

**GENDER PERFORMATIVITY IN ADAM SILVERA'S *THEY
BOTH DIE AT THE END***

THESIS

By:

Syafira Fauziah Desabrina

NIM 17320067



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2023

GENDER PERFORMATIVITY IN ADAM SILVERA'S *THEY BOTH DIE AT THE END*

THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S)

By:

Syafira Fauziah Desabrina

NIM 17320067

Advisor:

Dr. Hj. Isti'adah, M.A.

NIP 196703131992032002



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2023

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "**Gender Performativity in Adam Silvera's *They Both Die At The End***" is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, July 20th 2023



Researcher

Syafira Fauziah D.

NIM 17320067

APPROVAL SHEET

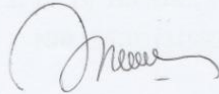
This is to certify that Syafira Fauziah Desabrina's thesis entitled **Queer Theory and Gender Performativity in Adam Silvera's *They Both Die At The End*** has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra (S.S.)*.

Malang, July 20th, 2023

Approved by

Advisor,

Head of Department of English
Literature,



Dr. Hj. Isti'adah, M.A.

NIP 196703131992032002



Ribut Wahyudi, M.Ed. Ph.D

NIP 198112052011011007

Acknowledged by

The Dean,



Dr. M. Faisol, M.Ag.

NIP. 197911012003121004

LEGITIMATION SHEET

This is to certify that Syafira fauziah Desabrina's thesis entitled **Queer Theory and Gender Performativity in Adam Silvera's *They Both Die At The End*** has been approved by the Board of Examiners as the requirement for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

Malang, July 20th 2023

The Board of Examiners

1. Agung Wiranata Kusuma, M.A.
NIP 198402072015031004
2. Asni Furaida, M.A.
NIP 19880711201802012182
3. Dr. Hj. Isti'adah, M.A.
NIP 196703131992032002

Signatures



The image shows three handwritten signatures, each written on a horizontal line. The first signature is the most prominent and appears to be 'Agung'. The second signature is smaller and less legible. The third signature is also smaller and less legible.

Approved by

The Dean



The image shows an official blue circular stamp of the Universitas Islam Malang (UIN Maulana Malik Ibrahim Malang) Faculty of Humanities. The stamp contains the text 'KEMENTERIAN AGAMA', 'UNIVERSITAS ISLAM MALANG', 'FAKULTAS HUMANIORA', and 'REPUBLIK INDONESIA'. Overlaid on the stamp is a handwritten signature in black ink.

Dr. M. Faisol, M.Ag.
NIP 197411012003121004

MOTTO

“Change your mind, and you can change your life”

2022

DEDICATION

I proudly dedicated this thesis especially to myself, who has managed to defeat her own self so that this thesis can be completed. This thesis is also proudly dedicated to my dearest family; my father Sadeli, my mother Khusniah, and my brother Rizki Maulid Abdilah. Thank you for all for so patiently living with me.

ACKNOWLEDGEMENT

Bismillahirrahmanirrohim.

All praise to Allah SWT, who has given His guidance and blessing for me so that I could finish this thesis entitled *Gender Performativity in Adam Silvera's They Both Die at The End*. Also, Shalawat and Salam are always praised to our beloved Prophet Muhammad SAW who spreads awesome lights to human in the world.

The researcher realizes that this thesis would not have been possible without the guidance, direction, advice, and encouragement that supported the completion of this thesis. I would like to thank other parties.

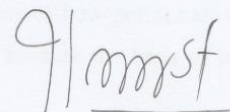
First I would like to deliver my deepest gratitude to my supervisor, Dr. Hj. Isti'adah, M.A. Thank you for her attention and guidance from the beginning of writing until the completion of this thesis. My deepest gratitude also goes to my academic advisor, Ulil Fitriyah, M.Pd., M.Ed. for helping my study journey in Universitas Islam Negeri Maulana Malik Ibrahim Malang. Also, I thank all lecturers at English Literature Department Maulana Malik Ibrahim State Islamic University Malang.

Second, Thank you to all who have supported the smooth running of this thesis. Thank you for helping me and being a good person. The researcher admit that this thesis is far from perfect and has many shortcomings. Thus, to improve this work, criticisms and suggestions are welcomed. Hopefully, this thesis would give significant benefit to other researchers and people who read it.

Most importantly, I thank my parents, who have always supported me through their prayers and courage. My mother, Khusniah, said, "Don't forget to tawakkal and pray for your teachers. Bismillah, may your time and experience so far be useful." My father, Mr Sadeli, always believed that I could find my life in my own way and make me feel grateful. Thank you to my beloved older brother, Rizki Maulid Adillah, who has motivated me to be a great, understanding, and kind brother. Furthermore, thanks to anabul, my cats for always encouraging, mood, loving, always being happy and maintaining sanity.

Last but not least, I would like to thank all my friends around me and who I can't name one by one for their support. Thank you for your kindness and best wishes. May Allah always send gifts and rewards wherever you are.

Malang, July 20th, 2023



Syafira Fauziah D.

NIM 17320067

ABSTRACT

Desabrina, Syafira Fauziah. 2021. **Gender Performativity in Adam Silvera's *They Both Die At The End***. Undergraduate Thesis. English Literature Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : Dr. Hj. Isti'adah, M.A.

Keywords : Gender, Gender Identity, Performativity

Gender is a form of imitative structure that is carried out repeatedly to form a gender identity. Gender identity can be either masculine or feminine, which is not limited to men and women. In its application, feminine can be pinned on men and vice versa, masculine can be owned by women. Gender performativity makes all of these things possible. In this study, gender qualitativeity uses gender performativity as its method, which is a qualitative research method that aims to categorize events that occur in the object of research. The data for this research were obtained from a novel entitled *They Both Die at The End* written by Adam Silvera. The results of the study show that the main characters know their sexual identity and feel confident about it. To find out the characteristics of gender identity in this study, it can be seen through the performativity of physical appearance, social and sexual activity of the characters in the novel. This research provides an overview of how performativity forms self-identity, and it is impossible to reach the final because the basis of this behavior is human freedom.

مستخلص البحث

دي سابرينا، شذ فيرا، ٢٠٢٢، *Gender Performativity in Adam Silvera's They Both Die at The End*. البحث الجامعي، قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرف: ماجستير الا سد تامة هجرية دك تور.

الكلمات الرئيسية: القضايا الجنسية، غريب، الأداء الجنساني.

المثلية الجنسية هي شكل من أشكال الميل الجنسي من نفس الجنس. يتكون المثلية الجنسية من المثليين أو المثليات والمثليين ومزدوجي الميل الجنسي ومغابري الهوية الجنسية. لذلك، لا تقتصر المثلية الجنسية على الرجال والرجال فقط أو يطلق عليهم مثليو الجنس، ولكن أيضا العلاقات التي أنشأتها النساء والنساء أو ما يسمى بالمثليات. تستخدم هذا البحث الأداء الأدبي النسوي للجنسين كمنهج، وهو منهج الكيفي يهدف إلى تصنيف الأحداث التي تحدث في موضوع الدراسة. تم الحصول على بيانات هذا البحث من الكتاب بعنوان "They Both Die at The End" كتبه آدم سيلفيرا. أظهرت نتائج البحث أن الميول الجنسية للشخصيات في المقالات تم تصويرها بشكل واضح للغاية على أنها مثلي الجنس. لمعرفة خصائص المثليين جنسيا في هذا المقال يمكن رؤيتها من خلال المظهر الجسدي والمناقشة الجنسية المثلية والنشاط الجنسي للشخصيات في الكتاب.

