



**HETERONORMATIVITY EXPERIENCED BY VICTOR SALAZAR IN  
MOVIE SERIES *LOVE, VICTOR* BY ISAAC APTAKER & ELIZABETH  
BERGER**

**A THESIS**

**In Partial Fulfillment of the Requirements**

**for S-1 Degree Majoring American Studies in the English Department**

**Faculty of Humanities Diponegoro University**

**Submitted By:**

**Ardine Dharma Arkananta**

**13020118130086**

**FACULTY OF HUMANITIES**

**DIPONEGORO UNIVERSITY**

**SEMARANG**

**2022**

## PRONOUNCEMENT

The writer honestly states that the thesis entitled *Heteronormative Experience by Victor Salazar in Movie Series Love, Victor by Isaac Aptaker & Eliazbeth Berger* is written by herself without taking any works from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degree. The writer also ascertains that he does not take any material from other works except the references mentioned.

Semarang, August 2022

A handwritten signature in black ink, appearing to read 'Ardine', with a long horizontal stroke underneath.

Ardine Dharma Arkananta

## MOTTO AND DEDICATION

“Be yourself; everyone else is already taken.”

— **Oscar Wilde**

“Yesterday is history, tomorrow is a mystery, today is a gift of God, which is why we call it the present.”

— **Bill Keane**

“It is never too late to be what you might have been.”

— **George Eliot**

“And, when you want something, all the universe conspires in helping you to achieve it.”

— **Paulo Coelho, The Alchemist**

*This thesis is dedicated to myself, my beloved parents,  
and those who helped and supported me to completed this thesis.*

*Thank you very much for the endless support.*

**APPROVAL**

**HETERONORMATIVITY EXPERIENCED BY VICTOR SALAZAR IN  
SERIES *LOVE, VICTOR* BY ISAAC APTAKER & ELIZABETH BERGER**

Written by:

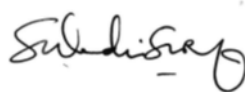
Ardine Dharma Arkananta

NIM: 13020118130086

Is approved by the thesis advisor

on September 15, 2022

Thesis Advisor



Dr. Sukarni Suryaningsih, S.S., M.Hum  
NIP. 197212231998022001

The Head of English Department



Dr. Oktiva Herry Chandra M.Hum.  
NIP. 196710041993031003

## **VALIDATION**

Approved by

Strata 1 Thesis Examination Committee

Faculty of Humanities Diponegoro University

on 7 November, 2022

Chair Person



Rifka Pratama, S.Hum., M.A

NPUP. H. 7. 199004282018071001

First Member



Hadiyanto, S.S., M.Hum

NIP. 197407252008011013

## ACKNOWLEDGEMENT

Praise be to Allah SWT, who has given us His countless blessing and great mercy for me, so the writer finally can complete this thesis titled *Heteronormative Depicted in Movie Series Love, Victor by Isaac Aptaker & Eliazbeth Berger*. This part is presented to thank all people who have given their endless support and encouragement in the accomplishment of this thesis. This gratitude might never be equal to their help and support.

The deepest appreciation and gratitude are extended to Dr. Sukarni Suryaningsih, S.S., M.Hum, as my thesis advisor who has spared her valuable time, care and knowledge to patiently give her constructive suggestion and continuous guidance for me while finishing the thesis. It is an honor for me to have a great thesis advisor like her.

My greatest thank also goes to the following;

1. Dr. Nurhayati, M. Hum, as the Dean of Faculty of Humanities, Diponegoro University.
2. Dr. Oktiva Herry Chandra, as the Head of the English Department of the Faculty of Humanities, Diponegoro University.
3. Dr. Agus Subiyanto, M.A., as my academic advisor
4. All lecturers of the English Department Faculty of Humanities, Diponegoro University for the precious knowledge, guidance, and advice that would be unforgettable for me.

5. My beloved family. My parents, Retno Dwijanti and I Gusti Made Widiyantika, who are the biggest reasons and motivations for me to finish my education, and also to my brothers, Andri Widyan Prakasa and Rafi Chandra Praseska, thank you for always being there for your brother.
6. My college mates; Rr. Rania Khansa Nazifa; Arandita Narishwari; Herdianingtyas; Hanun Khonsa Fakhria; Zelda Shaula Nailufar; Nicolas Wisnu Adiando; M. Faiz Syahrianda; Dinda Arikanti; thank you for always accompanying me and cheering me in going through this hard time.
7. My high school best friend; Tasya Erli N; Nabila Anindita; Hestia Fadla S; Rara Luthfia; Amalia N. N. A; Rossely Veronica; thank you for always being there for me through ups and downs.
8. My best friends; Roy Putra Bernando; Kevin Adiatma; and Gabriella Regia; thank you for always encouraging me in every situation.
9. My friends in English Department batch 2018, thank you for all the memories.

The writer realizes that this thesis is still far from perfection. Therefore, he will be grateful for any constructive critique, comment, or advice for the sake of greater study. Finally, despite its imperfections, the writer hopes that this thesis will be valuable to the readers.

Semarang, August 2022



Ardine Dharma Arkananta

## TABLE OF CONTENT

PRONOUNCEMENT.....	ii
MOTTO AND DEDICATION.....	iii
APPROVAL .....	iv
VALIDATION .....	v
ACKNOWLEDGEMENT .....	vi
TABLE OF CONTENT .....	viii
LIST OF PICTURES .....	x
ABSTRACT.....	xii
CHAPTER I.....	1
INTRODUCTION.....	1
1.1. Background of the Study .....	1
1.2. Research Problems .....	3
1.3. Scope of the Research .....	3
1.4. Aim of the Research .....	3
1.5. Previous Studies .....	4
1.6. Writing Organization.....	6
CHAPTER II.....	8
THEORITICAL FRAMEWORK .....	8
2.1. Narrative Elements .....	8
2.1.1. Intrinsic Elements.....	8
2.1.1.1. Character and Characterization.....	8
2.1.1.2. Conflict .....	9
2.1.1.3. Setting .....	10
2.1.2. Extrinsic Aspect .....	10
2.1.2.1. Queer Theory .....	10
2.1.2.2. Heteronormativity.....	11
2.2. Cinematographic Elements.....	13
2.2.1. Camera Distance .....	13



2.2.2.	Camera Angle.....	15
2.2.3.	Sound .....	15
2.3.	Methods .....	16
2.3.1.	Method of Data Collection.....	16
2.3.2.	Research Approach .....	17
CHAPTER III	.....	19
DISCUSSION	.....	19
3.1.	Intrinsic Elements.....	19
3.1.1.	Character .....	19
3.1.1.1.	Victor .....	19
3.1.1.1.1.	Characterization through showing .....	19
3.1.1.1.2.	Characterization through telling .....	23
3.1.2.	Conflict.....	24
3.1.2.1.	Internal Conflict.....	24
3.1.2.2.	External Conflict.....	24
3.1.3.	Setting .....	26
3.1.3.1.	Setting of Place .....	26
3.1.3.2.	Setting of Time .....	27
3.2.	Extrinsic Aspect .....	28
3.2.1.	Heteronormativity .....	28
3.2.1.1.	Heteronormativity in Victor Himself.....	28
3.2.1.1.1.	Heterosexism .....	29
3.2.1.2.	Heteronormativity in Victor’s Family .....	34
3.2.1.2.1.	Heterosexism .....	34
3.2.1.3.	Heteronormativity in Victor’s School.....	38
3.2.1.3.1.	Homophobia and Hate Crimes.....	38
3.2.1.4.	Heteronormativity in Victor’s Church Environment.....	40
3.2.1.4.1.	Heterosexism .....	40
CHAPTER IV	.....	43
CONCLUSION	.....	43
REFERENCE	.....	i

