

THE STRUGGLES TO OVERCOME TRAUMATIC DEVIANT SEXUAL ABUSES AS STARKLY PORTRAYED IN “FUNERAL RITES” BY JACK DICKSON

(Perjuangan untuk Mengatasi Pelecehan Seksual Menyimpang Traumatis dalam "Funeral Rites" Oleh Jack Dickson)

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Abstract

The short story titled "Funeral Rites" is about deviant sexual activity in the form of forced incest in several underage victims. This study analyzed the deviant forms of sexual abuse, devastating trauma, and unique solutions for letting go of the trauma. This study uses Sigmund Freud's theory of literary and psychosexual psychology. The research method used is qualitative, and the results are descriptive. The concepts used to support the analysis are the definitions of incest, pedophilia, bisexuality, homosexuality, and other related issues. The results show that there were sexual deviations, such as incest-pedophilia-heterosexual rapes and incest-pedophilia-homosexual rapes performed repeatedly by the same predator, the older person, who should protect and care for young victims. Leave devastating and haunting trauma to the under-age victim. The eldest victim finally finds a unique solution to reduce the traumatic effects that they have endured for years.

Keywords: traumatic effects, literary psychology, psychosexual Sigmund Freud

Abstrak

Cerpen berjudul "Funeral Rites" ini bercerita tentang aktivitas seksual menyimpang berupa inses paksa pada beberapa korban di bawah umur. Penelitian ini menganalisis bentuk-bentuk menyimpang dari pelecehan seksual, trauma yang menghancurkan, dan solusi unik untuk melepaskan trauma. Penelitian ini menggunakan teori sastra dan psikologi psikoseksual Sigmund Freud. Metode penelitian yang digunakan adalah deskriptif-kualitatif. Konsep yang digunakan untuk mendukung analisis adalah definisi inses, pedofilia, biseksualitas, homoseksualitas, dan isu-isu terkait lainnya. Hasil penelitian menunjukkan bahwa ada penyimpangan seksual, seperti pemerkosaan inses-pedofilia-heteroseksual dan pemerkosaan inses-pedofilia-homoseksual yang dilakukan berulang kali oleh predator yang sama, orang tua yang seharusnya melindungi dan merawat korban muda. Korban tertua akhirnya menemukan solusi unik untuk mengurangi efek traumatis yang telah mereka alami selama bertahun-tahun.

Kata-kata kunci: efek traumatis, psikologi sastra, psikoseksual Sigmund Freud

INTRODUCTION

Though society is becoming more accepting of many facets of life throughout time, sexual deviation remains a contentious issue that sparks discussion. From strange

occurrences to maybe dangerous actions. The dark corners of human psychology's sexual deviance make for fascinating explorations of its causes, effects, and strategies for

overcoming various types of sexual deviance. A type of sexual desire and fulfillment that is attained or demonstrated to sexual objects in an atypical way is known as sexual deviation or sexual disorder that results in a sexual crime or violence. The word "unusual" is used to describe deviant sexual activity since it frequently contains fantasies about having sex outside of heterosexual and same-sex partnerships to achieve an orgasm. (Kurniawan, 2016).

Sexual relationship, whatever the sexual preferences are, is supposed to be a loving and respectful activity between two conscious people if it is done consensually; however, it will become sexual abuse or rape if the other party is forced, threatened, or not aware due to inexperience. Nonconsensual sexual practices lead to specific impacts, usually in the form of sexual trauma. Children and adults alike often experience trauma as a result of sexual violence (Noviana, 2015). Sexual assault has a devastating effect on victims, particularly children. It can leave them with difficult-to-heal scars, bitterness, fear of marriage, feelings of inferiority, and other traumas (Uyun, 2015). If forced sexual relations—such as seduction/rape, incest, pedophilia, bisexuality, or homosexuality—are viewed as sexual abnormalities, then sexual trauma becomes even more complex. This can also be seen in a short story entitled "Funeral Rites" by Jack Dickson, one of the short stories in *Serendipity: The Gay Times Book of New Short Story* (Dickson, 2004). An anthology of short stories in the form of a collection of gay fiction written by top gay writers in London presents diverse experiences.

"Funeral Rites" presents a story of sexual deviance or abnormality experienced by the characters. The story began with the funeral of Dickson Senior, who made the only son, Michael Dickson, return home after running away 25 years ago. Accompanied by his male lover, returning home awakens a long-hidden sexual trauma. During Michael's deep psychic conflict, another bare fact was revealed by her elderly aunt, Flora, relating to her own experience and that of Michael's

young cousin, Ewan. Three generations of Dickson finally survived by uniquely overcoming their sexual trauma.

Three generations of Dickson who experienced sexual abuse finally survived their sexual trauma uniquely. The short story "Funeral Rites" seems to present the problem of deviant sexuality or sexual abnormality with various forms or forms of sexual abuse experienced by each character to give birth to sexual trauma and how the efforts/struggles taken by each character in overcoming sexual trauma. That is what makes the literary work interesting for further research.

Based on the background of the problem that has been raised, the formulation of the problem in this paper focuses on how the form, perpetrators, impacts, and struggles in overcoming the trauma of sexual abuse experienced by the victim, which is expressed in the short story "Funeral Rites" by Jack Dickson. This research aims to reveal the form, perpetrators, impacts, and struggles of each character in overcoming the trauma of sexual abuse experienced by each character expressed in the short story "Funeral Rites" by Jack Dickson. To reveal this, the author uses a literary psychology approach with a focus on Sigmund Freud's psychoanalytical-psychosexual theory.

Literary psychology pays attention to the psychological problems of fictional characters in literary works. Literary psychology studies literary works that are believed to reflect psychological processes and activities (Minderop, 2010). Psychology is not only a science that studies psychiatry or mental science but also studies the whole of normal and abnormal behavior, as well as a good understanding of symptoms, fungi, processes, and mental activities.

One form of abnormal psychology is sexual deviation. Sexual deviation is one of the psychological discussions because its forms are abnormal behavior. Sexual abnormalities consist of sexual abnormalities caused by sexual urges, abnormalities caused by abnormal sex partners, and sexual abnormalities in abnormal ways in satisfying sexual urges. **Sexual abnormalities are**

caused by sexual urges, such as prostitution, promiscuity, adultery, intuition and rape, frigidity, impotence, premature ejaculation, copulatory impotency and psychogenic aspermia, nymphomania, satyriasis, vaginismus, dyspareunia, anorgasm, and first coitus preference. The **abnormalities caused by abnormal sex partners**, such as homosexuality, lesbianism, bestiality, zoophilia, pornography and grief/obscenity, pedophilia, fetishism, frottage, gerontosexuality, incest, saliromania, wifeswapping, misophilia, coprofilia, and urophilia. **Sexual abnormalities in abnormal ways in the gratification of sexual urges**, such as masturbation and masturbation, sadism, masochism and sadomasochism, voyeurism and peeping tom, sexual exhibitionism, scopophilia, transvestitis, transsexualism, and troilism or triolism (sex groups) (Davison et al., 2006). Based on this psychosexual theory, "Funeral Rites" shows the existence of complex sexual abnormalities, (1) caused by sexual urges, namely rape, and (2) caused by abnormal sexual partners, namely homosexuals, pedophilia, and incest. The complex sexual abnormalities in "Funeral Rites" make the literary work enjoyable to be further researched.

