THE REPRESENTATION OF HOMOSEXUALITY IN AMERICAN MUSIC VIDEOS IN THE ERA OF LEGALIZATION OF SAME-SEX MARRIAGE RELEASED BETWEEN 2012-2014

THESIS
Submitted as Partial Fulfillment of Requirement
For the Sarjana Sastra Degree of the English Department
Faculty of Cultural Sciences
Sebelas Maret University

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ENGLISH DEPARTMENT
FACULTY OF CULTURAL SCIENCES
SEBELAS MARET UNIVERSITY
2016
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I sincerely certify that this thesis entitled The Representation of Homosexuality in American Music Videos in the Post-Legalization of Same-Sex Marriage Released Between 2012-2014 is my original work. It is not a plagiarism nor written by others. Any materials and previous studies used as reference are written in direct quotation or in paraphrase and cited properly. I am fully responsible for the pronouncement. If it is proven to be wrong, I am willing to take any responsible actions given by the Faculty of Cultural Sciences, Sebelas Maret University.

Surakarta, 18 July 2016

Isna Ardyani Fataya
MOTTOS

“Successful people are not lucky people. They are fighters, believers and thinkers. Don’t wipe out all the battles they’ve passed through by saying they are lucky”

-Budi Waluyo-

“It always seems impossible until it’s done”

-Nelson Mandela-

“I will keep moving forward. No matter what it takes, I will keep on trying. I have my own way”
DEDICATION

I wholeheartedly dedicate this thesis gratefully to:

*My dearest Mom and Dad*

*My Big Family*

*My Thesis Consultant, all of the lecturers, and all of the people who always support and love me sincerely*
ACKNOWLEDGEMENT

Bismillaahirrohmaanirrohiim..

Alhamdulillaahirrabbi’alaamiin.. All praises to Allah SWT for the life, the love, the chance and the guidance which always been accompanying my way of accomplishing this thesis. I could never have the strength to go on and finish this thesis without keeping my faith in His help and blessing.

I would like to thank Prof. Drs. Riyadi Santosa, M.Ed., Ph.D, the Dean of Faculty of Cultural Sciences and Drs. Agus Hari Wibowo, M.A., Ph.D., the Head of English Department, for giving me permission in conducting this research. I would also like to express my gratitude for all of my lecturers in English Department, especially all of American Studies lecturers for giving me all of the knowledge, assistance, and experience during all the years of study. My special thanks goes to Mr. Taufiq Al-Makmun as one of my inspirational lecturers who always share the valuable knowledge and massive experience to us during in American Studies class. You make the subject we learn always seem simple, clear and understandable. Miss Hapsari for always being a kind yet discipline lecturer, you teach me how valuable ‘reading’ is, I will keep on my mind all the suggestion and advice you have given to me.

I also want to express my greatest gratitude to my thesis consultant, Dra. Sri Kusumo Habsari, M.Hum., Ph.D, for her endless patience in assisting and supervising me during the process of finishing this thesis. Thank you for all of the best judgments, encouragement, enlightenment, trust, support and the understanding, so I could always have the courage, the confidence and the
strength to write and finish this thesis as thought out as possible. I am also very thankful for all the interesting discussion inspired, and I sincerely apologize for all of my wrongdoings and deeds that might ever burden and make you upset.

My deepest gratitude will always dedicated to my big family, especially my lovely mother and father for the unstoppable love, support and prayer. For my mother, deeply I acknowledge that without her, I would not finish my thesis. The one who endlessly and spiritually supported me to keep going and finishing my writing. With everything that you had been through, you are the most wonderful and strongest woman I have ever known in my life. I am sincerely sorry if I ever let you down. My leader, my father, thanks for everything you have done for me. Thank you for motivating me to keep struggling. Hope this thesis prove that I can do what you really want from me, to be a bachelor degree. My two adorable sunshines, Kak Meyza & Dek Fayra thank you for cheering me up to finish this thesis. Your laugh, joy and hilarity in someway have cured my fatigue. My one and only brother, Andi and my sister-in-law, Indah, you are my favorite and admirable partner. Thanks for your really care, understanding and cooperation.

I also owe incalculable thanks to all my English Department friends, especially for my best friends: Hana, Nia, Resa and Luluk. I always feel happy and full of smile every time around you. Nia, a million thanks for listening every my problem, for keeping on supporting me. When I got lost and I did not know what I should do, you handed me your hand. Resa my clever pal thank you for always motivating me. I learn many things from you, hope our friendship will continue forever. Mas fery for correcting my words of choice and helping me to commit to user
prepare the final exam soon before I submit my draft. My thanks also go to my man, my second best friend, who always remind me every single time to finish this thesis soon. Thanks for reminding me to keep staying healthy, keep supporting, caring and motivating me in your hectic days. Many thanks for warning me to be punctual for doing five times of my prayer. An unforgettable thanks to Mr. James Madigan for proofreading my work and also my friends community for our good cooperation in handling such great events that make me somehow lose my boredom and forget my loneliness.

And lastly, I would like to send my gratitude to Mr. Budi Waluyo for the founding Sekolah TOEFL, inspirational story and experience and motivational words making me light up my spirit. You teach me that sometimes, “some invaluable things do not cost our money, but our courage, faith and enthusiasm”. Really, a deep appreciation for the precious knowledge everyday you have shared to us. I am forever grateful to have the privilege of having known you though I have not met you yet. Overall, everyone that I cannot mention individually who has a big contribution and help me along the way, I offer my deepest thanks.

Surakarta, July 18, 2016

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Abstract


The purpose of this research is to describe how the music videos represent the image of homosexuality in the era of legalization of same-sex marriage released between 2012-2014. This research is descriptive qualitative. The method is employed by watching, classifying and analyzing the data collected by selecting the scenes, objects and lyrics representing the image of homosexuality. The source of main data are three official music videos entitled “Same Love” by Macklemore & Ryan Lewis feat Mary Lambert (2012), I still Love You by Jennifer Hudson (2014) and Really Don’t Care by Demi Lovato (2014) downloaded from www.youtube.com. The data are in the form of moving images, music and lyrics. The supporting data consist of reviews, pictures, interviews and information taken from books, journal, articles, online sources and researches. Since the research is in the scope of American studies which is an interdisciplinary study, it involves some disciplines which are applied in the form of theory and approach including queer theory, performative theory, semiotic theory and socio-historical approach. From the analysis, the representation of homosexuality in the post-legalization of same-sex marriage is not constructed as comical, villainous, evil, abnormal or problematic. It depicts the image of gay who is struggling to gain an approval and an acceptance from family, friends and heterosexuals. Due to heterosexism and homophobia, homosexuality emerge as the victim, target and result of the social hatred and anti-homosexual attitude. The representation of same-sex kissing and gay marriage eliminate the sense of overt eroticism and homoerotic stigma stating gay has violated the established norm and value. Hence, homosexuality is not judged as a deviant behavior, instead, a way to seek for a self-identification, recognition and truthfulness. Furthermore, the representation of masculine look erase the sense of masculinity crisis perceiving gay as effeminate, sissy or flamboyant. The image of gay is presented through the gay pride parade. It serves to express a pride and a visibility for being a homosexual, to come out from the private space, and to familiarize heterosexual public.

Keywords: homosexuality, same-sex kissing, gay marriage, representation, music video