



REESE'S CONFLICTS IN TORREY PETER'S THE *DETRANSITION, BABY*

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Abstract. This research discusses about Reese's conflict in Torrey Peter's *The Detransition, Baby*. This research aims to explain and describe Reese's conflicts and the solution of her conflicts. This research use the novel, *The Detransition, Baby* as the source of the data. There are three kinds of the conflicts, physical, social, and psychological conflict. Because the topic of the study is about conflict, the intrinsic approach is used in this research. Focusing on significant sections that emphasize Reese's psychological, physical, and social difficulties, the novel *Detransition, Baby* itself serves as the main source of data. Textual analysis serves as the primary means of data collection and interpretation in this qualitative study. Max Weber's and Karl Marx's theories are used to analyze Reese's conflicts and the solutions. The result of analysis shows that Reese experiences three kinds of conflicts, physical, social, and psychological. Reese suffers from severe and painful physical abuse at the hands of her boyfriend. However, she recovers emotionally from the incident and "ended up in the hospital" as a result of her self-destructive lifestyle. Reese experiences social isolation as a result of her mistakes and dating married men, which exacerbates her intense loneliness. Particularly because she feels shunned by cisgender society, she yearns for the position of mother. Her emotional battle to make room for herself is reflected in the tension between her desire to be a mother and the reality of role reversal in a polyamorous relationship.

Keywords: *conflict, physical, social, psychological, and struggle.*

I. INTRODUCTION

Every literary work is created with a specific goal in mind; it can educate the reader about morals, entertainment, and aesthetics. Supporting details are necessary to develop the plot of a literary work. Character is one of a story's supporting components. One of the most crucial components of literature is character. Authors create characters, who are people who go through the events in a novel. Conflict is typically the result of events that characters in a novel go through.

Conflict is a problem experienced by the main characters in a story. The essence of a literary work is this conflict, which ultimately shapes the plot. Internal and external conflict are two categories that divide common conflicts seen in literary works. Furthermore, internal conflict refers to a character's inner struggles and difficulties that do not affect or harm those around them. External conflict, on the other hand, is a problem that arises from factors outside the individual.

The novel's conflict may be a description of the conflict that exists in real life in the world. As human beings who have lived in the world, people should always confront and encounter conflict in their daily lives. These days, everyone witnesses, hears, and read about a lot of conflicts in media. For example, in novels, conflict between characters is frequently depicted.

It comes to the understanding that conflict, which may be classified as either internal or external, is an issue that frequently arises in human life within society and has many different forms and contributing factors. Whereas external conflict arises from the environment of another person or from internal and external factors in an individual's condition, such as physical or moral, or from human relations to other people in society, internal conflict occurs within our own hearts or souls.

This previously mentioned conflict opinion concludes that conflict is problem that. Typically arises in human life within society and can take many different forms. It may also be referred to as internal and external conflict. Internal conflict occurs within someone's own hearts or souls, in contrast external conflict occurs outside of oneself. It may arise from the environment of other people or from internal and external factors affecting an individual's physical and moral well-being as well as from interpersonal relationships in society.

Novels, poetry, plays, and other creative written or spoken expressions that use language to describe concepts, feelings, or experiences are considered literary works. They may be written for an audience or reader and frequently contain artistic elements. Nondramatic textual works, whether or not they have illustrations, are considered literary works. They may or may not have been published. Databases and computer programs are also considered as literary works. Informing, persuading, instructing, and entertaining are the four primary goals of literary writing.

Novels are literary works that profoundly capture social reality. Because novels are more thorough than other literary works, it can be said that they are the most-read literary works. Novels are either written narratives of social life or works of fiction. One character's development, complex social situations, relationships involving many or few characters, and various complex events that occurred years ago can all be detailed in novels, according to Stanton (2007: 90). The novel's strength is its capacity to construct a comprehensive and specific universe. According to the above description, the novel, *Detransition, Baby* is chosen for the topic of the thesis because this novel has a distinct plot with conflict not only between the main character and other characters but also with the character herself.