Study is inseparable from previous research. To the author's knowledge and from the results of previous research, the short story "Funeral Rites" by Jack Dickson, there has been no study of the short story, both from its intrinsic and extrinsic aspects. However, the researcher found several studies on sexual deviation in literary works that are also the focus of this study. Research on sexual deviation is discussed in "Abnormal Sexual Behaviors of Professor Humbert in Vladimir Nabokov's *Lolita*" (Diedra Khairunisa, n.d.) which examines novels that mainly highlight the main character's abnormalities, including Professor Humbert's character in this novel has committed unusual sexual behavior. The authors reveal the types and factors that cause the unusual sexual behavior that Professor Humbert has. The result is that Professor Humbert's abnormal sexual behavior is pedophile and incest, and the factor behind

Professor Humbert's abnormal sexual behavior is an incomplete childhood romance.

Another research on sexual deviation is "An Analysis of Personality Disorder and Abnormal Sexual Behavior that Led to Crime in Seduction in Death Novel by J. D. Robb." (Mayangsari & Asmarani, 2017).

This thesis aims to learn about the importance of childhood surrounded by a healthy environment and the criteria that determine the normality of a person's personality. The author also uses structural theory as the first step in analyzing objects involving the intrinsic and extrinsic elements of the novel. He later used the theory of Psychoanalysis by Sigmund Freud and the theory of Sexual Disorders to conclude that a person's personality has been formed since childhood and is influenced by his childhood experiences and his environment.

A study relevant to this study was also previously "*Violence and Abnormal Sexual Behavior in *Titisan Iblis* by Abdullah Harahap* (Nariswari, 2018). This research examines the *Titisan Iblis* (1989) by Abdullah Harahap with Sigmund Freud's concept of the *Unheimliche watershed* (which is extraordinary). This research aims to reveal that violence and abnormal sexual behavior depicted in a literary work can be used as a manifestation of chaos in the public order by using the concept of the *Unheimliche watershed*.

Furthermore, research on sexual abnormalities with the title "*Penyimpangan Seksual dalam Novel *Seperti Dendam, Rindu Harus Dibayar Tuntas* Karya Eka Kurniawan: Kajian Psikologi Sastra* (Nintami, 2017). This research discusses the forms of sexual deviance contained in the novel using Sigmund Freud's sex theory. This research discusses the forms of sexual deviance contained in the novel using Sigmund Freud's sex theory. There are several sexual deviations in the novel, *Seperti Dendam and Rindu Harus Dibayar Tuntas*, which are inverted, perverted, masochistic, and occasionally.

The following relevant research is "*Penyimpangan Seksual Tokoh Utama dalam Novel *Sang Guru Piano* Karya*

Elfriede Jelinek" (Kastanja et al., 2020). This study discusses the main character, Erika Kohut, who experiences sexual disorders in the categories of voyeurism and masochism. The main character enjoys watching sexual scenes, peep shows, and committing violence in sexual relationships.

Previous research has explained the similarities and differences from the studies discussed by the researchers. Previous research was used as a reference to discuss the theory and the object used in this study. The similarity of the research discussed by the

THEORETICAL FRAMEWORK

To analyze the thematic focus, the author uses a literary psychology approach with an emphasis on Sigmund Freud's psychoanalytic psychosexual theory. The definition of the term is explained since the focus of the study is on sexual relations related to deviant assaults such as incest, pedophilia, bisexuality, and homosexuality. The first concept is about incest/ *incest*. Incest is defined as "sexual behavior between people who have a blood relationship, whether or not the relationship involves consent" (Rosen, 2002). An essential point in this definition is that people who have sexual intercourse have a close blood or family blood relationship regardless of whether they are consensual or non-consensual. Margaret Mead gives a specific definition of incest as follows: "Incest is the violation of a taboo against sexual relations between two members of the nuclear family except for husband and wife, that is, between parents and children or a pair of siblings" (Shepher, 1983). Mead stressed that it is forbidden sexual activity among members of the nuclear family. Mead's emphasis on the word "taboo" is in line with the etymology of the word incest: "The word incest etymologically entails the idea of prohibition: It comes from the Latin incestuous which means 'unholy' and connotes forbidden" (Shepher, 1983).

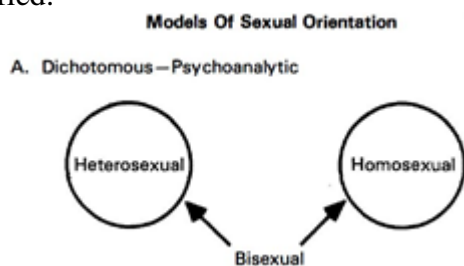
Although incest is prohibited from many vital perspectives, incest cannot be stopped despite these cultural, religious,

researcher with previous research lies in the focus of studies and theories about sexual deviation in literary works. However, no research has discussed sexual deviation in short stories, especially the short story "Funeral Rites" by Jack Dickson. The difference with previous research is that the researcher discusses sexual deviation and the struggle of the characters in overcoming sexual trauma in the short story "Funeral Rites," which has never been discussed by the researcher before.

and legal prohibitions, incest occurs" (Seto, 2008). In other words, incest haunts every household, trying to get a chance to manifest with the following general characteristics "with the perpetrators being much more likely to be men and the victims more likely to be women (Seto, 2008). From a feminist perspective, incest is triggered by male superiority: "Incest is produced and maintained by the social order: the male-dominated social order" (Bell, 2002). Incest is not just about sex; "incest is an abuse of power/authority" (Bell, 2002). Thus, incest has a hidden motive that many people are not often aware of because it is covered by sexual activity. Shepher classifies incest activities as follows: "the three basic incest dyads—mother-child, father-daughter, and sibling" (Shepher, 1983). However, Shepher does not mention incest colored by homosexuality as in "father-son," as can be seen in the short story being analyzed. The second concept used is pedophilia. Etymologically, the word "pedophilia" is "derived from the Greek word for love (philia) of little children (pedeiktos) (Seto, 2008). Innocence of meaning does not hide the abusive activity of "pedophiles" or pedophiles. A pedophile is defined as someone "if and only if he has a frequent and tense desire to have sex with an individual who is or appears to be in the prepubertal stage" (Kershner, 2015). A pedophile can be either male or female as

long as his sexual victim is a child, although "the vast majority of individuals involved in pedophilia are male" (Kershner, 2015). As a deviant sexual abuse, "society condemns pedophiles and views them as sick and perverted" (Kershner, 2015). Thus, pedophile sexual activity is prohibited and unlawful.