## LIST OF PICTURES

Picture 2.1 Camera Distance .....	
Retrieved from: <a href="https://scalar.usc.edu/works/why-american-election-replies-on-social-media-followers/media/shot-sizes-camera-distance">https://scalar.usc.edu/works/why-american-election-replies-on-social-media-followers/media/shot-sizes-camera-distance</a> .....	14
Picture 2.2 low-angle shot (Jill Nelmes, 2012:158).....	15
Picture 2.3 straight-on shot (Jill Nelmes, 2012:109).....	15
Picture 2.4 high-angle shot (Jill Nelmes, 2012:120).....	15
Picture 3.1 & 3.2 Victor rides the ferris wheel with the popular girl..... (Series <i>Love Victor</i> , Episode 1 Season 1: 00:26:27-00:26:39) .....	19
Picture 3.3 Victor becomes famous on the school website .....	
(Series <i>Love Victor</i> , Episode 2 Season 1: 00:02:33 -00:02:54) .....	20
Picture 3.4& 3.5 Victor gives advice and encouragement to pillar .....	
(Series <i>Love Victor</i> , Episode 1 Season 1: 00:02:00 -00:02:17) .....	20
Picture 3.6& 3.7 Victor announces his relationship with Benji.....	
(Series <i>Love Victor</i> , Episode 2 Season 2: 00:23:33 -00:23:39) .....	22
Picture 3.8, 3.9, and 3.10 Victor dreams of being insulted.....	
(Series <i>Love Victor</i> , Episode 2 Season 1: 00:00:30 -00:01:20) .....	23
Picture 3.11 & 3.12 Victor feels uncomfortable being in church .....	
(Series <i>Love Victor</i> , Episode 6 Season 2: 00:20:37 -00:20:58) .....	26
Picture 3.13 Victor wandering at his new house.....	
(Series <i>Love Victor</i> , Episode 1 Season 1: 00:03:02 -00:03:05) .....	27
Picture 3.14 Victor greets Benji for the first time.....	
(Series <i>Love Victor</i> , Episode 1 Season 1: 00:11:02 -00:11:20) .....	27
Picture 3.15 Victor praying at the church .....	
(Series <i>Love Victor</i> , Episode 6 Season 2: 00:20:37 -00:20:58) .....	27
Picture 3.16 & 3.17 Victor phone .....	
(Series <i>Love Victor</i> , Episode 1 Season 1: 00:00:10 -00:00:15) .....	28
Picture 3.18 & 3.19 Victor has a confused face when asked about his girlfriend ....	
(Series <i>Love Victor</i> , Episode 1 Season 1: 00:09:02 -00:09:20) .....	30
Picture 3.20 & 3.21 Victor's parents make fun of the feminism guy they met at church (Series <i>Love Victor</i> , Episode 1 Season 1: 00:04:10 -00:04:15).....	30
Picture 3.22 & 3.23 After Victor rejects him for having sex, Mia doubts his sincerity (Series <i>Love Victor</i> , Episode 6 Season 1: 00:18:20 -00:18:30).....	31

Picture 3.24, 3.25 & 3.26 Victor refuses Benji's help for fear of being ridiculed by other students (Series *Love Victor*, Episode 1 Season 1: 00:16:47 -00:17:02) ..... 32

Picture 3.27 & 3.28 Victor declared himself gay in front of his parents and school friends (Series *Love Victor*, Episode 10 Season 1: 00:29:50 -00:29:53) & Episode 2 Season 2: 00:23:33 -00:23:39) ..... 34

Picture 3.29, 3.30 & 3.31 Isabella threw away her cooking because she didn't want Benji to have dinner at her house .....  
 (Series *Love Victor*, Episode 1 Season 2: 00:10:57 -00:11:33) ..... 35

Picture 3.32 & 3.33 Isabella confronts Father Lawrence for saying bad things about Victor (Series *Love Victor*, Episode 8 Season 2: 00:26:30 -00:28:01) ..... 38

Picture 3.34 & 3.35 Victor's teammates don't like it when Victor is still bathing in the sharing bathroom.....  
 (Series *Love Victor*, Episode 3 Season 2: 00:12:37 -00:12:50) ..... 38

Picture 3.36 & 3.37 The basketball team dyed their hair pink to get Victor back on the team (Series *Love Victor*, Episode 5 Season 2: 00:20:35 -00:21:17)..... 40

Picture 3.38 & 3.39 Victor feels uncomfortable being in church .....  
 (Series *Love Victor*, Episode 6 Season 2: 00:20:37 -00:20:58) ..... 41

## **ABSTRACT**

This study examines the heteronormativity behavior depicted in Isaac Aptaker & Elizabeth Berger's movie series *Love, Victor* which focuses on Victor Salazar as the main character using the heteronormativity theory. The purpose of this study is to examine the internal and external heteronormative phenomena found in the character Victor Salazar in *Love, Victor* Series. This study analyzes the traits of the main character as the base to elaborate the main topic using heteronormativity theory under the queer studies. The writer collects the data of the study and analyzes the study using a library study and queer approach. The findings of this study demonstrate that Victor experiences internal and external heteronormativity where the internal heteronormative occurs within Victor himself, while the external heteronormative occurs in three different places, which are the family environment, school environment, and church environment. In addition, it is also known that Victor finally gets through all of his problems caused by other people's heteronormative actions towards him.

Keywords: Love Victor, Heteronormativity, Queer, Gay, Homosexual, Homophobia, Heterosexism.

## CHAPTER I

### INTRODUCTION

#### 1.1. Background of the Study

According to Marshall Wallace, every society has rules and norms that govern how people interact. These rules are legally binding and must be followed by all residents living in the community. Norms and culture are typically passed down from generation to generation. Some are officially codified into law, while others are simply unwritten standards that must be followed. When an individual or a group of people violates these standards, they are subjected to social sanctions, which can include legal punishment such as jail or social punishment such as excommunicated (2016:84).

According to Chris Haywood et al (2018:101), LGBTQ people are viewed as deviants and wrong people in a society that promotes heterosexual partnerships (men and women) because they violate the norms and customs that exist in the environment. They have the option of pretending to be heterosexual in order to fit in with society, or being themselves and fighting for their rights.

According to Berlant and Warner (1998), heteronormativity is an idea that a society believes the relationship between men and women is a normal and accepted relationship. It implies that those who do not share that worldview are deviants. This heteronormative also explains the presence of homophobia and heterosexism, according to Brandon A Robinson (2016), which increasingly marginalizes LGBTQ individuals.

Movie is related to drama and there are several elements of literature that are applied to movies or films. According to Mario Klarer (1962:2) drama is part of literature, while film is a drama combined with acoustic and visual elements to produce a film. Nowadays many movies or films depict the issues happening in society one of the issues is the struggle of LGBTQ people.

*Love, Victor* is an example of a movie with the depiction of LGBTQ issues. This movie series is an American teen comedy-drama created by Isaac Aptaker and Elizabeth Burger. *Love, Victor* is a sequel series of *Love, Simon* a movie by Greg Berlanti in 2018. The first episode of this series aired on Hulu on June 17, 2020. This series is a series of 2 seasons, each season contains 10 episodes made by 20th Television.

The first season focuses on a new student at Creekwood High School, Victor. The storyline tells the story of his journey for self-discovery as he deals with issues at home and struggles with his sexuality. When he feels that it will be too difficult for him to get through high school, he asks an advice from Simon, the gay senior at his school.

The second season explores what happened after Victor came out and follows him as he works through difficult times with his family. It also deals with his relationship with Benji, which it gets through a lot of problems because of Victor's family.

## **1.2. Research Problems**

The research questions of this study are:

- 1) How the main character in the series is described in *Love, Victor* series?
- 2) How internal heteronormativity is depicted in *Love, Victor*?
- 3) How external heteronormativity is depicted in *Love, Victor*?

## **1.3. Scope of the Research**

In this study, the writer will focus only on the examination of proving the existence of the internal and external heteronormativity experienced by Victor Salazar as the main character of the movie series *Love, Victor*. The series is directed by Isaac Aptaker & Elizabeth Berger's *Love, Victor* series and was released by 20<sup>th</sup> television in 2017. Disclaimer, the term internal and external heteronormativity is the term used by the writer to explain the situation where the heteronormativity happens inside of the main character himself and outside the main character or related to external parties.

## **1.4. Aim of the Research**

The study aims to:

- 1) To explain the main character in the *Love, Victor* series.
- 2) To explain how internal heteronormativity is depicted *Love, Victor*
- 3) To explain how internal heteronormativity is depicted in *Love, Victor*

## 1.5. Previous Studies

The writer has analyzed several studies that can provide an overview to the writer. All of these previous studies were chosen because they have similarities in terms of the object or topic. The first study is a thesis by Ray Seif (2017) entitled *The Media Representation of Fictional Gay and Lesbian Characters on Television*. This study aims to understand how the media represents gay and lesbian fictional characters in United States TV series pushing heteronormativity. This research shows that nowadays there are still many representations of heteronormativity in American television shows, although tolerance in America is relatively high, gay and lesbian characters are still not fully accepted in society that is broadcast in the media.

The second study is *Analysis of Heteronormativity and Gender Roles in EFL Textbooks* by Raul Ruiz-Cecilia et al (2020) this study analysis the depiction of gender roles and heteronormativity in a corpus of textbook used to teach English as a Foreign Language (EFL). The results of this study show that in the textbook there is a strong heteronormativity approach and also gender bias but it is still reasonable for a learning purpose.

The third one is a journal by Po-Wei Li et al (2020) entitled *Articulating Sexuality Desire, and Identity: A Keyword Analysis of Heteronormativity in Taiwanese Gay and Lesbian Dating Websites*. This study discusses the portrayal of heteronormativity in same-sex dating websites in the 21st century. based on



research proves that the idea of heteronormativity about gender within the scope of homosexuality still exists among gay men and lesbian women in Taiwan.