ABSTRAK

Desabrina, Syafira Fauziah. 2021. **Gender Performativity in Adam Silvera's *They Both Die At The End***. Undergraduate Thesis. English Literature Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : Dr. Hj. Isti'adah, M.A.

Keywords : Gender, Gender Identity, Performativity

Gender merupakan bentuk struktur imitative yang dilakukan berulang-ulang hingga membentuk sebuah identitas gender. Identitas gender dapat berupa maskulin dan feminin yang tidak terbatas pada laki-laki dan perempuan. Dalam pengaplikasiannya, feminin dapat disematkan pada laki-laki dan sebaliknya, maskulin dapat dimiliki oleh perempuan. Performativitas gender membuat semua hal tersebut mungkin terjadi. Pada penelitian ini menggunakan performativitas gender sebagai metodenya, yaitu sebuah metode penelitian kualitatif yang bertujuan untuk mengkategorikan kejadian yang terjadi pada objek penelitian. Data penelitian ini diperoleh dari sebuah novel berjudul *They Both Die at The End* yang ditulis oleh Adam Silvera . Hasil penelitian menunjukkan bahwa karakter utama mengetahui identitas seksual mereka dan merasa yakin atas hal tersebut. Untuk mengetahui ciri dari identitas gender dalam penelitian ini dapat dilihat melalui performativitas penampilan fisik, performativitas sosial, dan performativitas aktivitas seksual karakter dalam novel. Penelitian ini memberikan gambaran mengenai bagaimana performativitas membentuk identitas diri, dan tidak mungkin mencapai final karena dasar dari perilaku ini adalah kebebasan manusia.

TABLE OF CONTENT

| | |
|------------------------------------|------|
| APPROVAL SHEET | ii |
| LEGITIMATION SHEET | iii |
| MOTTO | iv |
| DEDICATION | v |
| ACKNOWLEDGEMENT | vi |
| ABSTRACT | viii |
| مستخلص البحث | ix |
| | |
| ABSTRAK | x |
| CHAPTER I | 1 |
| INTRODUCTION | 1 |
| A. Background of the Study | 1 |
| B. Problems of The Study | 7 |
| C. Objective of The Study | 7 |
| D. Scope and Limitation | 7 |
| E. Significant of The Study | 7 |
| F. Definition of Key Terms | 8 |
| CHAPTER II | 9 |
| REVIEW OF RELATED LITERATURE | 9 |
| A. Gender Studies | 9 |
| B. Gender identity | 11 |
| C. Performativity in Gender | 14 |
| CHAPTER III | 18 |
| A. Research Design | 18 |
| B. Data and Data Source | 19 |
| C. Data Collection | 19 |
| D. Data Analysis | 20 |

| | |
|---|----|
| CHAPTER IV | 21 |
| FINDINGS & DISCUSSIONS | 21 |
| A. Gender Performativity Represented in the novel | |
| <i>They Both Die at the End</i> | 21 |
| CHAPTER V..... | 39 |
| CONCLUSION AND SUGGESTION | 39 |
| A. Conclusion | 39 |
| B. Suggestion..... | 40 |
| BIBLIOGRAPHY | 42 |
| CURRICULUM VITAE | 43 |

CHAPTER I

INTRODUCTION

A. Background of the Study

Gender is something not uncommon human know since they born. Many aspects influenced by human social knowledge and beliefs about gender over time (Polderman, 2018). Beside, the term gender is always associated with the word sex where humans define positional subordinate. This position is caused by the attribution of naturally constructed biological facts as cultural identities and roles (Liputan Media Fisip, 2022)). Butler (1990: 33) says "there is no original gender identity, all are formed through repeated performances to form identities". Butler (2004) also states that true identity is incoherent or impermanent. According to him, there is no gender identity behind gender expression. Gender identity is formed performatively; repeated until it reaches the 'original identity' (Butler J. , 2004).

Gender has a function as the main role of human biology that exist long time ago. Through basic things such as behavior and social roles, support or social status will be obtained with the other things such as how to resolve conflicts that occur (Zosuls, Miller, Ruble et all, 2011) . Ogunleye and Babatola (2013; 1) state that gender has evolved according to the times, although there are differences in making it happen. This is what will measure how a person can be analyzed and served with events or experiences that have been seen during life (Bussey & Bandura, 1999).

Gender stereotypes and gender roles are part of gender. Gender roles are defined based on behavior (Brannon, 1996). Santrock (2007) reveals that gender roles are expectations that exist in society that determine how men and women should act, think, feel in certain social roles. Gender stereotypes are generalizations of prejudice about the behavioral roles of men and women. Gender stereotypes are characteristics that are believed to be inherent in men and women. At a glance, gender stereotypes and gender roles appear to have complementary meanings. Gender roles are more social roles, gender stereotypes are more masculine and feminine traits. So because of the proximity of these terms, when discussing men and women they are always used side by side. Wenar & Kerig (2002) said that adolescents are able to understand that a person's gender is permanent, they also understand that the genitals (genital) are an important determinant of gender. Bjorklund (in Brannon, 1996) reveals that gender identity is the process of identifying someone as male or female. Gender identity is the awareness that someone is male or female, this awareness develops from early childhood (Papalia, Olds & Feldman, 2006). This identification relates to individual subjective feelings about being a man or a woman (Semiun, 2006).

Butler rejects the notion of culturally constructed gender, because gender is an unstable repetition. So according to Butler (2019), gender is an act of performativity which is an act of repetition. So that gender must be seen as something that continues to move dynamically. Acceptance of gender based on social norms with certain social characteristics is referred to as

performance. Senelick (2000: 10) states that gender is unstable, always moving with time. Therefore, gender cannot be seen only as a person's sex.

Regarding gender, social construction in Indonesia emphasizes that the ideal gender behavior is in accordance with their sex identity, such as men must be masculine, and women must be feminine (Soedarwo, 2020). In other words, the concept of gender is inherent in socially constructed traits, for example if men are considered stronger, mighty, manly, aggressive and rational while women are considered gentle, beautiful, motherly, passive and emotional. However, apart from all these journeys, it is social construction that distinguishes the characteristics inherent in the two genders (Soedarwo in Modul 1, 2020).

Butler (2004) breaks the cultural assumption that women must be feminine, and men must be masculine. The definition of gender as a permanent culture has been understood by society from generation to generation. According to Butler's (2004) interpretation of gender, the first is that the subject has first been constructed by gender labeling and the second is that social norms have limited the function of gender based on culturally agreed upon sexual orientation (Xhonneux, 2013: 298). It is this understanding of gender that develops in society that continues to develop and cannot be stopped (Adriana, 2009).