The following concepts regarding sexual preferences that are considered uncommon are bisexuality and homosexuality. The following diagram shows how sexual preferences are classified:



(McWhirter, D. P., Sanders, S.A., & Reinisch, 1990)

Bullough gave the following definitions of homosexuality and heterosexuality:

"Homosexuality," an awkward philosophical hybrid of Greek and Latin elements, came to be a term applied to people who love people of the same sex. In contrast, "heterosexuality," equally impure philosophically, came to be applied to those who derive pleasure from the opposite sex (Bullough, 2019).

Generally, heterosexuality is considered an acceptable human sexual activity, referring to reproduction as the focus of sexual activity. Thus, heterosexual activity is normatively legal, while homosexual activity is considered uncommon and often illegal. Similar to homosexuality, bisexuality, or "Someone who is attracted to men and women, or more than one gender identity" (Deschamps et al., 2017) is not accepted normatively. This unusual sexual orientation, if done consensually, is still rejected by most people, even more so if it is done by force. The rude and disgusting nature of this uncommon sexual orientation is heightened when it is a gruesome combination of a male bisexual rapist forcing incest-

pedophilic-heterosexual activity and incest-pedophilic-homosexual activity on those under his care as portrayed in a short story titled "Funeral Rites" by Jack Dickson that is being analyzed.

The last concept under review is about the trauma associated with abusive sexual practices: "Trauma refers here to the devastating effects of sexual abuse that usually occur on victims. A child can be abused without suffering severe symptoms of trauma" (Gartner, 2000). According to Gardner, although are usually victims of sexual abuse traumatized, it is possible that the victim, due to her young age, did not experience traumatic symptoms after the forced sexual activity as depicted in the short story analyzed. However, in general, "Harassment, rape, and incest have long-term and devastating effects that persist years after the event, especially if they have occurred consistently over a long period. All of these traumas are very similar in their impact." (Rosen, 2002). The impact of any sexual harassment, especially if it is done repeatedly for a long time, will be very damaging to the psychological of the victims. Rose mentioned several forms of traumatic effects that are relevant for the upcoming discussion: "Psychiatric symptoms may include aggressiveness, ..., depression and... sexual problems, ... night horses, and night terrors. We call this condition post-traumatic stress disorder, or PTSD" (Rosen, 2002).

Referring to homosexual victims, Gartner says, "A boy who is sexually abused may have special problems about sexual identity and masculine identity if he or she encodes his experience as a victim of "feminizing." (Gartner, 2000). Young male victims may interpret her abusive sexual experiences as treating her as a weak woman who will lead to a converged sexual orientation in the future. In other words, young male victims can become homosexuals. In homosexual circles, position in sexual activity implies dominance and inferiority, or upper and lower "homosexual men differ in

personality characteristics, with the 'top' scoring higher on instrumentality and masculinity, while the 'bottom' scoring higher on expressiveness" (Yaroslava Varella Valentova, 2014). Homosexuals in the upper position during sexual activity imply a male character, while those in the lower position are female characters. This sexual position plays a role in analyzing the conflicts in the male characters analyzed. In addition to victims' confusion about sexual orientation later in life, Rose even stated that sexually abused victims "can conclude that they are completely guilty" (Rosen, 2002). Sexual victims will feel guilty and eventually conclude that it is their fault that they are victims of sexual harassment. However, Rose also proposed some methods to release the psychological trauma of the sexual victim: "must reveal what has happened to you. ... There is power in letting go of something that weighs you down and hurts you to someone who will sympathize with you and can find you the proper support (Rosen, 2002). Opening, sharing, and caring for will be difficult at first, but it is worth a try as it will start the healing process of sexual trauma.

METHOD

The research method used in reviewing the short story "Funeral Rites" by Jack Dickson is qualitative, and the result of the research is a descriptive presentation. The primary source of data in this study is the short story "Funeral Rites" by Jack Dickson, which is summarized in the Anthology of Gay Fiction *Serendipity: The Gay Times Book of New Short Stories* published in 2004, published by Gay Men's Press-London. The additional data to support this research include theoretical books, journals, articles, and others.

The data collection methods used in this study are reading, listening, and note-taking. The author carried out the reading technique by reading the entire content of the short story "Funeral Rites" by Jack Dickson and all references related to the research. Then, listen carefully to the

content of the short story "Funeral Rites" by Jack Dickson and all related references, and mark and record the necessary data.

The technique of data analysis is carried out by (1) identifying and analyzing the intrinsic structure of the short story "Funeral Rites" by Jack Dickson by reading it repeatedly and then recording and grouping the text that contains intrinsic elements, such as themes, characters, plots, and settings. (2) Furthermore, identify the form of sexual deviation in the short story "Funeral Rites" by Jack Dickson. Then, record the text that contains sexual deviation/sexual abnormality. Furthermore, it analyzes the form of sexual deviation, its impact, and the efforts/struggles of the characters in overcoming sexual trauma due to sexual deviation in the short story "Funeral Rites" by Jack Dickson in accordance with psychoanalysis-psychosexual theory.

RESULT AND DISCUSSION

A. Analysis of Intrinsic Elements of the Short Story "Funeral Rites" by Jack Dickson.

The discussion of sexual deviation in the short story "Funeral Rites" by Jack Dickson begins by first analyzing his work's intrinsic elements. The discussion of intrinsic elements aims to explain the intent, value, and meaning of the entire content of the story. The following is an explanation of intrinsic elements that include themes, characters, plots, and settings in the short story "Funeral Rites" by Jack Dickson.

The theme that is the foundation of the story in a work is the author's main initial idea. The theme is the beginning of the depiction of the whole story. The theme in Jack Dickson's short story "Funeral Rites" is a complex sexual deviation/sexual abnormality committed by an adult man who is 'father, brother, and grandfather' of the Dickson family. This is shown in the following quote.

The way he'd made scene after scene at other family occasions, getting drunk, dragging along bemused bits of rough and parading them sexual partners; seducing his sisters, boyfriend until his long offering, much sympathised with parent put

their communal foot down and refused to have him in the house any longer (Dickson, 2004). As we made our way from the room where three generations of Dickson children had been fucked over, a clear voice piped up: were you good cunt too, Uncle Michael? (Dickson, 2004).

A character is an actor who lives the events and events that exist in a fictional story. Characters are essential in the story because the characters are messengers. The main character will appear more often in the story because the main character is the story's center. The short story "Funeral Rites" has the main characters namely Mick Dickson/Dickson Senior (Mike's father), Mike (Michael Dickson), Flora (Mike's younger sister), and Erwan (Mick's grandson).

The plot is a series of events explaining the story's chronology to the reader. The plot used in Jack Dickson's "Funeral Rites" is mixed. The story's beginning uses a progressive or forward flow, then a regression/flashback or backward flow. Then again, it uses a progressive or forward flow. The following are the stages of the plot in the short story "Funeral Rites."

a. *Story Introduction Stage.* The short story "Funeral Rites" starts from the funeral atmosphere of Mike's father, Mick Dickson. In this atmosphere, the three generations of Dickson met: Mike, Flora, and Erwan. Looking at the figure of the late Mick, they were reminded of his dark memories as a victim of sexual abnormalities from an adult man who was none other than the figure of father, brother, and grandfather named Mick Dickson.

