

ABSTRACT

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Keywords: performativity, gender identity, sexual identity, transgender

This study explores the fluidity of Brandon Teena's gender and sexual identity through the lens of gender performativity, as depicted in the film *Boys Don't Cry*(1999). Brandon constructs a masculine identity through his appearance, behavior, and interactions, reflecting Judith Butler's theory of performativity. His gender expression is reinforced by external influences, such as Lonny, who supports Brandon's masculine presentation, and a harsh social environment that shapes his performance of masculinity. Brannon and David's masculinity theory is also applied to analyze the type of masculinity Brandon expressed. Despite Butler's notion that gender and sexual identity are separated, Brandon still consistently displays romantic interest in women, with no indication of attraction to men. His performance of masculinity serves not only as self-expression but also as a means of survival and acceptance in a homophobic society. This study concludes that Brandon's identity is a performance shaped by internal desires and external pressures.

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Kata Kunci: performativitas, identitas gender, identitas seksual, transgender

Studi ini mengeksplorasi fluiditas identitas gender dan seksual Brandon Teena melalui lensa performativitas gender, seperti yang digambarkan dalam film *Boys Don't Cry (1999)*. Brandon membangun identitas maskulin melalui penampilan, perilaku, dan interaksinya, yang mencerminkan teori performativitas Judith Butler. Ekspresi gendernya diperkuat oleh pengaruh eksternal, seperti Lonny, yang mendukung presentasi maskulin Brandon, dan lingkungan sosial yang keras yang membentuk kinerja maskulinitasnya. Teori maskulinitas Brannon dan David juga diterapkan untuk menganalisis jenis maskulinitas yang diungkapkan Brandon. Terlepas dari gagasan Butler bahwa gender dan identitas seksual dipisahkan, Brandon masih secara konsisten menunjukkan minat romantis pada wanita, tanpa indikasi ketertarikan pada pria. Kinerja maskulinitasnya berfungsi tidak hanya sebagai ekspresi diri tetapi juga sebagai sarana bertahan hidup dan penerimaan dalam masyarakat homofobik. Studi ini menyimpulkan bahwa identitas Brandon adalah kinerja yang dibentuk oleh hasrat internal dan tekanan eksternal.