There is correlation between performativity and literature. Literary works give space for humans to be dynamic but firm. Dent (2003) said that

performativity tends to be in the form of assertive sentences such as declarations. In this case binding action is not only shown. The power of performativity is very much taken into account in this case to show identity. Butler (1993) claims that, to determine his identity, a person has the right to choose the gender that is considered appropriate. Gender is something that cannot be formed and determined but is thought repeatedly and believed. Performativity is a declaration of identity in a professional manner (Whiteheat, 2003).

In the novel *We Both Die at The End* (2020) written by Adam Silvera, where the main characters Mateo Torrez and Rufus Emeterio told by someone they are going to die that day, so they work hard to do many things that teenagers have never done before. The incident was recorded as clearly described by Silvera as full awareness of the feelings they had until they both had to accept the fact that their identity change by social construction.

The main characters in the novel shows their gender identity based on performativity's. The approach used is a gender performativity approach regarding motivation in human thought and behavior, in accordance with Butler's theory: gender performativity method (Butler J. , 2019). The theory that will be applied in this analysis is social identity in a performativity perspective.

The researcher analyzes the personalities of the main characters Mateo Torrez and Rufus Emeterio in the *We Both Die at The End's* novel which is a

modern literary genre, including how the personalities work in their common functions in some issues. This novel not only presents the background of a character with a depiction of the life of a supernatural teenager where he knows when he will die but also has an artistic performativity in depicting viewpoints and keywords according to Freud's theory (2013; p. 3129). However, the effect given from this reflective novel is how to hold a encounter with failure and find the answer from the question that made by ourself. Freud said the form of this failure could be mental illness, and homosexuality identity which are very interesting to examine one by one. The effect of this failure is intellectual and moral damage and unsettling medical reputation.

The novel *We Both Die at The End's* can be studied using the performativity's Butler theory with the problem of the indeterminacy of the self-identity of the characters Mateo and Rufus which is the object of this research. This performance theory is in accordance with the aspects shown in the novel, that gender identity is not determined psychologically, but through social instruction (Butler J. , 2019). Identity is derived from performative actions, which are always changing. This is what Butler called human identity is never stable. In interpreting identity, it can be determined by interpreting the performativity of conversation, the performativity of appearance and physicality, and the performativity of sexual activity.

In the previous researcher such as Broek R, V, D. (2019), it is said that the past, role, gender determines the personality and how social conditions affect

the individual's mindset, so in this case there are small basic things that have not been studied, namely how a person's mental condition is personally without or before being exposed to –outside impacts. Other researchers such as Septiadi have concentrated on how the influence of the outside world affects the identity of a person who is preferred. The researcher will discuss the concept of gender performativity which focuses on gender identity, which is about how the both gender and personality of a person. That is why it is important to study the researcher journal as a reference to determine problem solving so that we can see the social influences on personal identity.

Based on the explanations above, the researcher wants to analyze the performativity in Adam Silvera's novel *They Both Die At The End* following the previous studies. The researcher focuses that is in accordance with this study, namely studying imitative processes that are carried out in a performative manner, and interpreting gender as a performative structure. The researcher wants to present new results and conclusions on the selected literary works.

B. Problems of The Study

As the background of the study has been discussed before, the researcher formulates the problem:

1. How is the men characters show their gender identity based on performativity's theory *We Both Die at The End*?

C. Objective of The Study

Based on the background of study, the objective of the research is to analyze how the main characters show their gender identity based on performativity's theory *We Both Die at The End*.

D. Scope and Limitation

Based on the background of the study, the scope of this study is to use data obtained from Adam Silvera's Novel *They Both Die At The End*. The researcher only focuses on the plot, characters and storylines so that magical and unique elements can be found, according to the existing data collection methods.

E. Significance of The Study

This significance in this study can provide benefits both theoretically and practically, especially how to solve these problems based on the conditions of gender performativity. The researcher uses the study of gender performativity Judith Butler's book *Performative Acts and Gender Constitution* (2019).

Theoretically, this research can contribute to the study of gender in literature, especially regarding the role of gender performativity in literary works. In practical terms, this research will make the reader understand more about how gender socially influences the assessment of gender in literary works. Therefore, the researcher hopes that this thesis will provide assistance to readers and become another reference.

F. Definition of Key Terms

Since the keyword encompass the main point in this study, the researcher provides the definition as the follow.

1. Gender

Butler (2004) said that gender is imitative structures, or the result of a process of imitation, repetition, and performativity is “an imitated structure, or result of process of imitation, reiteration, and performativity” (Butler, 2004).

2. Performativity

A proof of identity that is shaped by time and institutionalized through repeated actions (Butler, 1993).

3. Gender Identity

Core of self-interpretation of someone’s gender identity which is closely related to social roles and functions and is formed in various social contexts (Meissner, 2005).

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Gender Studies

Gender, according to Judith Butler (2004), is neither what one "is" nor what one "has." Gender is the apparatus through which the masculine and feminine are produced and normalized and the interstitial forms of hormonal, chromosomal, psychic, and performative that gender assumes. Assuming that gender now and always exclusively refers to the matrix of the "masculine" and "feminine" misses the critical point that the production of that comprehensible binary is dependent, that it comes with a price, and that those permutations of gender that do not fit the binary are just as much a part of gender as the binary's most normative instance. Confusion of the definition of gender with its normative expression inadvertently reconsolidates the norm's power to constrain the definition of gender (Butler J. , 2004).

Actual distinctions between men and women are more scalar than binary, with so many women and men occupying the same scale positions (Jagger, 2008). Take a look at our voices. Men's vocal tracts are on average longer than women's, resulting in a lower voice pitch. However, Jagger (2008) realizes in today's environment, people's actual spoken voice pitch does not simply follow the size of their vocal tract.

Males and females start to differentiate their voices at the age of 4 - 5 years, well before puberty, distinguish male and female vocal tracts, as boys consciously and instinctively drop their voice pitch while females increase theirs. Finally, regardless of the length of a child's vocal tract, one can typically discern whether they are male or female based solely on the pitch and sound of their voice.

The concept of gender offers the necessary factual information and policies, programs, and projects to incorporate a gender perspective (Butler J. , 2019). Gender analysis highlights the inequalities among women and men regarding their relative role in society and the allocation of resources, opportunities, restrictions, and power in each environment as a preliminary step for gender equality. Gender analysis enables the creation of treatments that address gender inequities and meet the needs of both men and women in this way. Indeed, it reveals the varied roles of women and men in programs, activities, and projects at various levels; their respective decision-making power over resources and societal material and non-material benefits; and their gender-specific demands, priorities, and responsibility (Ali, 2014).

Because it defines the current status of contextual conditions by gender and investigates the origins and effects of gender differences on the target group, a whole gender analysis helps policymakers comprehend gender inequalities in each circumstance or sector (Adriana, 2009).

