

UNDERGRADUATE THESIS

**CHALLENGING GENDER BINARY AND HETERONORMATIVITY: A
COMPARATIVE STUDY OF CONAN GRAY'S *THE STORY* (2020),
HEATHER (2020), AND *OVERDRIVE* (2021) MUSIC VIDEOS**



By

AMALIA SAFARIZKI

NIM 121811233147

ENGLISH LANGUAGE AND LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS AIRLANGGA

SURABAYA

2022

**CHALLENGING GENDER BINARY AND HETERONORMATIVITY: A
COMPARATIVE STUDY OF CONAN GRAY'S *THE STORY* (2020),
HEATHER (2020), AND *OVERDRIVE* (2021) MUSIC VIDEOS**

UNDERGRADUATE THESIS

By

AMALIA SAFARIZKI

NIM 121811233147

ENGLISH LANGUAGE AND LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS AIRLANGGA

SURABAYA

2022

**CHALLENGING GENDER BINARY AND HETERONORMATIVITY: A
COMPARATIVE STUDY OF CONAN GRAY'S *THE STORY* (2020),
HEATHER (2020), AND *OVERDRIVE* (2021) MUSIC VIDEOS**

UNDERGRADUATE THESIS

**Submitted in Partial Fulfillment of the Requirements
for the Sarjana Degree of English Department
Faculty of Humanities Universitas Airlangga**

By

AMALIA SAFARIZKI

NIM 121811233147

ENGLISH LANGUAGE AND LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS AIRLANGGA

SURABAYA

2022

DECLARATION

I declare that this undergraduate thesis submitted in partial fulfillment of the degree of Sarjana Humaniora (S.Hum) of the English Department Faculty of Humanities Universitas Airlangga is entirely my own work and has been solely the result of my own original research. Hereby, I confirm that:

1. This thesis is not copied from any other person's work (published or unpublished);
2. I do not use the services of any professional agencies to produce this thesis;
3. This work has not previously been submitted in whole or in part for a degree or any other qualification either at Universitas Airlangga or elsewhere;
4. Any texts, tables, figures, data or other materials copied from other sources (including, but not limited to, books, papers, and the internet) have been clearly acknowledged and referenced in the text. These details are also confirmed by a fuller reference at the end of the work.

I am fully aware that breaching any or all of the above points will result in the withdrawal of the awarded degree and disciplinary action in accordance with the regulations at Universitas Airlangga.

Surabaya, 11 July 2022



Amalia Safarizki

121811233147

This undergraduate thesis is dedicated to my parents and sisters,
especially myself.

APPROVAL PAGE

Title : Challenging Gender Binary and Heteronormativity: A
Comparative Study of Conan Gray's *The Story* (2020),
Heather (2020), and *Overdrive* (2021) Music Videos

Name : Amalia Safarizki

Student's Number : 121811233147

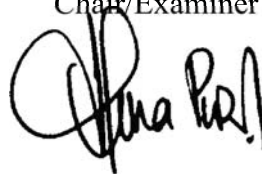
Department : English Department

Approved to be submitted on 8 July 2022 by:
Advisor



Edi Dwi Riyanto, Ph.D.
NIP. 196909222000031002

And has been examined and accepted by the Board of Examiners:
Surabaya, 20 July 2022
Chair/Examiner 1



Lina Puryanti, Ph.D.
NIP. 197301311998022002

Examiner 2

Examiner 3



Edi Dwi Riyanto, Ph.D.
NIP. 196909222000031002



Gesang Manggala N. P., S.A., M.Hum.
NIP. 198502142015041022

Acknowledged by Head of
English Department



Dr. Layli Hamida, M.Hum.
NIP. 197512162003122001

ACKNOWLEDGMENT

First and foremost, I would like to express my sincerest gratitude to Allah SWT the Almighty for the good health and wellbeing that were necessary to complete this undergraduate thesis. This thesis has also benefited greatly from the support of many people, some of whom I would sincerely like to acknowledge here.

