

The Male Perspective: A Study on Jeffrey Eugenides' *The Virgin Suicides*

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Abstract: The various forms of written expression, of imaginative, artistic, or intellectual value to convey ideas, emotions and experiences are referred to as literature. One of which is the novel by Jeffrey Eugenides' "*The Virgin Suicides*". It features the five Lisbon sisters Cecilia, Lux, Bonnie, Mary, and Therese, all of whom committed suicide. The story is narrated through a plural-collective perspective, the tale unfolds through the use of plural pronouns: "we" and "us". In light of Eugenides' choice of writing the narration from a group, the readers are unaware what gender the narrators in the story are. Among the many papers with regards to "*The Virgin Suicides*", there is a lack of comprehensive scrutiny regarding the female representation within the novel itself in comparison to the acclaimed film adaptation. This study investigates the presence of male point of view of the protagonists specifically, it delves into its narrative, characters, and symbolism. The theories that support this study are Mieke Bal's Narrative Theory, Laura Mulvey's Male Gaze Theory, and Sigmund Freud's Psychoanalytic Theory. This study utilizes Quality Method, specifically Discourse Analysis. Based on the findings of the study, it reveals that the male point of view is indeed present in the Lisbon sisters, the female protagonists in Jeffrey Eugenides' "*The Virgin Suicides*". The researchers believe that this study is beneficial in tackling the controversial, yet salient issues women face under the male gaze to provide a new angle or viewpoint and make way for genuine connection, awareness, and empathy towards people in the same situation.

Keywords: Bal, Eugenides, Freud, Mulvey, male perspective, narrative theory, male gaze theory, psychoanalytic theory, virgin suicides.

1. Introduction

The word literature is a modified form of the Latin words *littera*, *litteratura* or *litteratus* that means: 'writing formed with letters'. Literature refers to written works of imaginative, artistic, or intellectual value, typically characterized by the use of language to convey ideas, emotions, and experiences. It encompasses various forms of written expression, such as poems, plays, essays, short stories, and other literary works ("What Is Literature? Definition of Literature", 2023).

One of which is the novel by Jeffrey Eugenides' *The Virgin Suicides*. Jeffrey Kent Eugenides is a 1960-born American author born in Detroit, Michigan. He has written lots of short stories, essays and three novels: *The Virgin Suicides*, *Middlesex* and *The Marriage Plot*. (New York University, n.d.).

The book, which was later turned into an acclaimed film by Sofia Coppola, is set in the 1970s in Grosse Pointe, Michigan.

(Blumberg, 2023).

The story features the Lisbon sisters, Cecilia, Lux, Bonnie, Mary, and Therese, all of whom committed suicide. The boys, their neighbors, try to understand why they ended their lives. Even as grown men, they try to piece back the puzzle, reminiscing their collective childhood memories about the sisters but find nothing. The readers are unaware of the group of narrators, just as they are unaware of the girls (Tabata, 2019).

Often, the adolescent heroines in fictional literature are desired and tragic, with an ambiguous destiny (Tolentino, 2019). The teenage girl is convinced that she is not understood; her relations with herself are then only the more impassioned: she is intoxicated with her isolation, she feels herself different, superior, exceptional. (De Beauvoir, 1949). Nathan Rabin, an American film critic, coined the term 'Manic Pixie Dream Girl' to refer to a trope where the teenage girl is used to elicit nostalgia, adventure, character development, and romance for the male protagonist, specifically because of her trauma and pain (Maio, 2023). In various literary pieces that contain this trope, the heroines are not heroines but are merely plot devices (Schuller, 2023).

With that, the Lisbon sisters are considered as the boys' own group of Manic Pixie Dream Girls, but Jeffrey Eugenides presents the trope quite differently. The girls are the protagonists whose stories are told by their male neighbors. The novel's ambiguous narrators and the mystery at the center of the story, are seen as a process of progressive realization of the collective trauma endured by their parents, the Grosse Pointe town as a whole, as well as the female protagonists (Kostova, 2013).