Examining the root causes of gender inequality and discrimination can aid in the development of relevant and focused goals and methods to reduce gender disparities. Andriana (2009) states gender analysis leads to increased gender responsiveness of policy and regulations because it lays the groundwork for assuring that all citizens — men and women — are met. Gender analysis plays a vital role when focusing on institutions and organizations to determine how the nature of their delivery services may affect women and men, or even how institutions themselves are 'gendered,' for instance, in the workplace environment of recruitment practices, gendered labor divisions, and women's access to decision-making positions.

B. Gender Identity

Judith Butler (2004) says that gender is a matter of performativity. Therefore, gender for Butler is not someone, but something that people do, gender is more of doing than being. That is, there is no gender essence behind gender expression; it is the performativity that forms what is considered the essence, so that there is no real gender. Therefore, gender and sex are not a "substantial metaphysics", but are attributes, which are formed through performance or performativity (Jagger, 2008).

Gender identity is part of a person's complete identity in which there is a connection with gender (Soedarwo, 2020). Meissner (2005) defines gender as one's internal experience of gender and being part of one's self-identity. Furthermore, gender identity is divided into two parts, namely core gender identity and gender role identity.

Core gender identity is the feeling of being a woman or a man that is formed at a certain age based on biological aspects that distinguish themselves between men and women.

Meanwhile, gender role identity is an individual's feeling of gender, whether masculine or feminine, and is influenced by sociological, biological, and psychological (Butler J. , 2019). The case of gender identity is a significant issue in cultural studies. In short, identity is the concept of self. Along with the development of thinking, the issue of identity begins to be seen as something complicated, not only as an answer to the question 'Who am I?'. Identity as a person's understanding of what or who he is is a complex issue. Information technology and transportation are growing, so cultural, class and gender barriers are slowly breaking down (Meissner, 2005). Identity is considered as a solid bridge between an individual and the people in the surrounding environment. In relation to the issue of identity stability, ideas about identity are divided into essentialists and non-essentialists.

The essentialist concept is the concept that identity is something that has existed in humans since birth and is permanent. This thinking is based on natural conditions, such as race, as well as cultural and historical similarities. With the development of cultural studies, these essentialist concepts began to be reviewed and deconstructed (Ayuningtyas, 2009). Sexual identity is more directed as an identification related to objective knowledge about whether an individual is a man or a woman based on the types of genitals he has. (Semiun, 2006).

Gender identity bring the highly complex development that is dialectically tied to a more extensive global developmental process of mental growth. The development of gender, psychosexuality, and identity are all interwoven. Masculinity and femininity are shaped significantly by interpersonal interactions in the intersubjective field at a given moment and place. There are numerous benefits to using this new understanding in psychiatry (Butler J. , 2019, p. 23). Gender is employed in clinical practice as a tool for the psychodynamic understanding of development and disease and as an operational notion.

Stuart Hall said that identity is a flexible construction, a process not only of being but also of becoming that underlies the basic difference between 'who we are' and 'what we are'. This 'becoming' process also occurs continuously, depending on social conditions, culture, space and place and others (Rutherford, 1990). Many aspects play a role in the process of finding and forming one's identity. Identity also means how humans position themselves and how humans are positioned by others. In short, identity is a matter of position, not essence, and this position is influenced by factors of self-awareness (ie subjectivity) and socio-cultural interactions with other people. Therefore, it can be said that a person's identity is fluid (Rutherford, 1990, p. 20).

Furthermore, identity is characterized by similarities and differences. Based on differences in gender, race, or ideology, humans are classified into certain groups. Differences in identity can also be the basis for the formation of power relations between groups. Then, based on the similarities, a person identifies himself with a certain group. An individual can also have several identities, depending on which aspect is the reference point. These aspects include body condition, character, family relationships and religion. Judith (2004) said that gender identity can be analyzed into appearance and environment analysis (Butler J. , 2004).

C. Performativity in Gender

For Zaddie (2012), the defining features of performativity in the part of gender identity as a treatment were the centrality of transference and resistance. As an academic subject, performativity can be defined as that branch of gender initiated by Freud that is concerned with three distinct areas of study: the development of the mind and the influence of early experience on adult mental states; the nature and role of unconscious mental phenomena; and the theory and practice of socialize, particularly transference and countertransference (2012).

The term gender was introduced by social scientists to explain the differences between women and men which are innate as God's creations and which are cultural formations that are learned and socialized since childhood (Butler J. , 2004). This distinction is very important, because so far human characteristics that are natural and non-natural (gender) are often mixed up (Sasongko, 2009). This difference in gender function really helps us to rethink about the division of roles that have been considered to be inherent in women and men in order to build a picture of gender relations that are dynamic and in accordance with the realities that exist in society. Differences in the concept of gender socially have given rise to different roles of women and men in society (Butler J. , 2004). In general, the existence of gender has given birth to differences in roles, responsibilities, functions, and even spaces and places when humans move. In such a way, it seems that this gender difference is embedded in our perspective, so that we often forget as if it is something permanent and eternal (Butler J. , 2019).

Identity is obtained from performative actions, which are always changing. This is what Butler called human identity is never stable (Butler J. , 2019). From this Butler's view, it is fine for someone to have a masculine identity at one time and a feminine identity at another. Likewise with male feminine or female masculine. This of course also affects the problem of mindset and the way of socializing. It is the performative action that forms self-identity, and it is impossible to reach the final because the basis of this behavior is human freedom.

It is possible for someone who has become transgender to want to return to their original identity, or to become a transgender again, it all comes back to the will of the individual. (The Unnatural Sexual Orientation.pdf, 2019).

There are some ways to interpreting a person's identity, Butler (2019) determines from three things, namely the performativity of appearance and physique, the performativity of conversation, and the performativity of sexual activity.

1. Performativity of appearance and physique

Performativity of appearance and physique is the second way to know someone's identity. A person's appearance usually emphasizes femininity more than masculinity as a man. These appearances are not fully justified because even in society you can find a transgender person who looks physically like a woman but still likes the opposite sex. A person's physical appearance can be identified by how he dresses, behaves, and shows his sexual orientation ((Ritzer, 2014, pp. 1100-1101).

2. Performativity environment

A person's identity can also be categorized through the process of the environment in the place. Sexual conversation performance refers to how an individual interacts and gives codes to their interlocutor. Stigma said that a man should have masculine qualities and like women vice versa.

According to Ritzer (2014), behavior, knowledge and confessions are all examples of challenging dominant sex categories of gender and sexuality.

3. Performativity sexual activity

Performativity of sexual activity can be seen from how he treats his partner. The form of a person's sexuality can also be seen from their performativity and dreams in having sex with a partner at a certain time. Performativity marginalizes and permanently deconstructs sexuality and identity (Butler J. , 2019).

CHAPTER III

RESEARCH METHOD

The researcher presents research design, data and data source, data collection and data analysis of this research to point out what the researcher does in this research.