The fourth study is a thesis entitled *Homonormativity and the queer love story in Love, Simon (2018) and Happiest Season (2020)* by Isabella Francis (2021). This study compares 2 homosexual-themed movies, namely the happiest season and Love, Simon uses the theory of homonormativity and post-gay consumerism. This study aims to investigate the ideological function of heterosexist, capitalist society, and how they respond to positive changes in society in accepting LGBTQ+ people. This study has the result that the films still regard the queer experience as "too queer" and the homonormativity in the film is portrayed in a way that gays and lesbians must be wealthy white people who are acceptable in society.

The fifth is a thesis entitled *In Defense of Homosexuality Right Reflected in Greg Berlanti's Love, Simon Movie* by Tessamonicca Chantyan Zie (2021). The purpose of this study is to identify the indicators of gay rights advocacy in the film and to discover why Greg Berlanti defends gay rights in his work. According to the findings of this study, there are four indicators of gay defense: coming out as homosexual, requesting acceptance of homosexuals, changing perceptions about homosexuals, and receiving support from family and friends. In the second goal, Greg Berlanti aims to defend the right of sexual orientation in her work to provide gay representation to the public. All of the previous studies have similarities and differences with the writer's writing. Three of the previous studies use the same theory, which is heteronormativity in the paper. The remaining two studies use objects that relate to the object used by the writer, namely *Love, Simon* which is a

sequel to *Love, Victor*. In addition, these papers discuss homonormativity and the defense of LGBTQ+ people which is the opposite of the heteronormativity theory used by the writer.

## **1.6. Writing Organization**

This study consists of four chapters; each chapter is also divided into sub-chapter. These are how the writer will arrange the whole study:

### **CHAPTER I : INTRODUCTION**

This chapter contains of the background the study, research question, scope of the study, aims of the study, literary review, methods, and writing organization.

### **CHAPTER II: THEORY FRAMEWORK**

This chapter contains the theoretical framework, which deals with 3 aspects the first one is the intrinsic elements which consist of the definition of theme, character characterization, conflict, and setting. The second aspect is the extrinsic element which talks about the heteronormativity theory. The last aspect is the Cinematography aspect which consists of the camera distance and Sound.

### **CHAPTER III: RESULT AND DISCUSSION**

This chapter is the main part of this study. This part will mainly talk about the character characterization and conflict of the main role in the movie. Then the writer analyses the depiction of heteronormativity found in *Love, Victor* movie by Isaac Aptaker & Elizabeth Berger. This chapter is also filled with proof to strengthen the analysis using the cinematography elements.

## **CHAPTER IV: CONCLUSION**

The conclusion consists of the result of the data analysis in the previous chapter.

## **CHAPTER II**

### **THEORITICAL FRAMEWORK**

#### **2.1. Narrative Elements**

##### **2.1.1. Intrinsic Elements**

In Nurgiyantoro, Wellek and Werren claim that the intrinsic elements are those that are used to build the story. The elements of intrinsic aspects include theme, character, settings, conflict, point of view, and many other elements (1995: 23).

##### **2.1.1.1.Character and Characterization**

According to Abrams (2010:134) characters are an important element of a film's narrative, characters play an important role in the plot. If the plot or the characters are absent, the story does not exist. Characters are people who are shown as moral, intellectual, and emotional people in a dramatic or narrative work, and who are described by the person's regular method of stating something (dialogue) or what they do (action) (2010:134). E.M. Forster said that there are two types of characters, which are round and flat characters. Round character is a complex character, three-dimensional, and has several traits, sometimes it can be contradictory. Round character can surprise the audience because they are frequently unpredictable. On the other hand, flat character is one-dimensional character, their nature is not widely depicted in the story, and it's simple to guess what drives them to do what they do. According to Abrams (2010:134) characterization can be analysed using two methods, it is showing and telling.

Showing is also called “the dramatic method”, the characterization represents by the character’s dialogue and act, the author leaves it up to the reader to infer the motives behind the dialogue or the act. Meanwhile, by telling, the author intervenes the portrayal of the character by describing, or evaluating the motives and the dispositional qualities of the character.

### **2.1.1.2.Conflict**

According to Boggs and Petrie in their book, Robert Penn Warren stated that a story is not complete without conflict because in a story a character must have a problem. Conflict is a major element of every story, whether it is told on the printed page, on stage, or screen. A conflict is a struggle that grows out of the interplay of the two opposing forces in a plot (2008:57). Although there are usually several conflicts in a story, there is usually one major conflict that affects the story. The main conflict is very important for the characters involved because there are usually lessons to be learned by resolving the conflict. There are two types of conflict in the story, those are internal conflict and external conflict.

Internal conflict centers on the psychological conflict within the main character. This conflict occurs when there is a conflict of thoughts experienced by a character. This conflict is called an internal conflict because it is not related to any external party, either a person or a group (2008:59)

External conflict is divided into 2 parts, the first is an external conflict between the main character and other characters. In this conflict, the conflict is nothing more than a difference of mind between 2 disputing people. The second type of external

conflict is a conflict where the main character fights non-human forces such as destiny, gods, or social systems. The conflict that occurs here is basically not against someone specifically and is not personal (2008:59).

### **2.1.1.3. Setting**

One of the important elements of intrinsic aspect is setting. According to Richard Barsam and Dave Monahan the setting in a film is divided into two, those are the time and place where the story takes place. Barsam and Monahan define the setting as not only sets on a date, city, or country but also providing the social, educational, and cultural background of the characters. (2010:138)

### **2.1.2. Extrinsic Elements**

According to Wellek and Werren in Nurgiyantoro, extrinsic elements are those that are present outside of the literary work and may affect the story's structure (1995: 23). The writer decides to use Heteronormativity theory under the queer theory to examine the extrinsic aspect in this study.

#### **2.1.2.1. Queer Theory**

Based on David J. Getsy the word "Queer" refers to a way of life that challenges conventional ideas about who can be loved, desired, partnered with, or who is selected to start a family and produce offspring. Assumptions about relationships and kinship that are not inherently cisgender are complicated by this heteronormative difference, which destabilizes gender (2019:3). Mark Graham states that queer approach contributes to the normative dimensions of sexuality and gender when it appears in social and cultural contexts, explicitly and implicitly. In

particular, the queer theory focuses on heterosexual and heteronormativity assumptions. Queer theory is a critical investigation into the sex, gender, and desire alignments that serve the heteronormative heterosexuality that permeates the social and cultural order (2014:6).

#### **2.1.2.2.Heteronormativity**

According to Berlant and Warner, heteronormativity is an assumption in which the attraction and relationship between male and female gender is a normal relationship from a sexual perspective. Michael Warner in 1991 coined the term heteronormativity to explain more about proving heterosexuals in society, which shows the imperialism of the position of social status with minority sexuals. Heteronormativity theoretically focuses more on heterosexuals who are more dominant in society (1998:548). According to Chris Haywood et al in terms of masculinity, heteronormativity theory tends to often implement certain masculine ideas in general and specific form. This concept often implies that heterosexual masculinity exists because of the distinction between gay men and even against it (2018:99).

Since the early 1900s heteronormativity has been important in gender and queer studies. This theory has a role in the second wave of feminism and is related to Gayle Rubin's sex and gender theory which deals with patriarchy. According to Rubin in theory, in a society that upholds heteronormativity, heterosexual men have a higher position than women and gay people (1997:40).

According to Chris Haywood et al, the concept of heteronormativity is usually used to describe a collection of lifestyle norms and how people tend to perceive sexual activity as being carried out by two complementary genders (men and women). Heteronormativity is a tool used to analyze systems of oppression and also contributes to understanding how masculinity and other gender hierarchical structures are constructed in society, however, masculinity is formed, as long as it is packaged in the aspect of heteronormativity, it still raises the same masculine ideas (2018:101).