The novel *Detransition, Baby* by Torrey Peters (2021) tells story about three characters: Reese, a transgender woman who dreams of becoming a mother, her ex-partner Ames, a transgender man who transitions to a woman under Amy and later returns to being a man, and Katrina, a cisgender colleague with whom Ames enters a relationship. When Katrina learns she is pregnant, they begin to consider how to raise the child, highlighting the challenges faced by these characters in their relationships. The story revolves around Reese's life after her departure from Ames, who has an unhealthy relationship with a cisgender man. Ames, a man, struggles to fit into his new identity after detransition. When Katrina becomes pregnant, Ames faces a dilemma: he feels unprepared for fatherhood and the child's presence will complicate his identity. He proposes involving Reese in raising their children, creating an unconventional family structure that is more suited to their circumstances. Reese, a mother, sees the offer to become a mother as an opportunity to fulfill her dream, but she is skeptical of Ames'

commitment. Katrina, a cisgender woman, is unsure but wants her child to grow up in a loving environment. The novel explores their relationship dynamics, including conflict, uncertainty, hope, and trauma, using flashbacks to show how their experiences shape their decisions today. Ames, a father in a heteronormous family, faces a dilemma when he decides to invite Reese to share in raising his child. This led to complex conversations and emotional conflicts between Reese, who aspires to be a mother, and Katrina, who struggles with her insecurity and confusion about the family dynamics. Reese sees the opportunity as an opportunity to realize her dreams, while Katrina grapples with her own emotional wounds. The writer is interested to analyze the conflicts happens in the novel. Thus this thesis is intended to analyze the conflicts experinced by Reese and the solution of her conflicts.

II. LITERATURE REVIEW

According to Rezki Amalia (2021), a student from the Hasanuddin University Makassar. The research was entitled *The Analysis of Conflict The Main Character in Steinbeck's of Mice and Men*. Tracing the struggle in the narrative is the goal of this literary analysis. Within this research, the author examines the kinds of conflicts that arise among the story's main characters and how they resolve them.

Another research was conducted by researcher Firman, a student from the University Alauddin Makassar. The research was entitled *Analysis of Conflict in Veronica Roth's Novel "Divergent"* (2013). The research is focused on analyzing the conflict in Veronica Roth's novel "Divergent". And focused on analyses the types and cause of conflict happened in main character in the novel. Objective of this research is to find out the types of the conflict and the cause of the conflict happened in main character in the novel.

Another research was conducted by researcher Arie Shandy Abustan, a student from the Hasanuddin University Makassar. The research was entitled *Conflict of The Main Character in Saroyan's The Human Comedy* (2020). The research examines the conflict that the main character of the book faces, and the author describes the many types of conflict, which are separated into internal and external conflicts. The author then depicts some of the conflict that were encountered.

III. METHOD

A literary approach refers to a method or perspective used to analyse, interpret, and evaluate literary works. Using qualitative methods, we attempt to present a methodical, factual, and accurate summary of the information obtained from the analyzed literary work. This research analyzes the novel by using an extrinsic approach, that is, psychological approach because the research presents the analysis of the main character's conflict by using Max Weber's theory of psychology Whimster, S. (1989). This theory relates to the three kinds of conflict. This approach examines literary works from perspectives unrelated to the text itself, such as the author's biography, social, historical, political, cultural, or psychological characteristics. In other words, this method connects literary works to the surrounding reality or external context.

The descriptive qualitative approach used in this study aims to answer the problem statement. Research Hollstein (2011) states that qualitative research involves collecting, evaluating, and interpreting in-depth narrative and visual data in order to gain a deeper understanding of a particular phenomenon. Furthermore, Patricia (2017) adds that

qualitative research is employed when the main goal of the researcher is to investigate, characterize, or clarify.

IV. RESULT AND DISCUSSION

This chapter discusses the conflicts experienced by Reese as the main character of the novel, *Detransition, Baby*. It is divided into two parts, the kinds of Reese's conflicts and the solution of the conflicts.