1. Research Design

As stated in the research topics, this research is conducted to determine a perspective in responding to a reality in gender performativity using qualitative approach, because it aims to analyze and investigate how textual and visual elements in the novel *They Both Die at The End* work in raising male issue. Thus, the researcher in this study uses the gender performativity. Septiadi (2014) say that the method of this literary criticism is the study that seeks to interpret any given work of literature. The different class of literary criticism provide lenses ultimately reveal the important aspects of the literary work. By using experimental principles, as attitudes, beliefs, motives, gender behavior, etc. The researcher wants us to learn about the social gender as a part of performativity criticism by means of the queer literary criticism through this interpretation. Since the results of this study are in the form of words and utterances, and aims to portray the author perspective about gender issues contain in *They Both Die at The End* novel (Silvera A. , 2022), so the qualitative method is suitable to be applied. According to Butler, the conflicts that occur during each of these stages can have a lifelong influence on

personality and everyday behavior. Personality consists of characteristic patterns of thoughts, feelings, responses to problems, and behavior that make a person unique (Schultz, 2017, p. 407).

2. Data and Data Source

The data source of this research is entitled *They Both Die At The End* by Adam Silvera. The form of sentences, dialogue and keyword in the novel which contains 250 pages with four part and eighty-eight chapter participate to find the answer in research question. *They Both Die At The End* (2017) published by Harper Collins Ltd., in the I London Bridge Street, London SE1 9GF, United Kingdom.

3. Data Collection

First, the researcher does some steps to collect the data by reading the whole story of Adam Silvera's *They Both Die At The End*. Then rereading Adam Silvera's *They Both Die At The End* and taking notes in the words, phrases, sentences, and dialogue to get the objective of the study in the research. Also, to get the evidence from the they used in the thesis. Last, arranging the relevant data that has been collected and adjust to the specified gender performativity theory.

4. Data Analysis

This research is a research of literary works through document analysis in the form of literature study. The form of this research is the form of a depiction of a certain situation using Judith Butler's literary gender performativity. Gender performativity method is used to examine the contents of a document with analysis and classification step, the researcher focuses on the performativity. By recognizing this method, researcher provides information about how to in a written literary gender performativity work in the form of a novel.

CHAPTER IV

FINDINGS & DISCUSSIONS

In this chapter, the researcher focuses on describing and elaborating the analysis to answer the research question using gender performativity theory in Judith Butler's book *Performative Acts and Gender Constitution* (2019). The research question raises on how gender performativity is represented by the main characters of Adam Silvera's novel *They Both Die at The End*. The data will follow the storyline from two main characters named Mateo and Rufus that mainly circulates around their gender identity in all the story to present gender performativity. The researcher found three out of three performative acts in the gender performativity being presented by both characters, namely performative appearance and physique, environment, and sexual activity.

A. Gender Performativity Represented in the Novel *They Both Die at the End*

Butler (1990) describes how the realness of gender and sexuality is produced and reproduced through actions and desires that imply the most essential gender identity. This practice of gender performativity, according to Butler (1990), can produce a naturalized effect of gender identity. Butler (2019) also said the action is activity that is carried out routinely, thereby creating some patterns and judgments of that individual.

This section thus presents the analysis of how gender performativity is performed by the main characters, Mateo and Rufus, in *They Both Die at The End*. The following analysis classifies and identifies gender performativity into three performative acts: performative appearance and physique, environment, and sexual activity.

a. Performative Appearance and Physique

Performative appearance and physique are two ways to determine one's identity, exploring how gender is constructed and expressed through bodily presentations and aesthetics. A person's physical appearance can be identified by how they dress, behave, and show their mannerism. These choices reflect social and cultural expectations associated with masculinity and femininity. Correspondingly, Mateo and Rufus occasionally perform their unconventional gender performativity through their bodily behaviors and mannerism on a daily basis.

Firstly, Mateo engages in his unconventional gender performativity through his bio in the website *CountDowners*, a forum for *Deckers*. The following data explains Mateo's specific details he writes in his bio:

Name: Mateo Torrez

Age: 18

Gender: Male

Height: 5'10"

Weight: 164 lbs.

Ethnicity: Puerto Rican

Orientation: <skip>

Job: <skip>

Interests: Music; Wandering

Favorite Movies / TV Shows / Books: *Timberwolves* by Gabriel Reeds; "Plaid Is the New Black"; the *Scorpius Hawthorne* series

Who You Were in Life: *I'm an only child and I've only ever really had my dad. But my dad has been in a coma for two weeks and will probably wake up after I'm gone. I want to make him proud and break out. I can't go on being the kid who keeps his head low, because all that did was rob me of being out there with you all—maybe I could've met some of you sooner.*

Bucket List: *I want to go to the hospital and say goodbye to my dad. And then my best friend, but I don't want to tell her I'm dying. After that, I don't know. I want to make a difference for others and find a different Mateo while I'm at it.*

Final Thoughts: *I'm going for it.*

From the data above, the researcher can conclude that Mateo exhibits the performative aspects of appearance and physique. Mateo provides information about his age, height, weight, ethnicity, and gender. This self-presentation reflects how individuals perform and express their gender identity through their physical characteristics and attributes. Mateo's inclusion of these details suggests a recognition of the importance of appearance in shaping his gendered identity.

Mateo's description of himself as male aligns with societal expectations of gender and reflects the performance of masculinity. This performance is

influenced by cultural and societal norms that ascribe specific traits, behaviors, and appearances to masculinity.

Meanwhile, Rufus also performs his unconventional gender identity through his bio as shown in the data below.

“Name: Rufus Emeterio

Age: 17.

Gender: Male.

Height: 5’10”.

Weight: 169 lbs.

Ethnicity: Cuban-American.

Orientation: Bisexual.

Job: Professional Time Waster.

Interests: Cycling. Photography.

Favorite Movies / TV Shows / Books: <skip>

Who You Were in Life: I survived something I shouldn’t have.

Bucket List: Do it up.

Final Thoughts: It’s about time. I’ve made mistakes, but I’m gonna go out right.” (p. 39)

Rufus explicitly states his gender as male, highlighting the performative aspect of gender by presenting this information as a self-declaration. This indicates that he acknowledges and affirms his gender identity as part of his self-presentation. However, the unconventional part is that Rufus also mentions his ethnicity as Cuban-American and his sexual orientation as bisexual. By including these aspects of his identity alongside their gender, Rufus recognizes the intersectionality of different social categories and how they inform his experiences and self-perception.

Moreover, Rufus' assertion of surviving something he "shouldn't have" and his desire to "go out right" suggests a departure from societal expectations or norms. This could indicate a resistance to predefined roles and expectations of how one should live or behave, showcasing an element of challenging and subverting traditional gender norms (Butler, 2019).

Regarding performative acts through appearance, Rufus also performs his gender through clothing choices and the selection of activities that align with masculine norms. It can be shown in the excerpt below.

“Malcolm played bodyguard because he knew I still needed a minute. I change into my cycling gear—my gym tights with blue basketball shorts over them so my package isn't poking out there like Spider-Man's, and my favorite gray fleece—because there's no other way I can imagine getting around this city on my End Day except on my bike (p. 15).

From the data above, Rufus' choice of cycling as his preferred mode of transportation on his "End Day" implies that this is a regular practice for him. By repeatedly engaging in this activity, he reinforces his gender identity as an active, sporty individual. The act of physically riding a bike becomes a way for him to embody and express his gender.