Heteronormativity can be a threat to someone who does not conform to the narrow norms they have, usually they are sexual minorities or transsexuals. According to Chris Haywood et al, Violence in heteronormativity is very common, one example is hate crimes against gays and lesbians which are commonly referred to as "gay bashing" (2018:103). Gay bashing is usually carried out by a group of men who viciously harass gay men which is usually done in a gay meeting place or club. The word 'bashing' according to Van Deer Meer quoted in Haywood's book, the group of men who harass gay men consider their actions as a service to society, the main cause of this action is their fear they are liked by gay men. Another example of violence by heteronormativity is in the use of symbolic language. The use of the word 'gay' 'homo' 'faggot' or 'queer' as an insult is an action taken by heterosexuals to strengthen their position and reduce the risk of being labeled as gay by others. (2018:103)

According to Robinson, heteronormativity validates homophobia and heterosexism. The word homophobia first appeared in 1972 in George Weinberg's



book *Society and the Healthy Homosexual*. Homophobia is the fear of gays and lesbians while heterosexism is discrimination against sexual minorities in social life. According to Robinson, Heteronormativity that validates discrimination over minority sexuals can be seen in everyday life, such as religion, family, education, media, and law. For example, many media discriminate and stereotype lesbians, gay, bisexual, transgender, and queers (LGBTQ). The LGBT is also deleted in the field of education, and the sexual health material of the LGBT is never mentioned at school. (2016:2)

## **2.2.Cinematographic Elements**

According to Jill Nelmes, cinematography is one of the core parts. The purpose of cinematic elements is to generate the feeling, mood, and atmosphere of a film. The film has various cinematographic elements, but the writer primarily examines the cinematography of camera distance, and sound (2012:93).

### **2.2.1. Camera Distance**

Camera distance is also called Shot or take. According to Jill Nelmes, a shot is used to form the foundation of the film, whether it is filmed with a mobile or stationary camera. A shot or take is one continuous (uncut) picture on-screen. A 'take' is a single, uninterrupted recording of the camera before the director announces 'cut' during filming (2012:93).

Shot scale, which is classified into the following categories: close-up, extreme close-up, long shot, extreme long shot, medium-long shot, and medium shot, is another significant feature of cinematography. Medium-long shots are

usually used by Hollywood films for two-thirds of the shot, then close-ups are used to show detailed focus such as changes in expression that are difficult to describe using other camera techniques.



(Picture 2.1: Camera Distance)

Retrieved from: <https://scalar.usc.edu/works/why-american-election-replies-on-social-media-followers/media/shot-sizes-camera-distance>

The first one is extreme long shot, according to Jill Nelmes (2012:93) is a frame in which the depicted item (typically a human figure from head to toe) takes up only a small area of the screen is known as an extreme long shot. The second one is long shot, long shot depicting an item (typically a human person from head to toe) that covers nearly three-quarters of the screen's height in a long shot. Next is medium-long shot, medium-long shot, sometimes known as the 'plan Américain,' which is a frame in which the human body is portrayed from mid-calf or knees upwards. It was popular in classic Hollywood and is frequently referred to as the 'plan Américain.'. Next is medium shot, medium shot is one in which the human body is depicted in this frame from the waist up. Close-up shot is one in which the subject of the shot takes up the majority of the screen (for example, a closeup of a person's face from the neck up). The last is extreme close-up which is a shot of a

human component, such as a leg or an eye, that takes up nearly the whole screen is known as an extreme long shot.

### 2.2.2. Camera Angle

One of the most important aspects of framing, according to Jill Nelmes in his book *Introduction to Film Studies* (2012: 96), is the camera angle. The position of the frame when taking clips is known as the camera angle. Camera angles are frequently divided into three categories, and the first one is the low-angle shot, which is a framing shot in which the camera is positioned beneath the object or scene being filmed. The second is straight-on shot, a framing shot where the camera is parallel (at the same level) with the object or scene filmed. The last type of shot is a high-angle shot, which is a framing shot in which the camera is placed above the subject or scene being filmed.



Picture 2.2 low-angle shot  
(Jill Nelmes, 2012:158)



Picture 2.3 straight-on shot  
(Jill Nelmes, 2012:109)



Picture 2.4 high-angle shot  
(Jill Nelmes, 2012:120)

### 2.2.3. Sound

According to Jill Nelmes, Sound was first introduced to the film in 1927, and it has since evolved into a very rich aspect of cinematic expression (2012: 100). Sound is divided into three basic areas; those are Speech which According to Jill Nelmes

(2012:100) is also called dialogue. It is verbal communication between two people or more in the story. The tone of the character is also an important aspect of the speech because it affects the atmosphere of the story. The second one is music, according to Jill Nelmes (2012:100) Music also has an impact on the atmosphere of the story. The beat is an important aspect of music, the beat is the one that impacts the atmosphere. The upbeat will represent a happy moment meanwhile; the slow beat music shows the sad moment. And the last one is sound effect, According to Jill Nelmes (2012:100) The sound effect also has a significant role in building the atmosphere or the mood of the story. Examples of sounds of nature such as rain, wind, animal, and thunder.

### **2.3. Methods**

In this study, the writer makes use of qualitative research. According to Creswell in his book *Research Design: Qualitative, Quantitative, and Mixed Method Approaches*, qualitative research is a method for investigating and comprehending the meaning that people or groups ascribe to social issues. The process in this study entails coming up with new questions and procedures. The gathered data is then examined from a narrow focus to a broad focus, and the researcher then develops the data with its interpretation (2009:41).

#### **2.3.1. Method of Data Collection**

Data of this study are obtained from the primary source, which is the movie *Love, Victor* by Isaac Aptaker & Elizabeth Berger from the online streaming

platform (Hulu). To support the primary source, the writer also collected data from some books and journals through online sources related to the topic.

The writer used the library research method to support the data collection process. Marry W. George stated in her book *The Elements of Library Research* that the step-by-step process of gathering material in order to produce a paper, make a presentation, or finish a project is referred to as library research. Library research involves discovering and identifying sources that contain the person's factual knowledge or expert opinion. (2008: 6). First of all, the writer watched the whole episode of the *Love, Victor* by Isaac Aptaker & Elizabeth Berger series as much as 20 episodes, while watching all the episodes one by one, the writer chose data according to the topic, which is heteronormativity. The data was observed in terms of dialogue and action of the characters in the series. After all the data has been collected, the writer begins to categorize which data can be included in the discussion and which are not. Then finally the writer started to write the whole thesis.

### **2.3.2. Research Approach**

The writer uses a queer approach in analysing the Heteronormativity depicted in Victor's society in *Love, Victor* by Isaac Aptaker & Elizabeth Berger. Mark Graham (2014) in his book on queer theory, feminism, and anthropology of sexuality and gender states that queer approach contributes to the normative dimensions of sexuality and gender when it appears in social and cultural contexts, explicitly and implicitly. In particular, the queer theory focuses on heterosexual and

heteronormativity assumptions. Terry Eagleton (1988) asserts that literature is a form of art that is deeply influenced by its social environment. Although literature can be read in a variety of situations and is pragmatically influenced by a wide range of elements, it emphasizes social determinants from a particular political perspective, making it a social product. This study will analyze the portrayal of heteronormativity depicted in *Love, Victor* by Isaac Aptaker & Elizabeth Berger.

## CHAPTER III

### DISCUSSION

#### 3.1. Intrinsic Elements

##### 3.1.1. Character

###### 3.1.1.1. Victor

Victor Salazar is the main character in the *Love, Victor* series as well as a round character because Victor is described as a complicated character, and his character undergoes significant change in the story, his traits are also described in detail, and sometimes can be contradictory

###### 3.1.1.1.1. Characterization through showing

Victor's characterization could be analyzed through his action. Victor is described as an adaptable person; he does not encounter many difficulties after moving to his new school. It can be proven through picture 3.1, 3.2 and 3.3 below which are taken using medium shot, low-angle shot, medium long shot, and medium shot.



Picture 3.1 & 3.2 Victor rides the ferris wheel with the popular girl  
(Series *Love Victor*, Episode 1 Season 1: 00:26:27-00:26:39)



Picture 3.3 Victor becomes famous on the school website  
(Series *Love Victor*, Episode 2 Season 1: 00:02:33 -00:02:54)

From the picture above it can be seen through his action that Victor is an adaptable person, he can easily get along with people around him, he can even get along with Mia, an ideal girl who is famously cold to male students, even because of her closeness to Mia, she also got a good first impression on the school website.

Besides being depicted in picture 3.1, 3.2, and 3.3, Victor's adaptable behaviour can be shown in the dialogue between Victor and his younger sister Pillar and in Picture 3.4 and 3.5 below which are taken by using medium long shot and straight-on shot technique:

VICTOR : Hey, can you cheer up? Maybe Atlanta won't be so bad.  
 PILLAR : Mom and Dad made me move a thousand miles away from the love of my life. If you had a girlfriend, you'd understand.  
 (Series *Love Victor*, Episode 1 Season 1: 00:02:00-00:02:17)



Picture 3.4& 3.5 Victor gives advice and encouragement to pillar  
(Series *Love Victor*, Episode 1 Season 1: 00:02:00 -00:02:17)



From the dialogues and pictures above, it can be seen that Victor is an adaptable person, Victor feels comfortable when he moves to his new house compared to his younger sister, Pillar, who hates his new place and environment. So, Victor must give advice and encouragement to his little sister.