The estranged gay son's role at a funeral is akin to that of that of the mistress. Everyone knows who is. Everyone has views on his right to be present at such a family-oriented occasion. But no one makes reference to the relationship—either between him and the deceased, or him and the bulky skinhead in designer black at his side (Dickson, 2004).

b. *Stages of Conflict Emergence.* Third, the characters Mike, Flora, and Erwan, who met on that occasion, revealed stories about hatred and revenge for the deceased due to the traumatic experience of being victims of sexual abnormalities from Mick. The

following is the story of the bitter experience of Flora, a victim of her older brother's sexual abnormality.

'He was my big brother, boys. He taught me so much. He taught me how to take his thing in my mouth.'

'.... he taught me how to please a man; he taught me what a man needs. I would have borne his child at thirteen had he not kicked me in the belly until the bloody mess poured out of me onto that very floor (Dickson, 2004).

Thought Mick would go on for ever, know what I mean, son?

Her voice broke. I stared at this tiny sparrow of a woman. He might have been my father. But he was also her brother—her big brother. 'Yes, me too.' If she wanted to talk, I'd do the generous thing and let her. Because he was dead. It was over. And it was the least I could do for someone who had played one of the few positive roles in my childhood (Dickson, 2004).

c. *Climax Stage.* The two characters, Mike and Flora, struggle to overcome the traumatic sexual abnormalities experienced, which have a particular impact on each victim. The three of them are trying hard to forget the dark past in their way. Mike is happy to have a homosexual relationship with an adult man named Ray. At the same time, Flora leaves the family house to become a nurse — married — and have children. As for Erwan, unexpectedly, he did not have a traumatic experience of what he had experienced with his grandfather, Mick. Erwan considers what his grandfather did to him as proof of his grandfather's affection for his grandson, even though it is a form of sexual abuse.

In the end, Mike and Flora agreed to find another solution that would reduce the traumatic burden of their sexual abnormality.

Auntie Flora's head shook slowly. There's no right and no wrong sometimes, Michael-son. There's just what some people do, and the way other people cope with it. Getting it all out in the open's the modern way of dealing with it. Maybe it's the better way, maybe it's not. I don't know. But I do know this. As long as men have needs, it's never going to stop. But Mick's dead now. For us, it's over (Dickson, 2004).

The bands across my chest were still there. A bit slacker. A little lighter. Maybe it wasn't the telling after all; maybe it was the sharing that helped (Dickson, 2004).

d. *Completion Stage*. Each character has tried to find a way to overcome the trauma of sexual abnormality. However, on this occasion, the three of them established themselves to close the dark past by spitting on the ashes of the deceased Mick_ the people who had made their lives suffer. They are determined to spit on the ashes of the late Mick so that the outpouring of revenge and hatred can be vented. This is done to erase and close their traumatic burden.

I closed my eyes, thinking about all the wasted time, the decades of hate and confusion. The years of sleeping with women in at attempt to make myself straight, only to turn every man who fucked me into my father.

'Do it, Michael son. Let it go.'

I opened my eyes and spat my hate into the box, then handed it to Ewan. 'Your turn.'

Huge smoky eyes glance between me and auntie flora. And the box of mortal remains.

Ewan peered into the box, his lips curling with distaste.' Gross.'

But he managed a fair mouthful all the same before solemnly handing it back to this great-aunt, who closed the patted it.

'This ends here, eh boys? It ends with him.

With us. We'll keep the secret. Because now it's ours to keep'(Dickson, 2004).

The setting is the information and clues of an event in a story. The setting itself includes the place, time, and social situation in a story. The following is a presentation of background analysis in the short story "Funeral Rites". The setting is shown in the cemetery and crematorium, the Dickson family home, the same room where the sexual abuse of the three characters took place, and the Scottish seaside town. The setting of the place is shown in the following quote.

The estranged gay sons role at a **funeral**... (Dickson, 2004).

My mother, sisters, their husband and assorted brats had already commandeered the first three rows by the time we got there, so we sat at the back of **the crematorium**, (Dickson, 2004).

.... And as Ray pulled in at the kerb **in front of the house where I'd grown up**, I opened the door and threw up into the gutter (Dickson, 2004).

And, as three generations of Dicsons walked slowly back **into the house** (Dickson, 2004).

'Aye, that was **your room**, eh Michael? Ewan's too, ...'

There was a smell. Or the memory of a smell. Carpets. Cooking. Albany Boots aftershave. Male sweat. The warm comforting odour of shit and spunk (Dickson, 2004).

As we made **our way from the room** where three generations of dickson childrean had been fucke over, a clear voice piped up: were you good cunt too, uncle Michael? (Dickson, 2004).

... pacing the street in front of this ordinary wee semi in this ordinary wee **Scottish seaside town** (Dickson, 2004).

The time setting used in the short story "Funeral Rites" shows the time trajectory that Mike has passed through his memory, as follows.

Staring at the box that now housed Michael Dickson Senior, I wodered what he'd make of the son he'd cut out of his life, **twenty years earlier** (Dickson, 2004).

I smiled at children whose names I knew only vaguely. Because of him. And I wondered for the umpteenth **time over the past 25 years if they knew**. ... (Dickson, 2004).

And it was the least I could do for someone who had played one of the few positive roles **in my childhood** (Dickson, 2004).

This time I did laugh. 'yes-I like to think I was, pal.' Together, three survivors made theirs way back down to the funeral party (Dickson, 2004).

The social setting of the short story "Funeral Rites" depicts Mike's extended family living in a Scottish neighborhood, and Mike is gay/homosexual.

Turning to the very ordinary, **very Scottish semi**, I stared at abricks and mortar that had haunted my dream for years (Dickson, 2004).

How could they do that? Why would they do that?

I was on my feet now, pacing **the street in front of this ordinary wee semi in this ordinary wee Scottish seaside town**. People were turning, looking at me, looking at the queen who was home for the funeral and making a scene. Again. The way he'd made scene after scene at other family occasions, getting drunk, dragging along bemused bits of rough and parading them sexual partners; seducing his sisters, boyfreind until his long offering, much sympathised with parent put their communal foot down and refused to have him in the house any longer. (Dickson, 2004).

The estranged **gay son's** role at a funeral is akin to that of that the mistress (Dickson, 2004).

I closed my eyes, thinking about all the awsted time, the decades of hate and confusion. The years of sleeping with women in at attempt to make myself straight, only to turn every man who fucked me into my father. **Then I thought about Ray**, somewhere downstairs. In a room full of people he

didn't know, holding his doily-covered plated of sandwiches and making small talk with my family. **He was the only man who let me fusck him** (Dickson, 2004).

B. Forms, Perpetrators, and Impact of Deviant Sexual Abuses in The Short Story "Funeral Rites" by Jack Dickson

The main discussion focuses on the characters in the short story "Funeral Rites," the three generations of Dickson, Flora, Mike, and Ewan, who have experienced deviant sexual abuse by the same perpetrator. Each has his/her own traumatic sexual experience; however, they finally employ the unique solution suggested by Flora to ease their psychological burden.