Moreover, Rufus describes his choice of clothing as he changes into his cycling gear. He consciously selects specific items, such as gym tights with basketball shorts, to avoid drawing attention to his genitals. This demonstrates how he is performing his gender by adhering to social expectations of modesty and appropriateness.

Rufus' decision to wear specific clothing to avoid his "package" or genital being visible reflects his desire to conform to societal norms and expectations regarding masculine presentation. This demonstrates how he is performing his gender by adhering to social expectations of modesty and appropriateness. This adherence to gendered norms and self-policing highlights the ways in which individuals are influenced by societal pressures to fit within prescribed gender categories (Butler, 2019).

Rufus' reference to Spider-Man suggests that he is aware of the cultural expectations around male bodies and the portrayal of superheroes. By mentioning Spider-Man's costume and the desire to avoid a similar appearance, Rufus engages in the negotiation of his own masculinity, seeking to align himself with socially accepted standards of masculinity.

Rufus' choice of clothing and mode of transportation demonstrates his agency in performing his gender identity. He actively selects clothing that he believes aligns with societal expectations while also allowing him to engage in his preferred activity. This illustrates how individuals negotiate and exercise agency within the constraints of gender performativity. Rufus' choice of clothing and transportation also can be used to negate notions that exert binary fixed gender identity. As a bisexual and part of a queer community, Rufus still adheres to certain masculine presentation. It supports Butler's idea (1990) that gender identity cannot necessarily be found behind the expressions of gender itself and that gender is a performance individuals do on certain moments.

Thus, the data above showcases the ways in which Rufus performs his gender through clothing choices and the selection of activities that align with masculine norms. It reflects the individual's navigation of societal expectations and the conscious performance of gender in order to fit within accepted categories of masculinity and it does not necessarily relate to his sexuality.

b. Performative Environment

Gender performativity extends beyond individual actions and includes the performative environment in which gender is constructed and maintained. Gender is not solely performed by individuals but is also shaped and reinforced by social, cultural, and institutional contexts, such as gender roles and languages. This performative environment also consists of discourses and language that shape through media representations, literature, and everyday conversations, contributing to the creation of gender norms and influence how individuals perceive and enact their gender. Language itself plays a crucial role in the construction and maintenance of gender categories. Gender roles, on the other hand, often work as a binary division of work in our society. Subsequently, such performative acts can be found in the conversations and interactions as well as activities done by Mateo and Rufus.

To begin with, doing household chores is one of the performativity Mateo engages in that can be perceived as unconventional, as shown in the data below.

"I did the dishes, swept dust and candy wrappers out from underneath the couch, mopped the living room floor, wiped the bathroom sink clean of my toothpaste smears, and even made my bed" (p. 24)

From the data above, it can be concluded that Mateo routinely does household chores typically associated with femininity, such as doing the dishes, sweeping, mopping, and cleaning the bathroom sink. These activities are often stereotypically assigned to women in traditional gender roles, and Mateo's performance of these tasks challenges the notion that such chores are inherently gendered. By actively participating in these domestic tasks, he disrupts and challenges gender norms that dictate certain chores as the responsibility of specific genders. This challenges the idea that household chore is inherently tied to gender identity, emphasizing the performative aspect of these activities.

Mateo's mention of making his bed and cleaning toothpaste smears highlights their attention to personal grooming and tidiness. This demonstrates the his performance of self-presentation, aligning with cultural expectations of cleanliness and orderliness associated with societal norms of masculinity.

In this case, Mateo's engagement in traditionally feminized household chores and his emphasis on cleanliness and orderliness can be seen as a subversion of traditional gender expectations. This challenges the notion that certain tasks are only suitable for specific genders, highlighting the arbitrary nature of assigning gender roles.

By actively engaging in these household chores, Mateo also exercises agency in shaping their gender performance. He demonstrates a sense of autonomy and actively chooses to participate in these tasks, challenging the assumption that domestic labor is solely the responsibility of women.

Thus, it can be interfered how Mateo in this excerpt performs and challenges gender norms through their engagement in traditionally feminized household chores. His actions demonstrate agency, subversion, and a rejection of rigid gender roles. As Butler (2019) stated, subversive acts and performances can expose the constructed nature of gender and open up possibilities for alternative gender expressions.

Another performative acts regarding to environment is how Mateo and Rufus engage in communication, establish boundaries, and negotiate trust within the context of their gendered interaction with one another. The following data highlights the performative nature of gender as individuals navigate social expectations, disclosure, and the evolving dynamics of interpersonal relationships.

“I’m choosing the place. I mostly trust him, but until I know everything, I don’t want to be completely alone with him again.

-We walk in silence into Central Park,-” (Silvera A. , 2017, p. 98)

“And you’re not supposed to be a total stranger,” I say. We’ve been together for several hours now. I sat down with him at his favorite diner, where he told me who he wanted to be if he had years ahead of him. “But you’re apparently running from the cops and you never mentioned that once.” (Silvera A. , 2017, p. 98)

As shown in the excerpt above, Mateo starts to develop a certain amount of trust and companionship with Rufus. The fact that Mateo feels the need to express caution and establish boundaries with Rufus suggests an awareness of social norms, safety concerns, and personal experiences associated with interpersonal relationships. This reflects how gender performativity can be influenced by societal norms and expectations regarding masculinity and interactions between men. By expressing his needs, expectations, and concerns towards Rufus in the context of their gendered interactions, Mateo emphasizes the importance of knowing everything about Rufus before feeling comfortable being alone with him again. This highlights the significance of open and honest communication in establishing trust and maintaining boundaries within interpersonal relationships. Gender performativity encompasses the ways in which individuals communicate their needs, expectations, and concerns within the context of their gendered interactions.

The setting of Central Park can also play a role in the performative environment. Public spaces like parks can have cultural and social expectations that influence how individuals perform their gender. The presence of others, the potential for surveillance, and the need to navigate public spaces can shape the dynamics of the interaction and the performativity of gender. Besides, Mateo's choice to walk together with Rufus in Central Park reflects a performative aspect of companionship. The act of walking in silence can be seen as a non-verbal performance of connection, intimacy, or shared experience.

Moreover, Mateo mentions spending several hours together with Rufus, indicating a progression of time in their interaction. The performative nature of gender is not static but evolves and develops over time as individuals engage with others and exchange information. As Butler (2019) states, the process of getting to know someone and sharing personal details can influence the dynamics of gender performance and understanding between individuals.

Other social expectations are also being showcased in the interactions between Mateo and Rufus above. Mateo references the expectation of not being a "total stranger" after spending several hours together. This suggests an awareness of societal norms regarding familiarity and comfort levels in interpersonal relationships. Mateo's comment reflects how individuals navigate and negotiate social expectations tied to gendered interactions.

Mateo also points out that the other person did not mention running from the police despite spending considerable time together. This highlights the ways in which gendered assumptions and expectations can influence perceptions and judgments within interpersonal dynamics. Gender performativity is intertwined with the ways in which individuals interpret and respond to others based on cultural and social expectations.