Victor is also depicted as a premeditated person. He is very careful when dealing with a problem and always asks for an advice from his senior, Simon. The proof that he is careful in making decisions can be seen from the suggestions given by Simon to Victor related to the problems that Victor faces on his journey to ascertain his sexual orientation.

SIMON : You just have to make sure that if you're riding the ferris wheel with a cool girl, it's because you want to, not because other people want you to. Don't be desperate to fit in.  
(Series *Love Victor*, Episode 2 Season 1: 00:18:10 -00:18:24)

From the advice given by Simon to Victor, it can be seen that Victor, who is still confused about his decision, tries to ask Simon's opinion whether his decision to have a relationship with Mia is the right decision.

Another trait of Victor is that he is a denial person. Victor, who has realized from the start that he is not interested in women, still tries to establish relationships with women. This trait can be proven through a monologue below.

VICTOR : Well, Simon, I don't know what's going on, because I thought I might be like you, but lately I've been hanging out with Mia and I really like her which is confusing. So, I think I'm gonna give things whit Mia chance.  
(Series *Love Victor*, Episode 3 Season 1: 00:00:02 -00:00:34)

From the monologue above, it can be concluded that Victor is a denial person, he cannot accept the fact that he is gay, his way of thinking is also influenced by his heteronormative environment which demands that he date women. But as stated above, Victor is a round character that has undergone significant changes in the story. Victor who is in denial, over time can accept his identity and sexual orientation as homosexual, this can be proven in the monologue and picture 3.6 and 3.7 which were taken through a medium shot and straight-on shot which depicts a situation where Victor announces his relationship with Benji to all students at school.

VICTOR: Not that it's anyone's business, but Mia didn't cheat on me and it's also not her fault that we broke up, it's not anyone's fault. Um... the truth is ... I'm gay... and I'm with Benji now.

(Series *Love Victor*, Episode 2 Season 2: 00:23:12 -00:23:39)

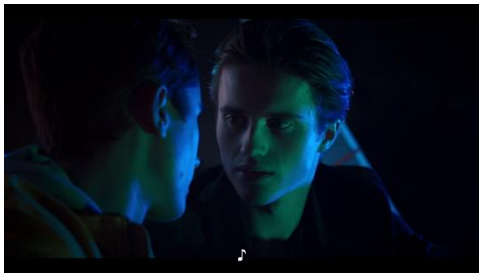


Picture 3.6& 3.7 Victor announces his relationship with Benji

(Series *Love Victor*, Episode 2 Season 2: 00:23:33 -00:23:39)

### 3.1.1.1.2. Characterization through telling

Victor characterization also can be analyzed by telling methods, Victor also depicted as overthinker person, this trait can be seen from the explanation by the director only using a scene without any dialogue.



Picture 3.8, 3.9, and 3.10 Victor dreams of being insulted  
(Series *Love Victor*, Episode 2 Season 1: 00:00:30 -00:01:20)

From the picture above taken through close up shot, Victor characterization also can be analyzed by telling methods, Victor also depicted as overthinker person, this trait can be seen from the explanation by the director only using a scene without any dialogue. it can be seen when Victor wakes up from his sleep because he dreamed of that night at the carnival if he rode the Ferris wheel with Benji instead of Mia, he felt that he would get insult a lot. This overwhelming thought carried over to his bad dream. Victor's overthinking character is explained in an explanatory scene from the director without having the character say or act

### **3.1.2. Conflict**

#### **3.1.2.1. Internal Conflict**

Internal conflict is centered on the psychological conflict in the character, and usually occurs when there is a conflict in the mind experienced by the character itself. This conflict has nothing to do with outsiders at all.

In the Love, Victor Series, the main character, Victor, experiences an internal conflict. This conflict occurs when he doubts his sexual orientation, in the story, it is told at the beginning of the story that Victor had planned to admit that he was gay from the start, but he had doubts and there was a small debate in his mind, so Victor finally chose to keep his sexual orientation a secret as a homosexual. The proof can be seen in Victor's statement on the first day of school below.

LAKE : Is there a girl back home, or...?

VICTOR : (inner voice) Here was my chance. All I had to do was tell these open-minded city kids I'm still figuring out that department. But instead, I said...

VICTOR : Nope. No girl back in Texas.

(Series *Love Victor*, Episode 1 Season 1: 00:09:02 -00:09:20)

From the conversation above, it can be proven that Victor experienced an internal conflict where he argued with himself about whether he should admit to being gay or not in front of his new friends.

#### **3.1.2.2. External Conflict**

External conflicts are divided into two, the first is conflict between the main character and other characters. In this conflict, the main problem is the difference of opinion or thoughts of two people who are arguing. The main character Victor also experiences this conflict, namely a conflict with his own mother Isabella,

Isabella tells Victor to reconsider his decision to come out at school, but here Victor is offended and assumes that his mother does not support his decision to be himself and admits that he is gay. this conflict can be proven by the conversation between Victor and his mother below

VICTOR : Do you want to know why I'm so upset? It's because all day, I could hear your voice in my head begging me not to tell anyone that I was gay.  
ISA : I was just trying to protect you. You know how cruel kids can be.  
VICTOR : You're the only one that's being cruel, the only reason why you don't want me telling anyone that I'm gay is because you don't want me to be gay. Then tell me I'm wrong, tell me that you support me  
(Series *Love Victor*, Episode 2 Season 2: 00:11:11 -00:11:45)

The debate between Victor and Isabella is an example of an external conflict where the main character has a conflict with another character in the story

The second external conflict is a conflict between the main character fights against non-human forces such as destiny, gods, or social system. In this *Love, Victor* series, Victor must experience feelings of being rejected because he lives in a family that adheres to the Catholic religion, where someone with a deviant sexual orientation or homosexuality is considered taboo or deviates from the teachings of the Catholic religion and is considered to have committed the greatest sin. It can be proven in the scene where Victor does not feel welcome in the church after Father Lawrence gives him advice to return to the right path which is to be heterosexual, here it can be proven that Victor who is a homosexual against non-human force is religious teachings because he is considered deviant of the rules that have been set by the catholic religion.

FATHER : Victor, it's good to see you. It's been a while. Your mother tells me you've got a lot on your plate right now.  
VICTOR : Oh, no, not really.  
FATHER : Listen, I know you're at a crossroads, son. Your mother is praying for you to find your way back to the Lord. But you gotta put the work in, too.

(Series *Love Victor*, Episode 6 Season 2: 00:19:54 -00:20:08)



Picture 3.11 & 3.12 Victor feels uncomfortable being in church  
(Series *Love Victor*, Episode 6 Season 2: 00:20:37 -00:20:58)

From the conversation between Victor and Father Lawrence and pictures 3.11 and 3.12 which were taken through medium shot and high-angle shots, it can be seen that Victor's character experiences a fairly large conflict, which is the conflict between the individual and the social system or God which is depicted through the Catholic religion, Victor who is a Homosexuals are considered as people who deviate and are far from God's teachings.

### 3.1.3. Setting

#### 3.1.3.1. Setting of Place

The series *Love, Victor*, takes the main setting in Georgia, to be precise in Atlanta the capital city of Georgia, United States of America. It can be seen in the message between Victor and Simon through Instagram DMs below.

VICTOR : Dear Simon, you don't know me, but my family just moved to Atlanta, and today was my first day at Creekwood high.

(Series *Love Victor*, Episode 1 Season 1: 00:00:01 -00:00:10)

It can be seen from the message that currently Victor just moved to Atlanta and will start his first day at the same school as Simon. There is also another settings place in the series, the first one is Salazar's new house in Atlanta, which Victor and his family lived in the entire story of the series. It can be seen through picture 3.13 which is taken from a straight-angle shot that shows Victor wandering his new house. The third setting place is Creekwood Highschool where Victor continues his study in Atlanta. It can be seen through picture 3.14 which is taken from a straight-angle shot that shows Victor greeting Benji for the first time. And the fourth place takes place in the church. The church is where Victor and his family go every week to pray. It can be seen through picture 3.15 which is taken from medium shot that shows Victor praying in the church.