The need to study the male portrayal in Jeffrey Eugenides' *The Virgin Suicides* is highly significant, as his novel is influential in contemporary literature and popular culture. Most, if not all, papers about the novel like *The Gendering of Suicidal Agency in Jeffrey Eugenides' The Virgin Suicides* (Jaworski, 2021) touches on feminism and female sexuality. Previous research studies including *Male nostalgia is a dead teenage girl* (Hirsch, 2020), and *The Virgin Suicides: Reverie, Sorrow and Young Love* (Wyatt, 2018) explores on the various perspectives of the film. There are also academic writings that dig deep into the novel through the setting like *Gothic Discourse in Jeffrey Eugenides' The Virgin Suicides – Challenging Suburban Uniformity and (Re)Imagining 'The Other'* (Băniceru, 2018);

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and narrative with various depths in the story like, *We Couldn't Fathom Them at All: The Complex Representation of Femininity in Jeffrey Eugenides' The Virgin Suicides* (Wandland, 2011), and *Men Will Be Boys: Regressive Nostalgia in The Virgin Suicides* (Vuillaume, 2021).

Amongst these, there is a lack of comprehensive scrutiny regarding the female representation within the novel, specifically through its literary elements, prompting the researchers to probe further. While previous studies focus only on the film that this novel was adapted into, this paper scrutinized the novel itself, the written text. This paper sheds light on several points that are not shown in the film, filling in the gaps to further provide an in-depth perception of the literary piece.

This study investigates the male point of view of the protagonists in Jeffrey Eugenides' *The Virgin Suicides* specifically through its narrative, character, and symbolism. This is supported by Mieke Bal's Narrative Theory, Laura Mulvey's Male Gaze Theory, and Sigmund Freud's Psychoanalytic Theory.

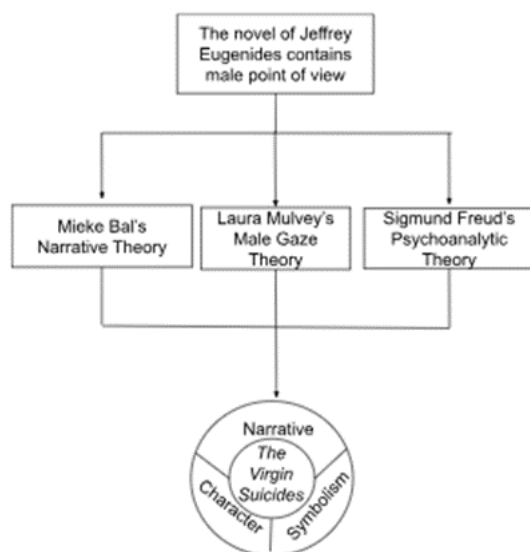


Fig. 1. Schematic presentation of the theoretical and conceptual framework of the study

Narratology is a field of literary theory that focuses on narrative structure, plot, narrators, and techniques. With Mieke Bal's Narrative Theory specifically, it presents a structuralist view of storytelling, focusing on three essential elements: elements, story, and text (Echave, 2020). The concept of the unreliable narrator was introduced by Wayne Booth, stating that a narrator is trustworthy when they act according to the text's authorial norms, and unreliable when they do not. The reader's voice is connected to the narrator's speech responses, allowing them to interpret a text through implicit meaning. Western texts frequently uphold patriarchal norms, but if one reads them critically through narrative theories, one can uncover counter-narratives that offer a more diverse perspective of the representation of women (Echave, 2020; Walters, 1995).

Apart from this, Laura Mulvey, a British film scholar and experimental filmmaker, developed the theory of the male gaze as a critique of mainstream cinema, but it may also be used to analyze other forms of art, literature, and media. The male gaze is a feminist theory that posits women as objects of sexual desire in media and their identity clearly defined through male characters. It alleges that such portrayals objectify and limit women to fit men's psychological needs and the society's patriarchal nature. In order to further expand these concepts, Mulvey's article looks at modern film from a feminist perspective and suggests creating a new genre of filmmaking that does not objectify women (Rodriguez, 2023).