A. Kinds of Reese's Conflicts

There are three kinds of Reese's conflict, physical, social, and psychological each of which is elaborated below.

a.1 Physical Conflict

Physical conflict is conflict caused by a clash between a character and his physical environment. This can include natural disasters, severe weather conditions, or other external physical forces that hinder the character's progress or cause him distress.

Power and control are at the heart of this violent deed. In a premeditated act of dominance disguised as emotional betrayal, Stanley attacks Reese after learning that she exchanges a gift he gives her. The event in the quotation above happens during their toxic relationship, Stanley attacks Reese. The incident where Reese returns designer boots is what starts the violence. Stanley attempted to deceive her with knockoffs after purchasing her. This suggests that she wants to show off her awareness and ability in both concrete and symbolic ways. This quote clearly reflects her attempt to use indifference to achieve emotional parity or retaliation. A clarified, direct assertion that she has deconstructed his actions or character. This quotation serves as an example of the transactional and manipulative limits she has set, conveying both a warning and a display of power. This summarizes the fundamental social norm ("ritualized unfriendliness") and implies a causal relationship between her display of power and his violent response.

"which they both understood to be communicated as an insult according to the rules of their ritualized unfriendliness" (Peters 2021:43)

The quote is for Reese, this instance symbolizes both trauma and an internalized idea of womanhood. This indicates a deep, conflicted desire for external confirmation through an act of violence, revealing Reese's desire for an experience that would validate her identity as a woman. The phrase, which is a direct quote from Sylvia Plath's poem "Daddy," probably alludes to how some women's conceptions of femininity romanticize or internalize male dominance, power, and even violence. This is a critical and introspective sentence. It implies a systemic and disturbing pattern that Reese has seen over time: cisgender women frequently confirm or understand their gender identity in relation to male aggression.

"Reese wanted to end their games, to get hit in a way that would affirm, once and for all, what she wanted to feel about her womanhood: her delicacy, her helplessness, her infuriating attractiveness. After all, Every woman adores a Fascist. Reese spent a lifetime observing cis women confirm their genders through male violence." (Peters 2021:43)

Because of the larger cultural norm, Reese internalizes pain as a component of being a woman. This line illustrates a deeper subtext or power dynamic by showing a paradoxical emotion: the satisfaction of recounting harm done by men. This quote highlights the implicit idea that gender identity being a woman is connected to the cause of harm as well as the satisfaction of recounting it. Even a simple expression like "ow"

becomes symbolic in this line, indicating an act of showing vulnerability with dignity. This statement highlights how that identity is performed or reinforced, reflecting gender expectations that women are fragile and vulnerable to harm.

“a man gets a little rough asserting that you are a woman, and thus delicate.”
(Peters 2021:43)

This line finds the emotional and physical limits for a consensual but intense BDSM encounter early in their relationship. This quotation highlights the scene's growing in strength by analyzing the development of the physical impact and emotional reaction. With the use of metaphor, this phrase effectively conveys the intensity and transformative effect of the sexual climax. Reese's early views of such sexual behavior as unusual or unusual among women are reflected in this sentence. through combining a sexual desire for violence to a perceived psychological consequence of being transgender, this line introspectively examines Reese's early assumptions. The quotation is consensual but uncomfortable acts, like being belted, are part of Reese and Stanley's sexual relationship. These interactions are eroticized and initially consensual, but they also reflect Reese's emotional vulnerability and need for validation.

Physical activity becomes an extension of psychological panic and abandonment dread during this emotional and desperate period. The intense emotional connection between Reese and Amy, miscommunication, and fear of desertion are all depicted dramatically in this sample. This highlights how, even with the best of intentions, previous perceptions and experiences can influence how a person interprets a situation and often result in conflict.