Picture 3.13  
Victor wandering at his new house  
(Series *Love Victor*, Episode 1 Season 1: 00:03:02 -00:03:05)



Picture 3.14  
Victor greets Benji for the first time  
(Series *Love Victor*, Episode 1 Season 1: 00:11:02 -00:11:20)

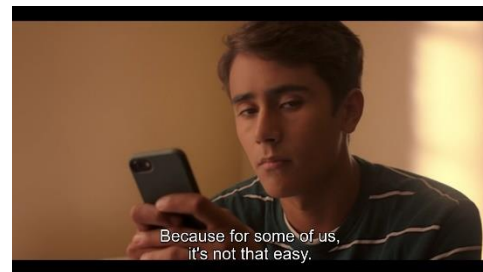
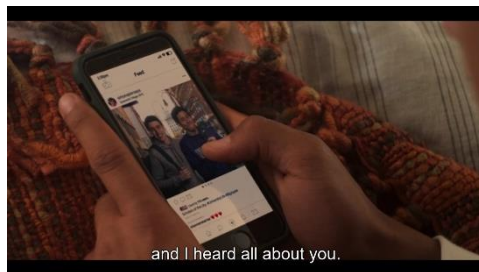


Picture 3.15  
Victor praying at the church  
(Series *Love Victor*, Episode 6 Season 2: 00:20:37 -00:20:58)

### 3.1.3.2. Setting of Time

In the series *Love, Victor*, there is no specific date and time explained. But, after watching and examining the whole story carefully, the writer assumed that the setting of time of *Love, Victor* series happened between 2020 and 2021. This could

be proven through the smartphone that Victor used at the beginning of the series. It is shown that he used the iPhone Special Edition The 2<sup>nd</sup> Generation which was first released on April 24, 2020. This phone is kind of unique because it can be recognized easily, it has only one big camera at the back of the phone as iPhone XR has but it also has a touchpad that iPhone 8 has. It can be seen through pictures 3.16 and 3.17 which are taken using extreme close-up and close -up shot.



Picture 3.16 & 3.17 Victor phone  
(Series *Love Victor*, Episode 1 Season 1: 00:00:10 -00:00:15)

## 3.2. Extrinsic Aspect

### 3.2.1. Heteronormativity

#### 3.2.1.1. Heteronormativity in Victor Himself

The first is the heteronormativity faced by Victor himself, where the heteronormative mindset is embedded in Victor himself because he was born and raised in a heteronormative environment, Victor has concepts and norms where the view of relationships and sexual activity must be carried out by two complementary gender or in other words between men and women. In his mindset Victor also embedded the heterosexism mindset.



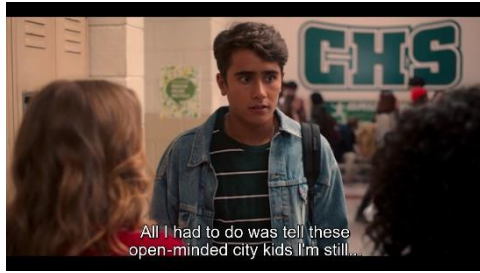
### 3.2.1.1.1. Heterosexism

Deep down Victor believe the existence of discrimination against the sexual minorities in his social life, it effects Victor's the way of thinking and decision-making process. Because of this mindset, Victor, who is a homosexual, tries to doubt and deny that he is a homosexual.

VICTOR : I was actually looking forward to having a fresh start at creekwood that I tought I'd finally get the chance to be myself. Or at least... figure out who that even is.  
(Series *Love Victor*, Episode 1 Season 1: 00:01:10 -00:01:22)

In the monologue presented by Victor above showing Victor's enthusiasm about moving to Creekwood Highschool, he said that he finally get the opportunity to "be himself", the choice of the word "to be himself" here indicates that Victor's figure does not validate his sexual orientation because he does not want to admit that he is a homosexual. Then the word "to be myself" is continued with the sentence "or at least figure out who that even is" in which Victor explains his uncertainty about his own sexual orientation. In addition, Victor, who has planned to be himself and has not covered up his sexual orientation, finally has a debate in his mind because he does not have the courage to tell the truth, as quoted:

LAKE : Is there a girl back home, or...?  
VICTOR : (inner voice) Here was my chance. All I had to do was tell these open-minded city kids I'm still figuring out that department. But instead, I said...  
VICTOR : Nope. No girl back in Texas.  
(Series *Love Victor*, Episode 1 Season 1: 00:09:02 -00:09:20)



Picture 3.18 & 3.19 Victor has a confused face when asked about his girlfriend  
(Series *Love Victor*, Episode 1 Season 1: 00:09:02 -00:09:20)

From picture 3.18 and 3.19, that shown through the medium shot and straight-on shot, it can be seen from the expression on Victor's face that he thinks very hard about the answer to that question, and the from the conversation above can be seen that Victor does have a desire to be a blank paper and start everything without pretending, but he has doubts in himself, he is afraid that being different will make him not accepted in society.

VICTOR : I was excited to start over. It's not like my life back in Texas was so terrible there just wasn't a lot of room to be different. And if you were different, it was so much easier to pretend that you weren't.

(Series *Love Victor*, Episode 1 Season 1: 00:03:34 -00:03:57)



Picture 3.20 & 3.21 Victor's parents make fun of the feminism guy they met at church

(Series *Love Victor*, Episode 1 Season 1: 00:04:10 -00:04:15)

From picture 3.20 and 3.21 which were taken through a long and medium shot and the conversation above, it is explained why the reason Victor does not easily open himself in his new society, it is because he has grown up in Texas where the

majority of the people are still not open and tolerant of things such as homosexuality and other things that are considered deviant, in his place Victor said there was no place to be different, and if someone was different, it would be easier if he pretended that he was not. That is the reason why Victor, who has grown up with a heteronormative mindset in Texas, chooses to hide his identity as a “different” people rather than having to accept social sanctions in his new place.

Victor, who denies being gay, ends up getting carried away with the euphoria of being a new kid who catches Mia's attention, so he takes the opportunity to try to find out if he can have a relationship with a girl, so Victor tries to approach Mia and ends up having a relationship with Mia. At the beginning, his relationship with Mia went really well but over time, Mia and Victor's relationship encountered problems due to Victor who was not ready and didn't want to go to the next level, which is having sex.



Picture 3.22 & 3.23 After Victor rejects him for having sex, Mia doubts his sincerity  
(Series *Love Victor*, Episode 6 Season 1: 00:18:20 -00:18:30)

Since it is fairly typical for men and women to have sexual interactions after they are officially dating, Mia eventually questioned the sincerity of Victor in their relationship, as seen in picture 3.22 and 3.23, which were taken through the medium

long shot method. However, Victor, who has never been attracted to women, finds himself in a precarious situation where he could not push himself to have sex with Mia, but he also does not want to let her down. Victor forces relationship with Mia, even though he knows from the beginning that he could not be with her, show that he has a heteronormative worldview. As a result, he creates the impression that he is a heterosexual who does not deserve to be mocked and rejected alongside homosexuals. In addition, his relationship with Mia serves as a cover for his sexual orientation.

**Resolution:**

Even though he is already in a relationship with Mia, Victor, who has started to feel like he is lying to himself, begins to open up to Benji, an openly gay student at school. At first, Victor avoids Benji a lot because he does not want to be made fun of being friends with gay students.



Picture 3.24, 3.25 & 3.26 Victor refuses Benji's help for fear of being ridiculed by other students  
(Series *Love Victor*, Episode 1 Season 1: 00:16:47 -00:17:02)

BENJI : You okay?  
 RANDOM STUDENT : Ow, ow! Get it, new kid!  
 VICTOR : I'm fine. (Refused Benji's help, and left him)  
 (Series *Love Victor*, Episode 1 Season 1: 00:16:47 -00:17:02)

As can be seen in pictures 3.24, 3.25, and 3.26 which were captured through low-angle shot, extreme long shot, and medium shot, it can be seen that Victor, who

knows that Benji is openly gay, tries to avoid interacting with Benji for fear of being the subject of criticism. Even when Victor falls after a fight with one of the students, Benji who tries to help him was rejected by Victor because one of the other students makes fun of him, so he does not receive help from Benji.

Victor who was getting tired of lying to himself, in the end, slowly, he starts to open up to Benji and started looking for opportunities to spend time with Benji together. This statement can be proven in the conversation between Victor and Benji.

WALLY : (speaking on phone) I just finished up your repair, it's ready!  
VICTOR : (speaking to Benji) uh, hey. I just spoke to Wally. So, we're gonna need to spend the night.  
BENJI : But what about your, uh—  
VICTOR : Mia will understand I mean work is work, right?  
(Series *Love Victor*, Episode 7 Season 1: 00:15:47 -00:16:31)

In the conversation above Victor who knew that the coffee machine they brought had been repaired, but Victor who was trying to find an opportunity to spend the night together with Benji, finally decided to lie. Even though he has promised Mia to come to his family party. In the end, Victor begins to feel he can accept himself as a homosexual and finally decides to end his relationship with Mia and establish a relationship with Benji. It can be seen in pictures 3.27 and 3.28 which were taken by using the close up shot and medium long shot techniques, Victor finally decides to admit his sexual identity as gay in front of his family and school friends.