According to Freud, the human personality is made up of the id, ego, and superego. These three aspects of the human psyche play a significant part in literary works and have an impact on the characters, readers, authors, and texts that are based on Freud's psychoanalytic theory (Niaz et al., 2019). In the words of Freud, our unconscious mind influences how we behave since it serves as the host for sensations like fear, memories, pleasure, conflicts, and distress, among other things. We are unaware of them, though. We repress these memories, although they do not vanish; instead, they have an impact on how we act (Cherry, 2023).

2. Methodology

A. Research Design

This study uses qualitative methods, specifically discourse analysis. The qualitative method in research centers on analyzing data that are nonnumerical, such as texts and elements in literature. In addition to that, discourse analysis is a methodical approach to examine the text and content of literary pieces and extract contextual meaning and interpretation. By using this method, Jeffrey Eugenides' *The Virgin Suicides* undergoes a detailed scrutinization to bring forth data and achieve the purpose of this study ("Use Discourse Analysis", n.d.).

B. Sources of Data

The primary data source is taken from the novel *The Virgin Suicides* by Jeffrey Eugenides' novel hardbound, copyrighted 1993 by Picador USA, 175 Fifth Avenue, New York, N.Y. 10010, 162 pages.

The study follows three phases: Phase 1. Narrative, Phase 2. Character, and Phase 3. Symbolism.

C. Data Gathering Procedure

Phase 1 focuses on the examination of the narrative through Mieke Bal's Narrative Theory. Here, the novel is dissected into three: text, which focuses on words used; aspects, which centers on how the narrative is fit together; and elements, in which the focal point is on the chronology of the narrative. A table is used in Phase 1.

Phase 2 centers on the analysis of the character using Freud's Psychoanalytic Theory and Mulvey's Male Gaze Theory. The Lisbon sisters and their characteristics are identified, which are used to associate with male point of view. Through this process, the male point of view is determined. A table is used in Phase

2.

Phase 3 concentrates on the study of the symbolism within the literary piece with the aid of Freud’s Psychoanalytic Theory and Mulvey’s Male Gaze Theory. At this point, the symbols are utilized. They are interpreted through the narrator’s perspective and through its link to the Lisbon sisters. By this, the connection to the male gaze is acknowledged. A table is used in Phase.

Phase 4 contains the creative response of the researchers to the novel in the study. This emphasizes the significance of the novel to its audience. Poetry is the chosen literary genre to showcase the writeback.

3. Results and Discussion

This chapter presents a comprehensive analysis and discussion of the study’s findings. The discourse explores the implications of these findings, establishing connections to the existing body of literature, and providing a thoughtful examination of theory, and directions for future research in the field.

A. Narrative Analysis

In the first chapter of the novel, the theme of voyeurism towards the female protagonists is already apparent. Voyeurism is the act of observing an unknowing and non-consenting individual or people participating in private behaviors. As per Laura Mulvey’s Male Gaze Theory, men are seen as voyeuristic, while women are to be looked at. (Duff, 2018; Kaplan, 1997; Långström, 2006).

Several characters in the story, including the narrators, have shown voyeuristic behavior by gazing at the sisters sexually without their consent. One of the instances was when Paul Baldino states his desire to watch the Lisbon sisters taking their showers. Another was when the narrators watched Lux do sexual activities without her knowledge, and they openly admit once they were older that they imagine Lux as the person they are making love to. Adding to one of the more concerning voyeuristic behaviors was when Therese committed suicide and she was carried out of the house. The narrators, instead of understanding the gravity of the situation, chose to focus on her underwear that showed.