To begin with, I am deeply grateful to Mr. Edi Dwi Riyanto, S.S., M.Hum., Ph.D., as the advisor for all my thesis work throughout this semester. He deserves special recognition for his always highly competent remarks and suggestions, as well as particular praise for his openness and friendly manner which allowed him to convey everything most graciously.

Furthermore, I would like to thank my best friend, Kholifah Uswatun Khasanah, and my dearest friends, Pradipta Berliana Savitri and Chyka Riena P.S., who have had always listened to my concerns and helped me during the writing process. The gratitude is also addressed to Erica Arsyillahi, my first friend in English Department who always be there whenever I found an obstacles and help to find the solution. Also, my EDSA friends Kiki Nurhayati and Putri Normalita who have encouraged me and been supportive to finish my thesis.

Finally, but first in my heart, my parents, Heru Budi Santoso and Cucun Sutiarsih, and especially my sisters, Winayu Kartika Saptati and Kinanti Sekarayu Pradnya Kinasih, are due my deep gratitude for their continued moral and financial support throughout my study, the former being of much greater importance. The broad education that I was able to enjoy while growing up has proven invaluable.

Surabaya, 05 July 2022

Amalia Safarizki

“Oh, and I’m afraid that’s just the way the world works

But I think that it could work for you and me

Just wait and see

It’s not the end of the story”

~ The Story by Conan Gray

TABLE OF CONTENTS

INSIDE COVER PAGE	i
INSIDE TITLE PAGE	ii
DEGREE REQUIREMENT	iii
DECLARATION	iv
DEDICATION	iv
APPROVAL PAGE	vi
ACKNOWLEDGMENT	vii
EPIGRAPH	vii
TABLE OF CONTENTS	ix
LISTS OF FIGURES	xi
LISTS OF TABLES	xii
ABSTRACT	xiii
ABSTRAK	xiv
CHAPTER 1	1
1.1 Background of Study	1
1.2 Statement of Problems	10
1.3 Objectives of Study	10
1.4 Significance of Study	10
1.5 Definition of Key Terms	11
CHAPTER 2	12
2.1 Theoretical Framework	12
2.1.1 Gender Performance and Performativity	12
2.1.2 Heterosexual Matrix	14
2.1.3 Heteronormativity	16
2.1.4 Gender Fluidity	17
2.2.1 Queer in Donald Trump and Joe Biden's Presidency	18
CHAPTER 3	25
3.2.1 Primary Data	25
3.2.2 Secondary Data	26
CHAPTER 4	30

4.1	Performative Gender In The Story (2020), Heather (2020), And Overdrive (2021) Music Videos.....	31
4.1.1	Performing Gender in The Story (2020) Music Video	32
4.1.2	Performing Gender in Heather Music Video.....	46
4.1.3	Performing Gender in Overdrive Music Video.....	59
4.2	Conan Gray and Heterosexual Matrix.....	70
4.2.1	Gray's Attitude Towards Sexual Prejudice in The Story (2020)	71
4.2.2	Gray's Attitude Towards Sexual Prejudice in Heather (2020).....	72
4.2.3	Gray's Attitude Towards Sexual Prejudice in Overdrive (2021).....	74
4.3	Discussion.....	76
CHAPTER 5		81
REFERENCES		83

LISTS OF FIGURES

Figure 4.1.1.1 The Story MV Scene 1 (0:56).....	32
Figure 4.1.1.2 The Story MV Scene 2 (1:26).....	37
Figure 4.1.1.3 The Story MV Scene 3 (3:18).....	42
Figure 4.1.2.1 Heather MV Scene 1 (0:18).....	47
Figure 4.1.2.2 Heather MV Scene 2 (2:27).....	50
Figure 4.1.2.3 Heather MV Scene 3 (3:20).....	54
Figure 4.1.3.1 Overdrive MV Scene 1 (1:04).....	60
Figure 4.1.3.2 Overdrive MV Scene 2 (1:17).....	64
Figure 4.1.3.3 Overdrive Scene 3 (1:55).....	67
Figure 4.2.3.1 Sexual Attraction in Overdrive Music Video (1:25).....	74
Figure 4.2.3.2 Sexual Attraction in Overdrive Music Video (2:29).....	74