Picture 3.27 & 3.28 Victor declared himself gay in front of his parents and school friends  
(Series *Love Victor*, Episode 10 Season 1: 00:29:50 -00:29:53) & Episode 2 Season 2: 00:23:33 -00:23:39)

### 3.2.1.2. Heteronormativity in Victor's Family

After Victor came out in front of his family, each member of his family makes a different reaction, but only the mother, Isabella, was against the fact that her son is a homosexual. Isabella is in denial and does not admit that Victor is a homosexual. The action of denying the fact that Victor is a homosexual is the proof of existence of Heterosexism.

#### 3.2.1.2.1. Heterosexism

The rejection of Isabella is the form of heterosexism which considers as a discrimination of sexual minorities. The heteronormative mindset that exists in Victor's family focuses on Isabella because of her heterosexism mindset can be seen in the conversation between Victor and his mother below.

VICTOR : (talk with Simon in messenger) Hey Simon, happy last week of summer I'd thought I'd give you an end of summer update. Things are still pretty weird with my mom, I mean, she knows I'm gay I even told her that Benji is my boyfriend...

VICTOR : Hey. Uh... Benji and I are hanging out with Lake and Felix after work, so I, I won't be home till late.

ISA : Okay. Have fun with your friends.

(Series *Love Victor*, Episode 1 Season 2: 00:04:33 -00:04:55)

Isabella never admits that Benji is Victor's boyfriend even though Isabella already knows this fact. Isabella always refers to Benji as Victor's "Friend" this indicates Isabella's unpreparedness because in Isabella's heteronormative mindset she still thinks that the partner of a boy is a beautiful girl who can later give them an offspring. Besides from not recognizing Benji as Victor's boyfriend, Isabella also hates Benji so much that she does not want to see Benji, as it can be seen from the conversation and pictures 3.29, 3.30, and 3.31 which were taken through high-angle shot, straight-on shot and low-angle shot below.



Picture 3.29, 3.30 & 3.31 Isabella threw away her cooking because she didn't want Benji to have dinner at her house  
(Series *Love Victor*, Episode 1 Season 2: 00:10:57 -00:11:33)

- BENJI : Good to see you, Mrs. Salazar. I've heard so much about your famous chicken and a lot of other great things, of course.
- ISA : Thank you, Benji. Um, listen, guys, I don't know what happened, but I went to go check on the food, and the stove must be broken or something, because it's totally burnt. It's just chicken... ash. So, why don't you guys go out? Get some pizza...on me.
- VICTOR : Why don't we just order delivery?  
(Series *Love Victor*, Episode 1 Season 2: 00:11:54 -00:12:27)

Based on the conversation and the picture above, it can be seen how Isabella does not want Benji to visit and have dinner at her house, Isabella is willing to throw away all her cooking just because she does not want to serve it to Benji, she also offers to treat Victor, Benji and their friends to buy pizza outside. This indicates

that no matter how much he has to pay, he is willing to do it because he really does not want to meet Benji.

Apart from hating Benji who is Victor's boyfriend, there is another form of heteronormative mindset in Isabella. Isabella forbids Victor to tell Adrian the youngest child of the Salazar family that Victor is gay.

VICTOR : You know, I am trying so hard to be proud of who I am, and it's almost impossible when my own mom thinks I need to be fixed.

ISA : I am doing the best that I can, Victor.

VICTOR : This is the best you can do? Because Benji doesn't feel welcome in our home, and you still won't tell Adrian that I'm gay.

ISA : Adrian's just a child.

VICTOR : Don't say that. That's what people say when they're shielding their children from bad things, like murder, or drugs, not that their son has a boyfriend.

(Series *Love Victor*, Episode 6 Season 2: 00:22:26 -00:22:52)

Based on the conversation between Victor and Isabella above, it can be indicated that Isabella has a heteronormative mindset where the usual relationship is a relationship between a man and a woman, the relationship between a man and a man or a woman and a woman is a taboo and inappropriate relationship, if a child like Adrian knows about it. Victor also concludes from Isabella's words that being gay should be hidden from Adrian like drugs, murder, and other crimes.

### **Resolution:**

Then there was a turning point when one day Adrian accidentally finds out the fact that Victor is a Homosexual, Adrian's answer about what gay and homosexual finally changes Isabella's view of Victor, as quoted:



MANDO : Well, we all wanted to talk to you about last night.  
 ISA : Yeah. Do you know what it means to be... gay?  
 ADRIAN : Yeah of course. Like Elliot Felter's two moms.  
 MANDO : Yes! Exactly. Uh, well, do you have any questions?  
 ADRIAN : Yeah, why was Mia your girlfriend if you're gay?  
 VICTOR : Uh... good question. I was still figuring some stuff out.  
 MANDO : Sometimes people don't know when they like until they try it. Um, like when you thought blueberry pancakes were the best until you tried your mom's French toast.  
 ADRIAN : Cool, glad you found your French toast.  
 (Series *Love Victor*, Episode 8 Season 2: 00:03:10 -00:04:17)

It can be seen from the conversation when Victor's family explaining to Adrian about homosexuality, Adrian gives a very mature response for children in his age, this changed Isabella's view of Victor. Isabella thinks that her 8-year-old son can accept Victor without thinking twice then why she, who is a mother cannot, since then Isabella has started to open her heart to accept Victor.

Isabella, who is a devout catholic, in order to defend her son Victor finally decides to leave the church where she used to pray and pour out her feelings to Father Lawrence that can be seen in picture 3.32 and 3.33 which were taken by using the medium long shot technique. That day he came and argued with Father Lawrence to defend his son then she decides to leave the church because she could not stand seeing her son not being accepted in the church, she finally decides to find a new church that is more open minded and can accept gay children like Victor.



Picture 3.32 & 3.33 Isabella confronts Father Lawrence for saying bad things about Victor

(Series *Love Victor*, Episode 8 Season 2: 00:26:30 -00:28:01)

### 3.2.1.3. Heteronormativity in Victor's School

Beside family, school is also a heteronormative environment for Victor.

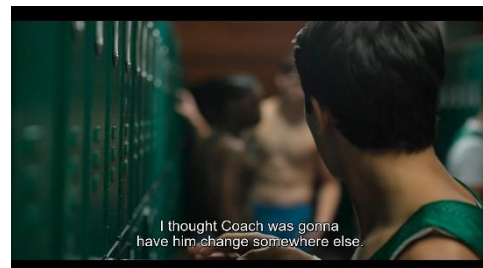
There are forms of homophobia and hate crime found in his school environment.

#### 3.2.1.3.1. Homophobia and Hate Crimes

In His school Victor experiencing homophobia which is an irrational fear of homosexual and also hate crime which commonly called as gay bashing.

COACH : the point I'm trying to make is that I want you to feel comfortable and safe both on the court, and in the locker room. And also in fact, if-if you would now like to maybe change away from the other guys, I mean, we could figure that out, I actually have an empty coach's office that nobody's using. It's got its own shower. I mean, you'd have your own changing area!

(Series *Love Victor*, Episode 3 Season 2: 00:01:39 -00:02:02)



Picture 3.34 & 3.35 Victor's teammates don't like it when Victor is still bathing in the sharing bathroom

(Series *Love Victor*, Episode 3 Season 2: 00:12:37 -00:12:50)

From the conversation between Victor with the basketball coach and picture 3.34 and 3.35 which were taken with straight-on shot and close up technique, it can be seen that Victor experienced gay bashing right after a moment Victor admitted that

he is homosexual, suddenly the basketball team coach called him to say that he has a new dressing room apart from the rest of the team, it turns out that behind this incident there are several members of the basketball team who feel uncomfortable having to take a shower and change clothes with Victor for fear that they would be liked by Victor, this action is considered as homophobia. Besides that, it can be seen in picture 3.23 when Victor is still taking a shower in the sharing bathroom after practice, many team members talk about Victor and feel uncomfortable with Victor being there. This finally makes Victor feel ostracized and unaccepted, so Victor finally decides to leave the team.

**Resolution:**

Even so there is one team member who always chases Victor to return to the team, he is Andrew, at first, he just tries to convince Victor and does not care about the rest of the team, but Victor still refuses to return to the team because he feel the rest of the team still does not want Victor to come back to the team, until finally Andrew convinces the rest of the team how important it was for Victor to be in the team, he is also convinced the whole team that the Victor who used to bathe and change clothes with them is still the same as the current Victor. Finally, the whole team accept Victor back, some people who does not agree with Victor re-entering the team were finally expelled from the team. As it can be seen from picture 3.36 and 3.37 which was taken with the medium shot and straight-on technique, they even dyed their hair pink which is identical to gays to attract Victor back into the team.



Picture 3.36 & 3.37 The basketball team dyed their hair pink to get Victor back on the team  
(Series *Love Victor*, Episode 5 Season 2: 00:20:35 -00:21:17)

### 3.2.1.4. Heteronormativity in Victor’s Church Environment

Beside family, Victor, who is a devout catholic, after coming out, experiences a heteronormative experience at the church where he used to pray. before he comes out, there are no problems every time he comes to church, but after coming out, Victor feels that he is not accepted by the church environment. This phenomenon is the proof of the existence of heterosexism.