The discussion of sexual abuse in "Funeral Rites" is divided into three discussions: (1) form and perpetrator, (2) impacts, and (3) the efforts/struggles overcome. The discussion started with the characters Mike (Michael Dickson), Flora, and Erwan.

1. Mike's or Michael Dickson Traumatic Sexual Abuses

Mike, or Michael Dickson, is the main male character in the short story "Funeral Rites" by Jack Dickson. He is the only son of Michael Dickson Senior, who has just passed away. He left the Dickson house 25 years ago when he was still a teenager and has never returned.

Sexual Abuse: Form and Perpetrator

When Mike was still young, he experienced a traumatic sexual trauma from someone who should have protected his fragile life. His own father, Michael Dickson Senior, raped him for years.

"He fucked me from when I was ... seven till I was fourteen". (Dickson, 2004).

He says this in front of the family house to his male lover, Ray Molleson, who accompanies him when he returns home for the funeral. This is the first time he has revealed the secret that he has been hidden for 25 years. Mike thinks that Ray has a right to know the real cause of his repulsion

to visit the family house because Ray is a particular person for Mike.

"The man who had shared my life for a decade. The man who, from only the best motives, had urged me to come here today. The man who, above everything else, deserved the truth". (Dickson, 2004).

Ray is the person who makes Mike endure his wretched life. Referring to what happened to Mike in the past, since the victim, Mike, is the under-aged son of the perpetrator, the repeated sexual assault can be classified as 'incest pedophilia-homosexual rape,' and the rapist is classified as a 'bisexual-pedophilia predator.'

Impacts

Repeated rapes by his father have a devastating effect on the life of young Mike. Hurt, frightened, confused, ashamed, frustrated, and lonely, young Mike leads a destructive life, not only for himself but also for others.

The way he'd made scene after scene at other family occasions, getting drunk, dragging along bemused bits of rough and parading them as sexual partners, seducing his sisters' boyfriends (Dickson, 2004).

Nobody suspects the root of his uncontrolled social and sexual behaviours. Young Mike also begins to experience sexual confusion, leading to his becoming homosexual. Finally, his wild behaviours result in his being kicked out of the family house.

"His longsuffering, much-sympathised with parents put their communal foot down and refused to have him in the house any longer" (Dickson, 2004).

Those who do not know the real cause of his violent and shameful behaviour give their sympathy to the parents and agree with his parents' action to expel him from the family house and the community.

Another impact of his repeated traumatic sexual assaults from his father is his blaming himself.

"When you're eleven and unhappy, if everyone else around you is smiling, you soon get to realize it's you that's out of step. You that's in the wrong, you that's making a fuss about nothing" (Dickson, 2004).

Young Mike begins to feel that he is flawed and the bad guy, the culprit who must be responsible for every chaotic thing. In other words, the victim blames himself for being the victim. Although he finally can free himself from the accused's position, he still feels that he has to fix himself.

“And after twenty years off and on of therapy, you learn that, while it's not you that's wrong or out of step or to blame, it's still you who has to adjust” (Dickson, 2004).

Years of therapy still leave him with the feeling that he is the one who should make peace with what has happened to him. It is unfair to him.

Having bad dreams for years about the house he has left (Dickson, 2004), Mike going home for the funeral of the rapist's father inevitably awakens the horrible experience leading to the emergence of a different impact. Mike is reluctant to go home, as indicated by his words at the beginning of the story.

“Man, I wish I was a woman!” (Dickson, 2004).

As the only son, he must go home, which he has tried to avoid for 25 years. If he was a daughter, he might escape from the obligation he is averse to. The person who is persuading him to attend the funeral is his male lover, Ray Molleson, who does not know the real reason for Mike never going home. As a caring person, he thinks Mike should go home, and he will accompany him.

“And maybe good can come out of bad—maybe this can heal some wound” (Dickson, 2004).

He senses that there must be a problem between Mike and his family, but he never guesses how horrible it is. Even before going home, Mike felt the symptoms of his awakened trauma that he tried to hide from Ray.

“Bands of muscle tightened reflexively across my chest” (Dickson, 2004).

Mike begins to feel suffocated but tries to suppress it. A similar effect returns after the funeral ceremony, and they go to the family house.

“And as Ray pulled in at the kerb in front of the house where I'd grown up, I opened the door and threw up into the gutter” (Dickson, 2004).

Vomiting is Mike's physical manifestation of the repressed feeling of being disgusted, abused, and helpless but unable to reveal his deeply hidden secret. Conflicting feelings also rage inside Mike when he meets his entire family.

“And I wondered for the umpteenth time over the past 25 years if they knew. If any of them knew. They had to know. Surely ...” (Dickson, 2004).

Mike makes the personal assumption that all family members are aware of his being raped by his father, but they pretend that nothing has happened. The traumatic experience hits back strongly when he orders his aunt, Flora, to follow him into his former room.

“I closed my eyes and tried to breathe. My fingers reached for the handle, shaking. I wanted to throw up. I wanted to kick the door down and wreck the room” (Dickson, 2004).

The room brings back a horrible memory of being raped repeatedly for years by his father. He vividly remembers his helpless effort to avoid sexual assault:

“I took a deep breath and leant against the wardrobe. The same MFI wardrobe I'd once hidden inside, in the vain hope that he 'd go away.

He didn't. He found me” (Dickson, 2004).

As a young boy who, at that time, could not tell what happened to him and had no one to stand for him, his childish effort is useless against the brutal rapist even though it is his father.

The Overcome of Struggles

Mike, or Michael Dickson, as the victim of an incest-pedophilia-homosexual rape, tries many ways to overcome his traumatic suffering. As mentioned previously, he ran away, leaving the house where he helplessly became the raped victim of his father. He has also attended therapy sessions for years. Desperately, he also makes another effort.

“The years of sleeping with women in an attempt to make myself straight, only to turn every man who fucked me into my father” (Dickson, 2004).

Confused about his sexual orientation because of years of being sodomized, he tries to be a heterosexual by having sex with various women, but this has no effect. When he tries to have sex with men, he becomes the person who reminds him of his father's actions. He does not like being the one. He does not like the feeling of being conquered because it will revive his sexual trauma.

Mike finds little solace from Ray or Raymond Molleson, his male lover. Ray is a caring and loving person who always tries to make Mike feel comfortable, as when he persuades the reluctant Mike to attend his father's funeral.

"You are okay with this, baby?" (Dickson, 2004).

He tries to reconcile Mike with his family, but it is before he knows the horrible cause of Mike leaving the house long ago. Ray is rich and classy, and he wears an elegant, branded suit.

"Ray pushed arms into the sleeves of well-cut Armani" (Dickson, 2004), and he drives a luxury car (Dickson, 2004).

Ray's appearance is muscular and he has African blood, as can be seen from his hair when Mike looks at it "I stared at the top of his lowered head, losing myself in thousands of tiny cropped hairs" (Dickson, 2004).