The narrators in the text also exhibit invasive tendencies, such as invasion of privacy and autonomy, through reading Cecilia’s diary and relaying Father Moody’s descriptions of the Lisbon house. They also desire to smell the girls, even buying the same soap to smell them. These actions are an extension of voyeurism, focusing on the total experience of the girls. Some of these actions are inherently sexual, sexualizing not only the bodily features of women but also their past and memories, as well as their image and associated belongings (Harfouche, 2021; Vuillaume, 2021).

In the novel, the narrators produce misinformation and misunderstandings about the Lisbon sisters, implying their untrustworthiness due to potential dishonesty, misinformation, or delusions. They are males, as they believe Paul Baldino’s information about the female body is factual. The way Paul Baldino addresses the narrators and the girls as two separate groups, it can be inferred that the narrators are males. Given

with their ignorance about the female body, and the high regard for Paul’s information that they immediately accepted as fact are factors that add to the proposition that the narrators are male. According to the Mulvey’s explanations on the male gaze, if a perspective displays a male character, then the point of view is in a masculine position (Rodriguez, 2023).

Table 1

Chapter and Page	Narrative	Meaning	Male Point of View
Chapter 1, Page 14	Text	unthinkable things	
Chapter 1, Page 32	Text	Cecilia’s underwear	
Chapter 4, Page 96-98	Text Element	spying on Lux	voyeurism sexualization
Chapter 5, Page 136	Text	Chase and Lux	
Chapter 5, Page 141	Text	Therese’s underwear	
Chapter 4, Page 99	Text	kissing to know Lux’s lips	
Chapter 2, Page 32	Element	reading a little girl’s diary	invasive behavior
Chapter 3, page 38	Text	wanting to smell girls	
Chapter 1, Page 15	Text	cluelessness	ignorance
Chapter 2, Page 33	Text	oblivious to girlhood	male narcissism
Chapter 2, Page 35	Element	looking for clues	
Chapter 3, Page 55	Text	associating Lux to objects	
Chapter 4, Page 103	Text	wanting the girls’ ‘delirium’	
Chapter 4, Page 106	Text	mimicking girl’s behaviors	
Chapter 4, Page 108	Aspect	girls’ smell	objectification
Chapter 4, Page 110	Text	imagining the girls	
Chapter 4, Page 120	Text	longing for the girls	
Chapter 4, Pages 120-121	Text	collecting girls’ items	
Chapter 4, Page 121	Text	feeling girls’ items	
Chapter 4, Page 138	Text	Itzzz expressing	
Chapter 4, Page 138	Text	Bonnie as giftata	
Chapter 5, Page 142	Text	dead girls	
Chapter 5, Page 144	Text	girls’ custodians	

The narrators view the sisters as women in disguise, implying they do not understand girlhood. This leads to male narcissism, as they believe they know the sisters’ feelings despite lack of communication. The narrators themselves admit that they could never differentiate the sisters unlike Trip Fontaine, which implies that they really do not know them at all. The narrators exert control over their perspective, creating an illusion where the reader shares their assumptions with them (Diaz, 2022; “Reliable and Unreliable Narrative Voices”, 2021; Rodriguez, 2023)

Men often view women through the lens of their own fantasies, reducing women to objects of pleasure (Bica, 2019). The narrators objectify the Lisbon sisters, treating their deceased daughter Cecilia’s suicide as a mystery. They collect clues and testimonies from neighbors, reminiscing about the deaths and their memories. Trip Fontaine describes Lux through sexualizing descriptions and objects, highlighting the male gaze and power dynamics in the story. The narrators also desire to be closer to the sisters, wishing to share their delirium and share their experiences. This obsession with the girls’ lives and memories is evident in their actions and events after their admission. Despite their deaths, the girls’ personhood and body parts are objectified, reducing them to mere objects. The narrators and reporters view the girls’ lives and memories as something they need to own or protect, even after the deaths of the girls (Bica, 2019; Diaz, 2022; Harfouche, 2021).