#### 3.2.1.4.1. Heterosexism

The discrimination of the sexual minorities that happens in the church environment is also considered as heterosexism. Victor has to experience feelings of being rejected because he lives in a family that adheres to the Catholic religion, where someone with a deviant sexual orientation or homosexuality is considered taboo or deviates from the teachings of the Catholic religion and is considered to have committed the greatest sin. It can be proven in the scene where Victor does not feel welcome in the church after Father Lawrence gives him advice to return to the right path which is to be heterosexual. It can be proven that Victor who is a homosexual against non-human force is religious teachings because he is considered deviant of the rules that have been set by the catholic religion.

FATHER : Victor, it's good to see you. It's been a while. Your mother tells me you've got a lot on your plate right now.

VICTOR : Oh, no, not really.

FATHER : Listen, I know you're at a crossroads, son. Your mother is praying for you to find your way back to the Lord. But you gotta put the work in, too.

(Series *Love Victor*, Episode 6 Season 2: 00:19:54 -00:20:08)



Picture 3.38 & 3.39 Victor feels uncomfortable being in church  
(Series *Love Victor*, Episode 6 Season 2: 00:20:37 -00:20:58)

This can be seen from the conversation between Victor and Father Lawrence and pictures 3.38 and 3.39 which are taken through medium and high-angle shot. As in the above conversation, Father Lawrence assumes that Victor is on the wrong path and is full of sin, and Father Lawrence hopes that Victor can return to God's way. When Father Lawrence said "to find you way back to the lord" Victor who is a Catholic, is considered a lost and a sinful person just because he is a homosexual. This even makes Victor feel unwelcome in the church, so he finally decides to leave the church when his mother is singing to serve the church.

### **Resolution:**

These words from Father Lawrence finally offend Isabella because Father Lawrence has said to Adrian if homosexuality would take Victor to hell, after that Isabella decides to leave the heteronormative Church environment and decides to move to a church that is more tolerant of homosexuals.

ISA : You told Adrian that Victor, who he loves more than anyone in the whole world, is going to hell?

FATHER : I didn't use those exact words. I was just trying to explain that Victor needs his family's help to find his way back to Jesus.

ISA : what Victor needs is for his family to love and accept him for who he is.

FATHER : Isabel, you and I both know it is not that simple.

ISA : actually, I think it is. Today, I saw Adrian accept his brother without a second thought I have been raised to believe a lot of ugly things, Father. Things that will probably take me the rest of my life to unlearn. But I will unlearn them. And I won't pass them on to my kids. And no matter what you or the church say, I know in my heart that God loves my son. My beautiful, perfect, gay son. You're going to find a new music director, father.

FATHER : Isabel, I urge you not to give up on God.

ISA : I'm not giving up on God, I'm giving up on you.

(Series *Love Victor*, Episode 8 Season 2: 00:26:47 -00:28:01)

Based on the conversation above, it can be seen that Isabella is aware that God will always loves Victor no matter what. Therefore, she opposes Father Lawrence who distinguishes Victor who is a homosexual, so that Isabella chooses to leave the church community where Father Lawrence preaches and chooses a new church that is more tolerant.

## **CHAPTER IV**

### **CONCLUSION**

Based on the result of the analysis above, it can be found that the main character, Victor, is described as a round character. And the analysis of characterization found that Victor is an adaptable, premeditated, denial, and overthinker person.

Extrinsic analysis in this thesis seeks to find out the forms of internal and external heteronormativity faced by Victor. In this thesis, the forms of heteronormativity are divided into four based on the heteronormativity performer. The first one is the internal heteronormativity and here depicted in heteronormativity in Victor himself. The next one is the external heteronormativity which consists of heteronormativity in Victor's family, heteronormativity in Victor's school, and heteronormativity in Victor's environment.

The first is heteronormativity in Victor himself, this analysis finds that the heteronormativity found in Victor is Victor's heteronormativity mindset which causes him to deny and not admit that he is a homosexual and tries to date Mia in an attempt to pretend like other heterosexuals.

The second is heteronormativity in Victor's family which in this analysis finds that the form of heteronormativity is described by Isabella, Victor's mother, whom she does not accept and does not acknowledge Victor's relationship with Benji, besides that Isabella also tries to hide that Victor is homosexual from everyone, especially his youngest child, Adrian.

The third is heteronormativity in Victor's school. There is a form of homophobia which there is an act of heterosexism in form of gay bashing which depicts when Victor is asked to take a bath in a separate bathroom after coming out as a homosexual, his teammates feel uncomfortable when they have to take a bath with Victor who is a homosexual.

The last one is heteronormativity in Victor's church environment. heteronormativity here is described when Victor feels that he is not accepted in the church because being gay is a big sin. Father Lawrence, the pastor of his church, always asks Victor to return to the way of God which means being heterosexual.

*Love Victor* series depicts a picture of the reality that must be faced by homosexuals in the United States, especially in Atlanta. Even though it is described as a fairly tolerant city, it does not rule out the possibility that there are still heteronormative acts as experienced by Victor Salazar, but with the character development experienced by Victor, finally, Victor can find his identity and accept his sexual orientation as a homosexual, and he can also change the heteronormative perception and mindset of the people around him which ultimately brings Victor to be able to live his life to be himself.



## REFERENCE

- Abrams, M.H. & Harpam, G.G. 2012. *A Glossary of Literary Terms* (10<sup>th</sup> ed). United State of America.
- Barsam, Richard and Dave Monahan. (2010). *Looking at Movies: an Introduction to Film*. 3<sup>rd</sup> Edition.  
Newyork: W. W. Norton Company. 2004. Print
- Berlant, L., & Warner, M. (1998). *Sex in Public*. *Critical Inquiry*, 24(2), 547-566. Chicago: The University of Chicago Press.doi:10.1086/44888
- Boggs, M. Joseph and Dennis W. Petrie. *The Art Of Watching Films*. 5<sup>th</sup> Edition.  
Newyork: McGrawhill Higher Education. 2008. Print
- Creswell, J. W. (2009). *Research Design: Qualitative, Quantitative, and Mixed Method Approaches*. SAGE Publications, Inc.
- Eagleton, Terry. (1988). *Two Approaches in the Sociology of Literature*. The University of Chicago Journals.
- Francis, Isabella. (2021). *Homonormativity and the queer love story in Love, Simon (2018) and Happiest Season (2020)*.
- George, Mary W. (2008). *The Elements of Library Research*. New Jersey: Princeton University Press.
- Getsy, David J. (2019). *Ten Queer Theses on Abstraction*.
- Graham, Mark. (2014). *Anthropological Explorations in Queer Theory*. England: Routledge.
- Haywood, Chris et al. (2018). *The Conundrum of Masculinity Hegemony, Homosociality, Homophobia and Heteronormativity*. Routledge. 711 Third Avenue, New York, NY 10017.
- Klarer, Mario. (1999). *An Introduction to Literary Studies*. London. Routledge.
- Li, Po-Wei. (2020). *Articulating Sexuality Desire, and Identity: A Keyword Analysis of Heteronormativity in Taiwanese Gay and Lesbian Dating Websites*.
- Meyer, M., & St. Martin's Press. (2017). *Literature to go*. Boston ; New York: Bedford/St. Martin's, Copyright.
- Nurgiyantoro, B. (1995). *Teori Pengkajian Fiksi*. Bulaksumur, Yogyakarta: Gadjah Mada University Press.

- Robinson, Brandon A. (2016). Heteronormativity and Homonormativity.
- Rubin, G. (1997) The traffic in women: Notes on the “political economy” of sex. In: Nicholson, L. ed. *The Second Wave: A Reader in Feminist Theory*. New York: Routledge, pp. 27–62
- Ruiz-Cecilia, Raul. Guijarro-Ojeda, Juan Ramon. Rarin-Macias, Carmen. (2020). *Analysis of Heteronormativity and Gender Roles in EFL Textbooks*.
- Seif, Ray. (2017). *The Media Representation of Fictional Gay and Lesbian Characters on Television*
- van der Meer, T. (2003) Gay bashing—a rite of passage? *Culture, Health & Sexuality*, 5(2), 153–165.
- Wallace, Marshall. (2016). *From Principle to Practice A User’s Guide to Do No Harm*.
- Warner, M. (1991) Introduction: Fear of a queer planet. *Social Text*, 9(4), 3–17
- Zie, Tessamonicca Chantyan. (2021). *In Defense of Homosexuality Right Reflected in Greg Berlanti’s Love, Simon Movie*.