Ray is the perfect sexual partner for Mike, who wants to gain control over his sexual relations to reduce his sexual trauma of being sodomized by his father.

"He was the only man who looked like my father: tall, broadshouldered, deep chested, with a constant smudge of five o'clock shadow." And he was the only man who let me fuck him" (Dickson, 2004).

With Ray, who looks like his father, Mike can reverse his previous position of being the weak, the conquered, feminine. Ray lets Mike take control by being on the 'top.' In addition to his muscular appearance, Ray is a caring, loving, and expressive person, and these characteristics suit his acceptance as the 'bottom' in their sexual activities.

Ray's nurturing, easygoing, but protective nature can also be seen when he accompanies Ray's going home to attend his father's funeral. He can associate with

Aunt Flora and mingle easily with Mike's sisters, in-laws, and nephews. He feels guilty persuading Mike to attend the funeral when he knows the truth.

"Ray walked towards me. His expression was a mixture of shock, anger, and guilt. He stopped less than a foot away and put a hand on my shoulder. 'We're going home. I should never have made you come.' He began to steer me towards the car" (Dickson, 2004).

His decision to guide Mike to leave the family house as soon as possible is rejected by Mike, who wants to get through his ordeal in his way. Ray's understanding and protection of nature stand out when he says.

"Tell me what you need then, babe. Tell me what I can do" (Dickson, 2004).

Conflicting feelings crisscrosses Mike's mind. He does not precisely know what he wants to do, but he feels comfortable with Ray next to him because.

"He was part of a new life" (Dickson, 2004).

In short, Ray has a stronghold for the psychologically battered Mike.

2. Flora's Traumatic Sexual Abuses

Flora, or Flora Dickson, is the younger sister of Michael Dickson Senior. Thus, she is Mike's aunt.

She is an elderly lady of 86 years old (Dickson, 2004).

"a tiny, hunched figure." (Dickson, 2004).

Her frail appearance cannot hide her strong will, amiable manner, and keen perception (Dickson, 2004).

Sexual Abuse: Forms and Perpetrators

Flora's sexual abuse occurred when she was still young. She tells Mike and Ewan (Mike's nephew) after the funeral about her horrible sexual experience. When she was young, her father, due to his job at sea, left Flora and her mother under the responsibility of Mick, her big brother (later known as Michael Dickson Senior), and instructed Mick to be strong. When they were alone, Mick forced a long series of sexual abuses and assaults.

He was my big brother, boys. He taught me so much. He taught me how to take his thing in my mouth, at a time when some wives never saw their husbands naked their whole married life ... he taught me how to please a man; he taught me what a man needs. I would

have borne his child at thirteen had he not kicked me in the belly until the bloody mess poured out of me onto that very floor. We wrapped it in *The Sunday Post* - ... - and Mick threw it into the dustmen's cart, next morning ... And he taught me things he maybe didn't mean to teach me. How to look after myself. How to stay quiet, how to keep a secret (Dickson, 2004).

Mick as the elder brother of Flora, does not only rape her but also forces her to do oral sex. He also impregnates her and aborts the baby cruelly and coldly without thinking about its risk to young Flora. What happens to Flora is so horrible that she must bear it alone without being able to tell anybody else. Flora's appalling sexual abuses when she was still young can be called "incest-pedophilia-heterosexual rape," while the immoral perpetrator, her elder brother, can be classified as "incest-pedophilia rapist."

Impacts

The short story entitled "Funeral Rites," written by Jack Dickson, does not provide the details of the impact of the brutal sexual treatment experienced by Flora by her elder brother. However, it can be concluded that she must have suffered so much being alone without anybody to protect her. To Mike and Owen, after the funeral, Flora smartly but satirically says.

"Back then, no one listened to lassies. It was a man's world, right enough. Probably still is ... The patriarchy, eh boys?" (Dickson, 2004).

The elderly Flora is so keen about the gender injustice that has existed maybe until now, and she uses the correct term to cover the whole ill-treatment referring to the female gender, that is, Patriarchy.

The Overcome of Struggle

Not much information is given concerning Flora's struggle to overcome her abusive sexual experience; however, it can be interpreted that Flora leaves the family house to become a nurse, as remembered by Mike.

"I knew she'd been a nurse. I knew she had served in the Wrens, during World War II. But

I didn't know what any of this had to do with anything" (Dickson, 2004).

Flora uses the chance to free herself from her wicked brother by leaving the house to join Wrens as a nurse. In other words, Flora uses an intelligent way out: she gets skills, and she is accessible from the sexual predator.

Flora gets married to Tommy who has passed away (Dickson, 2004)

She has a son called Bobby, whom she considers as:

"Useless articles, my Bobby. Always was, always will be ..." (Dickson, 2004).

Her son does not appear at the funeral to accompany her mother. Thus, it can be said that in her old age, Flora must depend on herself. However, the harsh experience sexual experience makes Flora a strong-willed woman who is perceptive, intelligent, sweet, and wise.

3. Ewan's Sexual Abuses

Ewan, eight years old, is Mike's nephew, the son of Mike's sister, Alexandra, who marries Collins. Thus, Ewan is the direct grandson of Michael Dickson Senior, whose funeral they all gather, willingly or unwillingly. Ewan is also Flora's grandson. In contrast to Flora and Mike, who feel traumatized by the sexual abuses of Michael Dickson Senior, Ewan does not feel abused or forced. He even loves his grandfather.

"I miss him. I liked him. He gave me whisky and said I wasn't to tell gran, 'Cos she wouldn't understand. He brought me Playstation II - and an XBox, but XBoxes have crap graphics so we took it back to the shop and got a credit note" (Dickson, 2004).

The grandfather, the sexual predator, wins over the love and closeness of the young innocent victim by buying him a popular game of the time. He also makes the young, innocent victim feel chosen and special by asking him to drink whiskey in secrecy. When Flora asks him what his grandfather has done to him at night, innocently, he says.

"Grandpa said I was good cunt. He said Gran's hole was all loose and dry, cos she'd had so many children, and she was so old. Grandpa put Vaseline up my bottom and said

I was nice and tight. It hurt a bit at first. But not much” (Dickson, 2004).

Due to his young age and inexperience, Ewan does not realize that he is being abused and that what his grandfather does to him is wrong, immoral, and against the law. Ewan’s innocence and trust in his grandfather make this deviant sexual activity nothing to be concerned about. However, it has a different meaning for the adults hearing the story, in this case, Flora and Mike.

C. Paving the Way to Overcome the Sexual Trauma

The survivors of the sexual predator, Flora, Mike, and Ewan, due to the death of the predator, gather at his funeral. If Mike tends to keep his conflicting emotions a secret, which makes him silent during the ceremony, it is different from Flora. Perhaps due to her old age, which makes her able to digest her abuse experience with a clear mind, Flora freely gives her opinion toward the deceased.

“Wish I could say his heart’s in the right place, but I doubt he’s even got one” (Dickson, 2004).