a.2 Social Conflict

Relating to conflict in Society, Reese regularly faces fetishization, social exclusion, and a lack of romantic prospects as a trans woman. She considers how conventional narratives of womanhood, family, and future planning often exclude trans women out. The systemic barriers trans women encounter - such as adoption, fertility, and acceptance - complicate her ambition to become a mother. Reese struggles to balance her desire to conform to traditional feminine roles such as the suburban mother she admires during her Wisconsin upbringing with her queer/trans identity. Peters examines how women, especially trans women, are pushed to select less fulfilling life paths like parenthood, careerism, romance, or the arts using the metaphor of the *“Sex and the City Problem.”*

Reese frequently dates married men, frequently as the “other woman,” which shows a strong tension between her need for closeness and the stigma associated with being transgender. She questions whether her attraction to married men is a reflection of her dysfunction or of the people in her life. This demonstrates how her gender identity restricts her access to equal romantic relationships and puts her at odds with conventional relational norms. The quotation reveals that even though Reese is surrounded by a queer community, she is struggling with loneliness, a social conflict that influences many of her questionable romantic choices. This emotional isolation highlights her conflict with the world and herself, which makes intimacy so difficult for trans women. *“Give her a week to herself and she begins to isolate, cultivating an ash pile of loneliness that built on herself exponentially, until she was daydreaming about selling everything and drifting away on a boat toward nowhere.”* (Peters 2021:2)

The quotation shows that Reese accepts and challenges cultural narratives about what constitutes a meaningful life for women. In order to find meaning, women must conform to one of four archetypes, which she refers to as *“the Sex and the City Problem.”*

She lacks a clear path forward because she feels torn between the historical marginalization of trans women and the limited scripts available to cis women. This demonstrates that the topic at hand is not limited to a single character and is applicable to women in general. This reveals a social and historical division between trans and cis women in terms of addressing or resolving this issue. This is a common expression of the existential and emotional dilemma associated with aging. This explains the idea that youth and beauty have declining value, that lead to a crisis or change.

"The Sex and the City Problem wasn't just Reese's problem, it was a problem for all women. A need to save herself, or be saved, as the joys of beauty and youth repeat themselves to lesser and lesser effect." (Peters 2021:5)

Reese experiences conflict between her more conventional desires and her radical queer ideals. She criticizes trans women's lack of options for the future. Her internal struggle is a reflection of a larger social conflict: she wants a life that mimics traditional cisgender goals (such as stability and motherhood), but she is surrounded by a queer culture that frequently dismisses those assimilationist or impossible.

Reese differs from some queer communities' more radical or non-normative goals in that she aspires to the privileged stability and a family life. Being too radical for mainstream society and too normal for radical queers, she feels torn between two worlds. This builds up the characters' relationship and the cohabitation context. Using the metaphor of the "*Sex and the City Problem*," which represents a middle-class feminine life focused on lifestyle decisions, romantic drama, and financial independence, this alludes to Reese's own personal goal or dream. The significance of the aspiration is highlighted by this quote: "*Reese felt politically or socially radical for even considering the luxury of lifestyle choices that are typically reserved for cisgender women.*" This line highlights Reese's sense of empowerment and autonomy while implying that trans women are often excluded from these options due to social or historical norms. This is an important turning point in the story, suggesting that Reese's goals have fallen apart after Amy's detransition.

"When Reese lived with Amy, she aspired to the Sex and the City Problem herself. It felt radical for her, as a trans woman, to luxuriate in the contemplation of how bourgeois to become. It felt like a success not to have that choice made for her. Then Amy detransitioned and it all fell apart." (Peters 2021:5)

The quotation shows that questions of betrayal, identity, and trust are raised when her ex-boyfriend Ames unexpectedly contacts her to suggest that she co-parent a child with him and his new partner. Seeing the proposal as ridiculous and condescending, Reese is both shocked and offended. This exchange reflects her struggle with those in her life who still perceive her as "less than," despite their need for her emotional support and identity validation.