From the beginning of the novel to its ending, the narrators’

view of sisters as a puzzle does not change. The only thing that changes is their realization that they could never solve it - but it is still a puzzle nevertheless. They are no longer described or treated as adolescent girls who lost a sister, or simply sisters who loved each other, but are reduced to an ideal, an image created by the novel's narrators, which devoid the sisters of autonomy in their own story (Bica, 2019).

The male point of view of the protagonists in the narrative are voyeurism sexualization, invasive behavior, ignorance, male narcissism, and objectification.

B. Character Analysis

Cecilia is depicted as enigmatic and remarkably mature for her age. She is the youngest of the Lisbon sisters, and she is considered the unconventional sibling within the family and possesses an introverted nature ("The Virgin Suicide Character List", 2024) On page 10 in the first chapter of the novel, the narrators describe Cecilia's body as a small body giving off the odor of a mature woman. The way the phrase describes Cecilia's small body emitting the scent of a grown woman can be unsettling because it reduces her to just her physical qualities and connects her with adulthood, even though she is young. Another description of the narrators towards Cecilia can be seen on page 11 of the first chapter of the novel, where she is described as a tiny Cleopatra on an imperial litter may be seen as exoticizing and idealizing her, creating an image of her as an object of desire. In the second chapter of the novel, the narrators used the word weird to talk about Cecilia. It makes her an object of desire and implies that she is valuable only for her beauty rather than her uniqueness or character. This can reflect upon an exoticizing approach towards her body such as this one which might imply what a "normal" one should look like (Cawn, 2024).

The narrators describe the Lisbon sisters as beautiful, but according to them, Lux is the only sister who lives up with our image. The phrase about Lux as radiating in health and mischief and her dress which fits tightly to her body implies that there might be an emphasis on her physical attractiveness or sexual appeal. Another way that objectification of the Lisbon girls could be seen is through use of the term our image of the Lisbon girls. In addition to this, Lux's playful finger-tickling and mischievousness might also be interpreted as innocent and playful. The mention of the boys discussing the acidic taste of Lux's saliva in the fourth chapter of the novel, along with the details of her malnourishment, illness, and grief, shows a preoccupation with her physical attributes and health. These descriptions, centered around her appearance, can be interpreted as objectifying Lux through the lens of the male gaze ("The Virgin Suicide Study Guide", 2024).

According to the feminist theory of the male gaze, as explained by Mulvey, women are often portrayed in the media as objects of sexual desire and their identities are defined in relation to male characters. This portrayal may be considered objectifying and reinforcing societal norms that cater to the desires of men and a patriarchal society (Rodriguez, 2023). The phrase carnal angel implies a sensuality or allure associated with Lux, while the mention of her illness and physical

imperfections detracting from that impression leads a sense of innocence and vulnerability.

Bonnie, the middle child in the Lisbon family at the age of fifteen, has a pale complexion and is noticeably taller than her sisters. The narrator describes Bonnie as having the sallow complexion and sharp nose of a nun, and mentions her height in comparison to her sisters. This description focuses on physical attributes, particularly ones that might be considered unattractive within traditional beauty standards. The comparison to a nun's features can be seen as a way of othering Bonnie and disassociating her from conventional femininity, further emphasizing her lack of conformity to societal expectations of femininity, which can be seen as emphasizing a limited view of what femininity should encompass ("The Virgin Suicide Study Guide", 2024).

Mary Lisbon, the second eldest of the Lisbon sisters, is sixteen years old and is depicted as being prim, proper, and poised. The description of Mary Lisbon's physical appearance in the first chapter of the novel on page 23, such as the darkness of her hair, the presence of a widow's peak, and the suggestion of facial hair, suggests a focus on her outward appearance. This superficial observation indicates a male perspective or gaze, as it represents an objectification of Mary based on her physical attributes rather than her character or thoughts. The narrators described Mary in the third chapter of the book as being proper and posed does hint at societal expectations placed on women to conform to certain standards of propriety and behavior. This could be seen as reflecting societal pressures for women to conform to traditional norms and expectations ("The Virgin Suicide Character List", 2024).