Implicitly, she tells Mike, who looks depressed and uneasy, that she realizes that her brother, Mike’s father, is not a good man and that he is a ruthless person. Further, Flora says:

“My brother wasn’t the easiest man to love” (Dickson, 2004)

This indicates that the deceased, who is not a kind-hearted person who is loved and liked by others, significantly impacts Mike. Flora, aware of the real character of the deceased, tries to make Mike understand this. She also attempts to bridge the gap between Mike and his family, urging him to meet his mother after the ceremony.

Although Mike, persuaded by his aunt Flora, forces himself to socialize with his mother, sisters, and in-laws, he has already assumed they know what happened to him before he leaves the family house. They keep silent, doing nothing to help him. However, he is wrong, and nobody

knows what has happened to him for years in that house. Flora is perceptive and can guess the real reason for his wild attitude and leaving the family house. Mike begins to realize that Flora knows the dark secret on their way to the family house:

She turned her face to mine. Another of those fleeting hesitations. Something almost said, almost too brief to see ...

But I did see it. And I could identify it now, for what it was.

She knew.

His own sister knew what he was.

What he’d done (Dickson, 2004).

However, currently, Mike only thinks that Flora knows the abhorrent deed of the deceased to him, and he never guesses that Flora herself experiences sexual abuse from the same person.

Flora’s Role in Overcoming Sexual Trauma

Flora is the initiator who offers solutions to overcome haunting trauma. She asks Mike and Ewan to go upstairs. They bring a wooden box. The room they are going to is the specific room that became the place where the sexual abuse occurred.

It turns out to be Flora’s room when she was young and then Mike’s room and later Ewan’s room when he spends the night at his grandparent’s house while his parents have something to do (Dickson, 2004).

Flora insists that the three of them gather in that room to open the dark secret, ease the haunting pain, let down the weary spirit, and continue life with new hope. She fully realizes how traumatized Mike is, and she starts telling them about her personal abuse experience long, long ago in that very room. She also asks the innocent, 8-year-old Ewan to tell them about his experience with his grandfather. All these stories shock Mike, and Ewan’s story makes him feel guilty.

Maybe if I’d done something concrete, rather than shout and scream and throw things around this room, twenty-five years ago, I could have stopped my father starting it on another piece of his own flesh. But I hadn’t. (Dickson, 2004).

Mike begins to realize that he has not handled his being severely abused too well, and he follows his own emotions and

frustrations, leading to another abused victim within the big family. Wondering how long Flora has known about what happened to them, Mike, in his shocked state, asks Flora, who gives the following answer:

“About Ewan.”

“Oh ... as long as you, probably. Ten, fifteen minutes?”

“How long have you known about ... me?”
... “A bit longer. But there was nothing I could do. No one knew where you’d gone, son. You never kept in touch”. (Dickson, 2004).

Flora, based on her own experience of being abused by her brother or Mike’s father, finally can guess from Mike’s wild manner, his leaving the house, and his cutting off all communications with the family, the real reason for all these. Her suspicion is confirmed by Mike’s silent anger, depression, and disgust during the funeral ceremony.

Concerning Ewan, as a perceptive and smart lady, seeing that Ewan looks like Mike when he was young (Dickson, 2004).

She remembered the times when Ewan would stay overnight at his grandparents’ house, sharing the same room as her and Mike. The fact that Ewan was close to his grandfather and received expensive gifts, coupled with the knowledge of his grandfather’s debauched nature, led Flora to a smart but shocking guess.

After knowing that he is not the only victim of his immoral father, Mike, in his shocked state, asks Flora, the aunt he always loved and respected, about the next step. Seeing that Mike is still emotional, Flora calms him down by giving a reasonable account of what happened:

“We are not the first. And we won’t be the last. Oh, I know these days it’s all about telling people, reporting the abuser. Making him pay. All that kind of Malarkey ... But what good does that do? What good would it have done to take Mick away from me? Would you have been any happier with your parents divorced, Michael, or you and your sisters taken into care, the whole world knowing your business?”(Dickson, 2004).

Flora explains to Mike the consequence of making a fuss about their ordeal. If she had insisted on informing others about what had

happened, her brother would have been put into jail, and life would not have been better for her, her mother, and her father. Apart from that, others will know about the sexual abuse, and this fact may make her life worse. Reminding Mike that if he had also insisted on telling many people about his father’s abusive actions, his father would have been sent to prison, and their family would have fallen apart. Seeing that Mike still cannot let go of his father’s traumatic action, Flora explains further.

“There’s no right and no wrong sometimes, Michaelson. There’s just what some people do, and the way other people cope with it. Getting it all out in the open’s the modern way of dealing with it. Maybe it’s the better way, maybe it’s not. I don’t know this. As long as men have needs, it’s never going to stop. But Mick’s dead now. For us, it’s over”. (Dickson, 2004).

Flora tends to persuade Mike to accept and forget the bitter fact without bothering him about the issue of justice because it will haunt and burden him for the rest of his life. Bearing in mind her previous bright statement about ‘patriarchy,’ Flora says that male abusive practices will never end if the males retain their superiority. Flora wants the three of them to live the rest of their lives peacefully with the death of the immoral perpetrator.

Flora's Unique Solution to Overcome Sexual Trauma

While Mike is still trying to calm his emotional turmoil due to Flora’s long speech, which contains deep contemplation, Flora shocks Mike and Ewan with her sudden action:

“With an unexpected and unladylike energy, my 86-year-old Auntie Flora hawked up phlegm from deep in her chest and spat a dark green mouthful into the box containing what was left of her brother. Then she passed the wooden box to me”. (Dickson, 2004).

After being cremated, the deceased ash is placed in a wooden box. Usually, the deceased’s ashes will be treated with respect and placed in a particular position. However, in this case, it is the ashes of an immoral and abusive person who has made his victims, except young Ewan, suffer a

long, traumatic life. Such a person does not deserve any respect, even after his death. One of the ways to deeply humiliate it is by spitting on it, as Flora exemplified. Even the calm and wise Flora silently still holds a grudge against her brother; if not, she will not disrespect and de-graded his brother's ash like that. Satisfying with her belittling action, Flora turns to Mike.

"Do it, Michael son. Let it go."

I opened my eyes and spat my hate into the box, then handed it to Ewan. "Your turn". (Dickson, 2004).

Following Flora's example, Mike spits into the box, spilling all his hatred, loathing, and spite to his father's ashes, hoping to be free from his father's shadow. The 8-year-old Ewan's reaction is different. Educated well and does not dislike his grandfather's sexual abuse due to his innocence, Ewan does not imitate the actions of his grand-aunt Flora and his uncle Mike right away. He argues that it is impolite to spit in front of respected adults, but Flora firmly directs Ewan to do so.

Ewan peered into the box, his lips curling with distaste. "Gross."

But he managed a fair mouthful all the same before solemnly handing it back to his great-aunt, who closed the lid and patted it. (Dickson, 2004).

All the victims of the late Michael Dickson Senior have humiliated his ash as a secret vengeance for his deviant sexual behavior, even though, in the case of Ewan, he has not fully realized it. When the action is complete, Flora implores Mike and Ewan not to mind the deceased's action and buries the secret with the ash spat on inside the box.