This line highlights Reese's dual function in the narrator's life as a mother figure and romantic partner. This emphasizes Reese's contribution to the narrator's gender expression or development, though it's unclear if this was through mutual discovery or active teaching. This line, which is full of metaphors, implies that the narrator is going through a formative stage ("*plastic state*," "*second puberty*") and that Reese has a defining influence ("*molded him to her tastes*"). Reese's influence is characterized as a permanent imprint, both emotionally and possibly physically or behaviorally, and this final image stirs up enduring impact and memory. The quote reveals that Reese feels abandoned and invalidated by her ex-partner's detransition. Although this is Ames' point

of view, it emphasizes Reese's emotional labor and the pain of having it removed when he returns to society as a man.

a.3 Psychological Conflict

Psychological conflicts is a psychological response to emotional trauma, but it is not physical violence. It shows itself as self-soothing behaviors and lack of control, implying a physical conflict between the need for psychological composure and inner turmoil. Panic responses and psychosomatic breakdowns These episodes, which reinforce the effects of emotional and psychological discomfort, are not brought on by external physical assault but rather literally appear in her body.

The quotation below explains a cyclical pattern of seeking intimacy, followed by disappointment and self-loathing, reflecting Reese's deep emotional conflict between the need for love and self-esteem. As a result of her overwhelming fear of being alone, Reese often finds herself in abusive and destructive relationships with married men. This issue exemplifies Reese's internal conflict because she feels emotionally unprepared to move on from these interactions even though she is aware of the damage they cause.

"Reese had already diagnosed her own problem." (Peters 2021:2)

Reese uses dangerous or demeaning sexual relationships as a means of obtaining validation because of this fear. This sets the foundation for the character's internal defense of the relationship. This indicates both physical and psychological submission, suggesting the depth of her willingness to give in to his desires. implies a thorough emotional excavation, and that she made an effort to understand or even reveal his vulnerabilities. This This line, which combines sensuality ("lush"), aggression or degradation ("vicious"), and instability ("unsustainable"), emphasizes the extreme of her behavior. This depicts the emotional fallout and the disintegration of her emotional state. highlights the disparity between her emotional commitment and the short-term nature of the relationship. Her internal conflict and sense of disappointment or betrayal are highlighted by this rhetorical question.

"to debase herself in the most lush, vicious, and unsustainable ways—then collapse into resentment, sadness, and spite that it had been just a fling, " (Peters 2021:2)

Reese's need to be noticed, wanted, and validated especially in ways that validate her femininity drives her interactions. *"She could distill it and flame it like jet fuel when solitude chilled her bones." (Peters 2021:2)*

The illusion of being treated like a "real" woman complicates Reese's relationship with her cowboy lover, which is rife with danger, desire, and degradation. She accepts his disrespect in spite of her knowledge since the relationship validates her femininity by the lens of masculine desire. This line clarifies why she keeps the relationship going because he understands her in a meaningful way. This emphasizes the psychological or emotional rush she gets, characterizing the sex as *"really and truly dangerous."* Her view of cis women's sexual experiences as intrinsically dangerous because of the possibility of pregnancy is reflected in this. Pregnancy's dual nature as a potential blessing and a curse is strongly and honestly reflected, enhancing the sense of danger. A striking metaphor for the ongoing stress and peril she imagines cis woman's experience during sexual activity is part to this line. She is able to access a previously unheard-of type of emotional or psychological experience connected to risk and pleasure through this relationship.

Reese feels cheated and abandoned after breaking up with Ames (formerly Amy, who has detransitioned). Is was very emotionally dependent on the relationship. By comparing thinking about her to a dangerous indulgence, he emphasizes the depth and

erratic nature of his emotions. By equating his desire with addiction, this simile highlights how obsessive and potentially harmful it is. A list of the feelings he has when thinking about her, shows the deep psychological effects of the unresolved relationship. This quotation below implies a lack of resolution or clarity, which conveys his confusion and unfulfilled desire.

B. Reese's solution of her Conflicts

The illogical dynamic in their relationship verbal abuse followed by financial extravagance that appeals to her is revealed in this sentence. This sequence highlights an exchange and emotionally charged relationship by outlining a pattern of seduction, request, insult, and reward. Given his mixed emotions, this comment demonstrates her understanding of his emotional isolation and the pleasure she finds in it. Her comprehension of the psychological dynamic is demonstrated in this line: his insults are an indication of his growing emotional fragility and connection.