LISTS OF TABLES

Table 1. Judith Butler's Heterosexual Matrix.....	15
Table 2 The Story lyrical context.....	32
Table 3 Heather lyrical context.....	46
Table 4 Overdrive lyrical context	59
Table 5 The Findings of Heterosexual Matrix	79

ABSTRACT

Gender binary is a traditional principle classifying gender into two, male and female, based on biological sex. In consequence, it leads to the limitation of gender expressivity a person can display. On the other hand, expressing gender can result in public assumptions of sexuality. This study aims to analyze Conan Gray in challenging gender binary and sexual prejudice in Conan Gray's *The Story* (2020), *Heather* (2020), and *Overdrive* (2021) Music Videos. Qualitative methods are used to examine the data which utilize the theory of Television Culture by John Fiske. The data will be collected from Conan Gray's YouTube channel and two scenes will be selected from each music video. Gender Performativity and Heterosexual Matrix by Judith Butler are applied as theoretical frameworks. This paper demonstrates the three music videos that display the variety of gender which can be mainly seen from the choice of wardrobes and other aspects such as gesture, body language, environment, etc. through reality level, and camera shots, angle, lighting, and settings through representation level. Meanwhile, Gray's attitudes toward sexual prejudice are both defending and challenging in which his gender can indicate sexual attraction. This defense can be seen from *The Story* MV where masculinity shows heterosexuality, and *Heather* MV where femininity can refer to homosexuality, if the crush he means is a man. Meanwhile, the challenge can be seen in *Overdrive* MV where he engages in a heterosexual relationship even though the gender construction is feminine, and in *Heather* MV if in case his crush is a woman. This undergraduate thesis is a practical theory of gender performance and heterosexual matrix.

Keywords: *Femininity, Gender Performativity, Heteronormativity, Masculinity, Sexuality*

ABSTRAK

Gender biner adalah prinsip tradisional yang mengklasifikasikan gender menjadi dua, laki-laki dan perempuan, berdasarkan jenis kelamin biologis. Akibatnya, hal itu menyebabkan terbatasnya ekspresi gender yang dapat ditampilkan seseorang. Di sisi lain, mengekspresikan gender dapat menghasilkan asumsi publik tentang seksualitas. Penelitian ini bertujuan untuk menganalisis pertentangan Gray terhadap biner gender dan prasangka seksual dalam video music milik Conan Gray berjudul *The Story* (2020), *Heather* (2020), dan *Overdrive* (2021). Metode kualitatif digunakan untuk menguji data yang memanfaatkan teori Budaya Televisi oleh John Fiske. Data akan dikumpulkan dari saluran *YouTube* Conan Gray dan dua adegan akan dipilih dari setiap video musik. Performativitas Gender dan Matriks Heteroseksual oleh Judith Butler diterapkan sebagai kerangka teoritis. Skripsi ini mendemonstrasikan tiga video musik yang menampilkan keragaman gender yang terutama dapat dilihat dari pemilihan pakaian dan aspek lainnya seperti gesture, bahasa tubuh, lingkungan, dll melalui tingkat realitas, dan teknik pengambilan gambar melalui tingkat representasi. Sementara itu, sikap Gray terhadap prasangka seksual bersifat membela dan menantang di mana gendernya dapat menunjukkan ketertarikan seksual. Pembelaan ini terlihat dari video musik *The Story* dimana maskulinitas menunjukkan heteroseksualitas, dan video musik *Heather* dimana feminitas dapat merujuk pada homoseksualitas, jika seseorang yang dia maksud adalah laki-laki. Sementara itu, Gray menantang prasangka seksual yang bisa dilihat di video musik *Overdrive* dimana dia melakukan hubungan heteroseksual meski konstruksi gendernya feminin, dan di MV *Heather* jika seseorang itu adalah dia perempuan. Studi ini adalah teori praktis gender performativitas dan matriks heteroseksual.

Keywords: *Femininitas, Performativitas Gender, Heteronormativitas, Maskulinitas, Seksualitas*