Thus, it can be concluded how Mateo in this excerpt of his point of view engages in communication, establishes boundaries, and negotiates trust within the context of his gendered interaction with Rufus. Their interactions highlights the

performative nature of gender as individuals navigate social expectations, disclosure, and the evolving dynamics of interpersonal relationships.

In regards to its ever-changing and dynamic nature, gender performativity also encompasses challenges towards traditional narratives and redefining one's agency. Through the interaction between Rufus and Mateo and their process of getting to know about each other, some influences have been exchanged between the two, challenging some traditional norms and narration. Several data below shows their relationship dynamics and developments breaking away from societal norms and expectations.

“That’s not our story.” Mateo squeezes my hands. “We’re not dying because of love. We were going to die today, no matter what. You didn’t just keep me alive, you made me live.” He climbs into my lap, bringing us closer. He hugs me so hard his heart is beating against my chest. I bet he feels mine. “Two dudes met. They fell in love. They lived. That’s our story.” (p. 289).

“I would’ve loved you if we had more time.” I spit it out because it’s what I’m feeling in this moment and was feeling the many moments, minutes, and hours before. “Maybe I already do. I hope you don’t hate me for saying that, but I know I’m happy (p. 307).

But because we’re about to die, I want to say it as many times as I want—I love you, I love you, I love you, I love you.” (p. 311).

Several challenges of societal expectations and norms can be concluded through the conversations between Rufus and Mateo. Firstly, they challenge traditional narratives around love, relationships, and death. Mateo especially states in the first excerpts that their same-sex love will not save them from death. By doing so, Mateo challenges societal expectations and norms that often romanticize love and see it as magical.

In addition, three excerpts above also exhibit how Mateo expresses his own agency and emotional state by openly sharing his feelings. He spits out his emotions and speaks honestly about his love and happiness. This demonstrates the performative aspect of gender, where individuals assert their emotions and desires within the context of their gendered interactions. Though heteronormative society expects cis men to hide their feeling and true self for showing emotions being perceived as weak and effeminate, Mateo does not hesitate to show his emotions.

Mateo also emphasizes that their story is about two men meeting, falling in love, and living. By asserting their own narrative, both Mateo and Rufus challenge dominant heterosexual narratives that often dominate cultural and societal understandings of relationships by developing their relationship any further romantically. This highlights the subversive potential of gender performativity to redefine and challenge normative expectations.

The physical act of Mateo climbing into Rufus' lap and hugging him tightly showcases emotional connection and intimacy. This challenges traditional notions of masculinity that often discourage or downplay displays of vulnerability and emotional closeness between men. Rufus' mention of feeling Mateo's heart beating against his chest further emphasizes the physical and emotional connection they share.

Align to what Mateo has confided, Rufus also has the same outlook towards their interaction and relationship. They seem to have a mutual feeling toward each other. For them, gender performativity is not an obstacle to express their love feelings. It can be seen in the data below, showing Rufus' confession about his feelings for Mateo.

“Yo. You know damn well I love you too.” Man, it actually hurts how much I mean this. “I don’t talk out of my dick, you know that’s not me.” I wanna kiss him again because he resurrected me, but I’m tight (p. 300).

The word "damn" in "you know damn well I love you too" illustrates that there is an emphasis that shows the feelings of love that Rufus has for Mateo. Rufus directly expresses his love for Mateo. This challenges traditional expectations of masculinity that often discourage men from openly expressing emotions, especially love. Rufus' assertion demonstrates the performative aspect of gender, where individuals actively engage in expressions of affection and emotional connection. Rufus expresses his love for Mateo, challenging the notion that desire is limited to a single gender. This challenges binary understandings of sexuality and demonstrates the fluidity of desire and attraction.

Rufus also states, "I don't talk out of my dick, you know that's not me." This emphasizes the rejection of objectifying language and behavior associated with hypermasculinity. His statement suggests a desire for genuine and meaningful communication beyond superficial or sexualized interactions. Moreover, he mentions how much he means his expression of love, highlighting emotional vulnerability.

This challenges societal norms that expect men to be emotionally guarded and detached. By embracing vulnerability, Rufus actively performs a version of masculinity that goes against traditional expectations.

Rufus also expresses a desire to kiss Mateo, showcasing a longing for physical intimacy. This challenges notions of masculinity that often discourage men from openly expressing their desires for affectionate and intimate touch. Rufus' tightness suggests a mixture of emotions and a struggle to fully express his desires due to societal expectations.

This excerpt also highlights the complexities of love and how it intersects with gender performativity. Rufus' expressions of love and desire challenge normative expectations while navigating his own gendered identity. It reflects the potential for individuals to actively perform and negotiate their gender and intimate relationships.

Thus it can be perceived that Rufus challenges societal expectations and norms regarding desire, emotions, and expressions of love. His interaction with Mateo showcases the fluidity of desire, the authenticity of emotional expression, and the negotiation of vulnerability and physicality within the performative context of gender.

c. Performative Sexual activity

Gender performativity extends to the realm of sexual activity, exploring how gender is constructed and performed through sexual practices and interactions. Sexual activity is influenced by societal scripts and norms that dictate how individuals should behave, express desire, and perform their gender during sexual encounters. These scripts often reinforce binary gender roles, expectations, and power dynamics.

Sexual activity involves performative aspects where individuals engage in specific behaviors, gestures, and roles that align with socially constructed notions of gender and sexuality. These performances may include adopting certain positions, engaging in specific acts, or expressing desire in ways associated with particular gendered roles.

In novel *They Both Die at the End*, Mateo and Rufus perform several sexual acts that are considered subversive. Rufus' performative sexual acts, specially, is highlighted considering his sexuality as a bisexual. The excerpts below illustrate how Rufus and Mateo engage in performative sexual activity to challenge societal norms, assert his desires, and express a shared sense of defiance and intimacy.

"I kiss the guy who brought me to life on the day we're going to die." (p.

189)

We rest our heads on his pillows. I'm hoping we die in our sleep; that seems like the best way to go. I kiss my Last Friend because the world can't be against us if it brought us together (p. 316).

Exhibiting Rufus' perspective, the data above shows that he describes kissing Mateo, the person who brought him to life, on the day they anticipate their own death. This act of kissing can be seen as a performative expression of desire, highlighting the narrator's agency in expressing affection and intimacy. This act reflects the performative nature of desire and the expression of emotional and physical connection within sexual encounters.

By engaging in a same-gender kiss, Rufus and Mateo also challenge societal norms and expectations regarding heteronormative relationships. This subversion disrupts the binary construction of gender and challenges the idea that desire should be limited to specific gender categories, highlighting the potential for individuals to perform and subvert societal expectations through their sexual interactions.

Moreover, the performative sexual act between Mateo and Rufus occurs within the context of their impending death. This heightened situation highlights the role of power dynamics and the performative nature of sexuality as they finally dare to navigate their own desires, vulnerabilities, and expressions of intimacy subverting traditional narratives.