Therese Lisbon, the eldest of the Lisbon sisters at the age of seventeen, is portrayed as an intellectual and studious young woman with a keen interest in science. On page 23 in the first chapter of the novel, the narrators described Therese as having the cheeks and eyes of a cow. Objectification is when someone, especially a woman, becomes an object in another person's perception or desire. In essence, the metaphor that compares Therese Lisbon's movement to that of a cow constitutes dehumanization and reduces her to the level of physical attributes. Essentially, this staging denotes a dehumanizing process ("The Virgin Suicide Study Guide", 2024).

C. Symbolism Analysis

The symbols are scrutinized with the aid of Freud's Psychoanalytic Theory and Mulvey's Male Gaze Theory. At this point, the symbols are utilized. They are interpreted through the narrator's perspective and through its link to the Lisbon sisters. By this, the connection to the male gaze is acknowledged.

In the initial chapters of *The Virgin Suicides*, symbolism emerges as a pervasive force, infusing each scene with layers of meaning. From the opening lines, where the Lisbon sisters' collective suicide is revealed, to the meticulous details of their daily lives, symbols abound, hinting at deeper truths beneath the surface.

Table 2

Character	Chapter and Page	Characterization	Male Point of View
Cecilia	Chapter 1, Page 10	odor of a mature	
	Chapter 1, Page 11	like a tiny cleopatra	objectification
	Chapter 2, Page 32	the weird sister	objectification
Luc	Chapter 1, Page 24	radiated health and mischief	
	Chapter 4, Page 97	Carnal angel	objectification innocence sexuality
Bonnie	Chapter 1, Page 23	pallor complexion nose of a nun	limited view of femininity
Mary	Chapter 1, Page 23	widow's peak and fuzz	superficial attributes
	Chapter 3, Page 79	proper and posed	expectation
Theresa	Chapter 1, Page 23	cheeks and eyes of cow	dehumanizing objectification

Table 3

Chapter and Page	Symbol	Meaning	Male Point of View
Chap. 1, Page 10	laminated picture of the Virgin Mary	innocence and purity	
Chap. 1, Page 13	crucifix draped with a brassiere	budding womanhood	objectification
Chap. 1, Page 17-18	wedding dress	societal role	
Chap. 1, Page 24	collection of bracelets	facade	
Chap. 2, Page 32	collection of potent amethyst	femininity and beauty	
Chap. 3, Page 38	half-eaten sandwich	disintegration and decay	objectification
Chap. 3, Page 44	white construction paper dove	freedom	
Chap. 4, Page 118	genie in a bottle	attempt to control	
Chap. 4, Page 121	shadows	fade into darkness	
Chap. 5, Page 142	behind the glass	fragility and exposure	
Chap. 5, Page 144	yearbook photo	youth and innocence	
Chap. 3, Page 61	Lisbon house	desolation and deterioration	obsession
Chap. 3, Page 61	window shutters	isolation	
Chap. 4, Page 117	elm tree	memories and decay	emotional dominance
Chap. 5, Page 146	old thermometer	health maintenance	objectification