The quotation is Reese processes anger and other difficult emotions through writing as a therapeutic technique. She uses a technique she learned from friends in therapy, such as writing an unsent email to Ames and Katrina following a particularly trying encounter. This quote contrasts closeness ("my love") with hostility ("fuck you"). It communicates harm, hatred, and a strong emotional association. Reese is still candidly joined to Ames, whereas being outraged, conceivably indeed angered. She is willing to engage the thought of an unusual family with Ames, herself, and Katrina, despite her sporadic sentiments. Typically, hangman's tree humor and mockery. Reese anticipates that Katrina, a cisgender lady, to find the thought of co-parenting her unborn child with a transgender lady (Reese) strange or maybe appalling. Reese both derides and loathes the idea's radicalism and inconceivability. She communicates passive-aggressive delight at the catastrophe Ames has caused by commenting that she will take "a parcel of the credit" for what is likely to be Ames's "kill." In addition to carrying on the joke, this line gives a conditional course ahead. She isn't rejecting the idea. In case Ames survives the results of his plot, she is open to taking part. It's a implies of communicating questions and anger, yet making room for plausibility or trust. Ames's real motion passes on his franticness and fear. Despite the extremely heated tone, he is looking for confirmation and encouragement because he is holding onto the hope that Reese replied "yes." Reese's genuineness transcends the irony. She needs this to happen to show disdain toward the prodding and seething. She is vulnerable. Her skepticism is overwhelmed by her craving for parenthood, family, and maybe indeed a gathering with Ames. The "bare trust" illustrates how sincerely committed she is as of now.

"So fuck you, my love. Yes, I will consider it." (Peters 2021:31-32)

The quote is This section asks directly if attending gay events is a regular part of the person's job, suggesting a pattern or routine related to their work duties. This is the complex question's second half. In contrast to the preceding section, it suggests a particular social environment with "one and a half trans women." The expression "first time being out" implies that this can be something the person has never done before. potentially referring to one binary trans woman and one nonbinary transfeminine person, or used in jest, the phrase "one and a half trans women" is significant for its comedy, ambiguity, or potentially insider context.

The quotation is Amy's assumption regarding Reese's knowledge or understanding is introduced here. This explains Amy's logic: Since Reese was the one who hurt her, she needed to take the initiative. This outlines Amy's belief that Reese had a duty to initiate the process of emotional healing or resolution. Given that the word

“glassy” connotes coldness, disconnectedness, or emotional unavailability, this emphasizes the difference between Amy's expectations and Reese's actual behavior.

CONCLUSION

After analysing the novel, it is concluded that Reese's journey in *Detransition, Baby* is characterized by an intricate network of social, physical, and psychological tensions that provides light on the internal and external difficulties trans women encounter when attempting to navigate identity, desire, and belonging in a world that is cisnormative. Reese frequently experiences social isolation in both queer and cisgender settings, struggling to achieve stability and acceptance. She feels even more isolated because her desire for motherhood and a traditional family structure conflicts with social norms that oppose trans women's eligibility for such responsibilities.

Reese's experiences are influenced by her relationship with her trans body, which is both praised and questioned. The physical impossibility of her desire for biological parenthood becomes a source of both resistance and tears. The restrictions imposed on trans women by strict conceptions of gender and reproduction are highlighted by this battle, which is both physiological and profoundly symbolic.

Reese struggles psychologically with cycles of emotional dependence, self-sabotage, and a constant need for approval. Her experiences of rejection and transphobia in particular have influenced her love relationships and life decisions, which frequently reveal fundamental trauma and self-worth concerns. Reese's personal struggles demonstrate her resiliency and potential for hope while also reflecting the social constraints that marginalize trans women.

In the end, Reese represents the fight for autonomy in a society that continuously challenges her legitimacy. Readers are shown a profoundly human character struggling the universal need for love, identity, and family through Peters' nuanced portrayal, the particular strains of her trans experience only enhance the weight of this struggle.

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