"This ends here, eh boys. It ends with him. With us. We'll keep this secret. Because now it's ours to keep."

"Your mother never knew, Michael. Like mine never knew. Like yours doesn't know, Ewan darlin'. And it stays that way" (Dickson, 2004).

On the surface, the late Michael Dickson Senior is an ordinary man, and his dark secret and vengeance are kept inside the box. The prominent family members are saved from knowing the disgusting deeds of the deceased while the long-suffering

victims, except Ewan, hopefully, can be free from the long-haunting trauma: "The bands across my chest were still there, A bit slacker. A little lighter. Maybe it was not the telling after all.

... maybe it was the sharing that helped". (Dickson, 2004).

In Mike's opinion, sharing the burden of trauma is more helpful. When others with the same horrible experience support each other, when there is empathy from the loved and respected person, and there is unconditional support from the partner, the burdening sexual trauma will be eased gradually, as felt by Mike.

D. Young Ewan's Innocence Concerning the Word "Cunt"

Ewan is the only innocent victim of the sexual predator, who is his grandfather. Due to his young age and the assumption that he never leaves the Scottish area where the big family Dickson lives, he does not understand that the word "cunt" has more than one meaning. In the Scottish dialect, the word "cunt" has a somewhat neutral meaning to replace "person" (Scotland92, 2014); however, in general English, the word "cunt" has a pejorative meaning which refers to female genitalia (*Cunt*, 2021).

Young Ewan has used the word "cunt" twice in this short story. The first is when he innocently tells his grant-aunt Flora and his uncle Michael about his grandfather's words and actions to him.

"Grandpa said I was good count. He said Gran's hole was all loose and dry, cos she'd had so many children, and she was so old. Grandpa put Vaseline up my bottom and said I was nice and tight. It hurt a bit at first. But not much" (Dickson, 2004).

Flora and Mike feel angry and revolted about what Michael Dickson Senior has done to his grandchild because they fully understand the meaning of the word "cunt" said s by the predator, which refers to Ewan's anus. However, the innocent Ewan thinks his grandfather praises him as a good boy/person. He never thinks that his grandfather refers to his anus because he is

going to be sodomized by his grandfather, who is an incest-pedophilia-homosexual predator. Thus, Ewan is an innocent prey for such an experienced sexual predator.

The big Dickson family is made up of Scottish people, as indicated by the location of the Dickson family house, which is in a “wee Scottish seaside town” (Dickson, 2004).

The use of several Scottish dialects in this short story strengthens the prediction. Aunt Flora uses the word “wee” several times, which in Scottish dialect means “small or tiny”

(<https://www.urbandictionary.com/define.php?term=wee>); for example, when she meets Mike for the first time in the funeral ceremony.

“Michael – ah, wee Michael” ... “Not so wee anymore, eh?” (Dickson, 2004).

Aunt Flora also uses the word “lassie,” which means “girl” (Brendan McGinley, 2004) when she refers to herself:

“When I was a wee lassie” (Dickson, 2004).

The word “hen” is a term of endearment, meaning “girl” (*Scottish Words: Hen*, 2010), and it is used when addressing Mike’s mother.

“I know “hen”. I know” (Dickson, 2004).

Coming from such a big family that always uses the Scottish dialect, no wonder the young 8-year-old Ewan does not know the other meaning of the word “cunt” which refers to a female sexual organ. Ewan’s innocence of the sexual reference to the word “cunt” can be seen in his words near the end of the story, as follows:

As we made our way from the room where three generation of Dickson children had been fucked over, a clear voice piped up: “Are you good cunt too, Uncle Michael?”

This time I did laugh. “Yeah – I like to think I was, pal.”

Together, three survivors made their way back down to the funeral party (Dickson, 2004).

Mike laughs for the first time since he attended the funeral ceremony. His laugh triggers some interpretation. It may indicate that he starts letting go of the haunting image of the sexual predator, or it may

indicate his laughing at his nephew’s innocence. At the same time, he feels relieved that his nephew does not understand his sexual abuse. Whatever the interpretation of Mike’s laugh, it is a good sign that Mike begins to see a new hope in spending the rest of his life with his caring male lover, Ray Molleson. Besides that, Dickson’s big family does not seem to mind his love relationship with Ray. Mike’s life leads to happiness without being haunted by the deeply hidden traumatic experience anymore.

CONCLUSION

Based on the research on the short story “Funeral Rites” by Jack Dickson, it can be concluded that the short story “Funeral Rites” discusses an exciting theme, namely sexual deviation or complex sexual abnormalities. The results of the study showed that there was a complex form of sexual abuse contained in the short story “Funeral Rites” in the form of incestuous-pedophilic-homosexual and incestuous-pedophilic-heterosexual sexual behaviors. It starkly portrays the deviant sexual abuses perpetrated by a sexual pedophile, Michael Dickson Senior, to his close family members consisting of three generations of the Dickson children.

The incest-pedophilia-heterosexual rape done to Flora, the underaged sister of Michael Dickson Senior, was caused by the rape factor, namely feeling strong. Flora and her mother were under the care of Mick, his older brother, after his father died while working at sea. This behavior had an impact on Flora, who later became pregnant and had to abort her baby, even resulting in a brutal abortion, leading to a hidden traumatic effect trying to be solved by leaving the family house to become a nurse.

The incest-pedophilia-homosexual rape done to Mike, the under-aged son of Michael Dickson Senior, results in a hidden trauma and confusion of sexual identity manifested in violent behavior and wild sexual spree with females and males, as well as leaving the family house, and finally

calmed down by having a caring homosexual lover.

The incest-pedophilia-homosexual rape done to Ewan, the under-aged grandson of Michael Dickson Senior, unexpectedly leads to no trauma to the very young victim due to the victim's innocence, inexperience, love, and trust in his grandfather.

What is horrible about this incest raping is that it is unknown to any other members of the family. Flora, the young sexual victim, keeps the secret deeply, considering that the situation will not be better if the secret is disclosed, and her brother is taken to jail. Mike, the sexual victim, in his confusion and frustration, finally blames himself because he thinks the other family members know about the rape, and they act as if nothing happens.

Ewan, another young sexual victim, is a good boy who loves and trusts his grandfather; he is obedient to his grandfather's words and does not tell anybody about the night activity. Another horrible fact about the incest-pedophile rapes is that they are all done in the same room upstairs, so the room is like a particular execution room for the raping activity.

The general conclusion that can be drawn from the raw portrayals of the incest-pedophilia raping activities is as follows. The ruthless predator is very likely from the closest family member who is trusted and should protect and care for the victims. The repeated raping activities might have been done inside the household without being known or suspected by any family members because they might never have thought that such horrible action might be carried out or happened. The victims tend to have hauntingly devastating trauma for the rest of his/her life. The victims might keep the repeated raping activities a secret because they feel it is useless to speak out, because they feel abandoned, or because they turn to blame himself/herself for the rapes that befallen them. In short, any rapes or sexual abuses are a horrible thing from whatever

perspective, and no person deserves to become the victim.

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