The first chapter introduces the Lisbon house, which is a symbol of confinement and decay, its crumbling façade mirroring the deteriorating mental state of the sisters within. As the narrative unfolds in subsequent chapters, recurring motifs, the religious icons present in their home, and the elusive figure of Cecilia Lisbon emerge as focal points of symbolic significance. These elements serve not only to enhance the atmosphere of mystery and foreboding but also to illuminate the underlying themes of repression, longing, and the search for transcendence that permeate the novel. Objectification, mainly, has always been present in every aspect of the novel. The objectification of the girls by the neighborhood boys was unveiled as the presented symbols like laminated picture of the Virgin Mary, crucifix draped with a brassiere, wedding dress, collection of bracelets, collection of potent amethyst, half-eaten sandwich, white construction paper dove, genie in a bottle, shadows, behind the glass, yearbook photo and many more were interpreted and associated with the lives of the Lisbons. Religious icons are considered sacred objects that serve as a connection between the divine and the mortal worshiper, and are therefore treated with great reverence and respect (Gage, 2023). Yet, the boys' demeanor and perception of the girls proves the opposite. The boys' objectifying behavior protruded all throughout the novel as they keep on comparing the precious lives of the girls to various objects.

Then, this was followed by the display of apparent obsession of the neighborhood boys towards the girls as they immersed themselves in different activities, may it be in a real-life event or the weird fantasies they have about the girls during the time the Lisbon sisters were still alive. The boys often point out one of the sisters frequent wearing of a white wedding dress by one of the girls, which suggests the conventional and expected role Cecilia is ought to take on as a female in the society. In what has been considered as tradition, a wedding dress often has a

deep connection to a woman's marriage and her future role as a "housewife," which represents a significant turning point in her life. It incorporates several social concepts, integrating it into a feminine object of clothing (Li, 2022).

Moreover, the hint of emotional dominance and viewing of the girls as emotionally weak is also proven to have existed in the novel specifically, on the part where one of the girls first died and the Lisbons were grieving. Hence, the male point of view of the protagonists in the symbolism are objectification, obsession, and emotional dominance.

The social implications of conducting this study are necessary to acknowledge and address the long-standing and still occurring misrepresentation and objectification of women, especially through voyeurism in the novel and relating it to the real world. In a study titled *Relationship between Perceived Peer and Adolescents' Sexual Behaviors: The Moderating Role of Gender*, a stronger impact of own and perceived sexual behaviours are observed in male adolescents in comparison to females (Hor et al., 2022).

Instances narrated and shown in the novel still exist and are happening regardless of what era we are already in, like men finding sexual pleasure in watching women doing their own thing, relating women to objects and dehumanizing them, and the lack of profound understanding and consideration for women's feelings. Even when they look at girls and notice the difference between them also happen in real life. There is a study where there is an association between pubertal asynchrony and peer victimization, where there is a higher risk for girls in comparison to boys who had a lower risk. This victimization has sex-specific effects and implications for psychosocial functioning in their adolescents (Natsuaki et al., 2021).

D. Creative Writeback

Poems convey narratives despite not utilizing too many words. The researchers made the decision that it would be the best genre to write back not only to the Lisbon sisters, but to all women whose voices were muted by the loudness of men. It is a piece that finally tells their side of the story.

Whispers Within
they sit inside our brains all-day
tying ribbons in our hair
in hopes of pulling it off slowly
like fingers drift into tendrils like water

they lie here waiting, itching
to reach within and fill
the entirety of this body
they make us smile extra sweet

at night, when they sleep
we fill their dreams,
and they wake up to undress
us with their eyes

they tell us to relish

in the hunger of their stares,
in the entitlement in their smirks,
in the glint of obsession in their eyes

they tell us they love us
as they cover our mouths
and speak for us
they will never understand us

maybe one day, we can live
without a male voice in our heads
but for now, they live and exist inside
consuming our every being

4. Conclusion

In the narrative, the male point of view of the protagonists are voyeurism sexualization, invasive behavior, ignorance, male narcissism, and objectification. Meanwhile, exoticization, objectification innocence, sexuality, limited view of femininity, superficial attributes, expectation, and dehumanizing objectification are the male point of view of the protagonists present in the characters. Lastly, the male point of view of the protagonists in the symbolism are objectification, fetishization, obsession, and emotional dominance.

Based on the findings, the paper concludes that the male point of view is indeed present in the Lisbon sisters, the female protagonists in Jeffrey Eugenides' *The Virgin Suicides*.

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