter, Patrick is going to leave Tyreelin to go to London after the death of his first boyfriend, Eamon Faircroft. In the first paragraph, he uses the word 'he', as seen in this next excerpt: *Obviously he would never forget the man with whom he had spent such a short but beautiful time, occasionally, as he sat there on the summer seat ...* (p. 52). He also calls himself as Patrick Pussy, the name that still has the masculine atmosphere.

However, in the next paragraph, Patrick refers to himself as 'she': *... fag –puffing workmen hammering planks across the door as Puss she weepily waved goodbye* (ibid). In the extract, Patrick clearly positions himself as Puss and uses the pronoun 'she'. The quotation is taken from the scene when Patrick decides to move to London to start a new life. At first he uses 'he', but then after that he uses 'she' to denote to Pussy, his new identity. It can be read as a farewell to his previous identity, a young man named Patrick Braden, and a welcome to his new self, Puss or Pussy. Yet in the last parts of chapter 14, the story is seen from the first person point of view. The shifting of pronouns and points of view shows how Patrick's dynamic identity cannot be limited by only one pronoun and point of view.

Not only pronouns, names are also proven to be a significant aspect in Patrick's gender transformation. Names are the main signifier of someone's identity, and there are cultural rules in naming someone. As written by Prabasmoro in her essay '*Nama, Menamai dan Proses Menjadi*', bodies should be named accurately according to the sex: feminine names for female bodies and masculine names for male bodies (2006: 70).

Patrick Braden is the name given by Whiskers Braden, Patrick's step-mother. In Irish society, Patrick is a masculine name given to a boy. Patrick is often called as Paddy, and Paddy is an Irish name that represents Irish men. In other words, it is a very masculine name. Yet as his gender identity transformation goes on, Patrick prefers to be called with another name: a name that reflects his desire to be a woman. Patrick chooses the name Pussy as his feminine name. The name comes up to him when he is drunk: *By the time we got home – ten more Harps on the bus – I was so tiddly that I just knew about my own name. 'Paddy Pussy, dahling!' I had decided to say to anyone who happened to cross my path* (p. 39). This is the starting point of the name change. At first, he uses Paddy Pussy, the combination of masculine and feminine name. Then, after fully ready to accept his transformation as a woman, he prefers to be called only Pussy.

The name Pussy has the feminine atmosphere because it implies softness, often categorized as a feminine characteristic. Moreover, the name Pussy also has a sexual connotation that eventually shows what kind of gender and sexual identity wanted by Patrick. According to Encyclopedia Britannica 2006, besides a cat, Pussy also refers to female sexual organ, in particular vulva. Pussy also means 'the female partner in sexual intercourse'. The name Pussy chosen by Patrick brings the connotation that reduces women only as a sexual organ, and it can be read as a reflection of Patrick's strong desire to own a complete female body.

CONCLUSION

Identity concept by Stuart Hall has been used as a starting point to see the fluidity of identity. As long as people live, their identity will always be in movement. Because gender is a social construction, it always has the potential to be deconstructed and reconstructed by people. Through a young man named Patrick Braden, *Breakfast on Pluto* has shown the readers how gender identity is not a strong wall that cannot be torn down. In his effort to change his gender identity, Patrick must face obstacles like people's judgment and even his own male body. However, eventually it is his subjectivity that has the biggest role in determining his identity. In order to gain the identity as a woman, he employs several strategies, which are gender and sexual deconstruction, body decoration and narrative strategy. Patrick has shown that he can freely and consciously become anybody that he wants to. Gender and sexual differences in society do not obstruct his way. In fact, he enjoys the fluidity of his identity because he can gain benefits from it. In conclusion, my analysis on *Breakfast on Pluto* supports the concept that identity is a dynamic process, and as long as we live, we will always experience this process.

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