Rufus also expresses a desire for a peaceful death while resting his head on Mateo's pillow. This act of vulnerability and intimacy can be seen as a form of resistance against the potential oppressions and hardships of the world. Rufus' act of kissing his "Last Friend", in this case Mateo, emphasizes a shared connection and defiance against external forces.

In addition, Rufus also states that the world cannot be against them if it brought them together. This assertion speaks to the performative nature of identity and belonging. By performing his desires and experiencing a connection with Mateo, Rufus challenges external judgements and societal barriers to affirm their shared sense of belonging.

Finally, the analysis of this research showcases several important points that describe and elaborate how gender performativity is represented by Rufus and Mateo. In their intrapersonal and interpersonal communication as well as encounters, both characters perform all performative acts: performative appearance and physique, performative environment, and performative sexuality. Further, there are many conforming as well as subversive performance in regards to societal expectations and norms within their actions. This situation, therefore, allows some alternative gender performativity in the society.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

The gender performativity in Adam Silvera's *They Both Die at The End* caused by environmental influences of each character in the novel. The attraction of the character in the novel is very clearly performatively described. The identity is not purely made by each character, but how the environment shapes the identity.

In interpreting gender identity in this novel, Zavorski (2018) said it can be determined by interpreting the appearance and physique, environment, and sexual activity described by Adam Silvera's novel *They Both Die at The End* and the following conclusions can be drawn.

First, the appearance and physique of both characters in the novel explains that someone's characters do not have special criteria for appearance. If the character of Rufus has a fairly feminine appearance and imitates the appearance of women, then the character Mateo is a representative of a person who looks like an ordinary man. Once again, the labeling of the gender is embedded for many reasons. One of them is because of the environment and circumstances that encourage them to make romantic things happen.

Second, is the performativity of character conversations where they are aware of and acknowledge their identity who likes men. The consciousness of

Mateo and Rufus characters is explained by how they are attracted to each other because they have similarities in terms of destiny, then decide to live it together until the end of their lives. Acknowledging that they have feelings for each other through the process is no easy feat. With pressure-they both will die at the same time, then make a change in roles both physically and in real roles.

And thirdly, the performativity of the sexual activity of both characters in Adam Silvera's novel *They Both Die at The End* is explained by how one character has skinship relations with another character who have the same gender. Just like Mateo did to Rufus, and Rufus did to Mateo. All these skinship or presex activities involve how the desire of characters has a desire for each other and expresses this form of desire into a sexual activity.

B. Suggestion

Research that uses Adam Silvera's novel *They Both Die at The End* can not only be studied with Butler's theory, which using sociological, but can also be analyzed with psychological theory of characters and the forms of discrimination obtained by the minority group. In addition, this research can be a reference and additional knowledge regarding the study of Butler's gender performativity in the novel *They Both Die at The End*.

Based on the results of analysis and research through primary data and secondary data that have been carried out, the researcher would like to convey a suggestion that might be helpful for students who want to use the same

source data, that is future researchers are expected to be able to use performativity theory from other experts, for example Namaste and Stein Arlene or other experts to analyze changes in a person's sexual orientation towards same sex.

Finally, the researcher realize that this research can still be better. Therefore, criticism and suggestions from readers are needed to conduct better research in the future.

BIBLIOGRAPHY

- Bauer, J. E. (2015). *Psychoanalysis*. . Lgbtq, Inc.
- Boeree, C. G. (1998). *1856-1939: personality theories*. . www. webspace.edu:6
Date of access: 26 Apr. 2007.
- Butler, J. (2004). *Undoing Gender*. New York.
- Butler, J. (2004). *Undoing Gender*. New York: Routledge.
- Butler, J. (2019). "Critically Queer." *GLQ: A Journal of Lesbian and Gay Studies*. <https://doi.org/10.1215/10642684-1-1-17>.
- Butler, J. (2019). "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory". . *Theatre Journal*, vol. 40, no. 4, 1988, pp. 519-531.:<https://www.jstor.org/stable/3207893>.
- Freud, S. (2013). *New Introductory Lectures on Psychoanalysis. Trans.* London: Penguin Books.
- Gräbe, I. (1986). *Theory of literature*. Pretoria: University of South Africa.
- Gunawan, I. (2017). *Metode Penelitian Kualitatif Teori dan Prakti*. Bumi Aksara, PP.76.
- Jeferson, A. S. (1991). *Modern literary theory: A Comparative Introduction*. London: Batsford. Rowman & Littlefield Publishers.
- Jefferson, A. &. (1991). *Modern Literary Theory: A Comparative Introduction*. London: Anybook Ltd.
- Kennedy, J. G. (2016). *Literature: An Introduction to Fiction, Poetry, Drama, and Writing, 13th Edition*. Southern California: Kit/Package/ShrinkWrap.
- Kwatsha, L. (2007). *A psychoanalytical interpretation of the characters in A.C. Jordan's novel Ingqumbo yeminyanya*. Port Elizabeth.: Nelson Mandela Metropolitan University.
- Ogunleye, A. &. (2013). *Gender Is a Psychological Issue*. . International Journal of Humanities and Social Science Invention, PP.40-44.
- Schultz, D. (. (2017). *Theories of Personality*. . Cengage Learning: Nelson Education, Ltd.

- Septiadi, N. H. (2019). *Analysis of Character's Personality in Novel Ulid By Mahfud Ikhwan Using Sigmund Freud Psychoanalysis*. Proceedings. Sebelas Maret University.
- Silvera, A. (2017). *They Both Die at The End*. United States: Harper Teen.
- Smith, Z. N. (2012). *Canada: Pinguin Random House*.
- Snowden, R. (2006). *Freud. Teach Yourself Phylosophy* . London: Hodder Education.
- Sterling, A. (2012). *Sex/Gender: Biology in A Social World*. . London: Routledge. Print. Routledge Ser. Integrating Science and Culture.
- Sulistyo, D. A. (2007). *Love and Sacrifice: A phsychoanalytic in Catherin Anderson's Sun Kissed Novel (2007)*. Publication Article. Muhammadiyah University Of Surakarta.
- Taum & Yapi, Y. (1997). (1997). *Pengantar Teori Sastra*. Ende, Flores: Nusa Indah.
- Wellek, R. W. (1989). *Theory of Literature*. . New York: Harcourt.
- Zavorsky, S. G. (2018). *Effects of sexual activity on several measures of physical performance in young adult males*. J Sports Med Phys Fitness.
- Zosuls, K. M. (2011). *Gender Development Research in Sex Roles: Historical Trends and Future Directions*.

CURRICULUM VITAE



Syafira Fauziah Desabrina was born in Malang on August 22nd, 1998. She graduated from SMA Al-Rifai'e in 2017 and lived in the Al-Rifa'ie 1 Islamic Boarding School until completing her study in 2017. She started her higher education in the same year, she enrolled in English Literature Department, UIN Maulana Malik Ibrahim Malang and finished her study in 2021. During her study, she participated in Maliki English Festival 2018 as a committee. In the same year, she was active in PMII Ibn Aqil Faculty of Humaniora. She also joined in English Fiesta 2019 in UIN Maulana Malik Ibrahim Malang as general treasure.

