

QUEERING EMILY DICKINSON IN *DICKINSON* TV SERIES

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Abstrak

Performativitas Gender berbicara tentang Performativitas Gender menjelaskan bahwa gender terbentuk dari perilaku yang dilakukan secara berulang-ulang dan membentuk suatu gender yang berbeda dengan jenis kelamin biologis seseorang. Masyarakat menciptakan kesenjangan gender antara laki-laki dan perempuan. Mereka beranggapan bahwa manusia dilahirkan hanya dalam dua jenis kelamin: laki-laki dan perempuan. Heteronormativitas mengacu pada mereka yang hanya memiliki dua kemungkinan gender atau orientasi seksual. Penelitian ini bertujuan untuk mengkaji bagaimana Performativitas Gender membuktikan bahwa identitas gender dibentuk oleh masyarakat dan dilakukan dari tindakan berulang-ulang dalam gerak tubuh homoseksual. Penelitian ini menggambarkan Emily Dickinson dalam serial TV *Dickinson* yang tergolong lesbian. Teori yang digunakan dalam penelitian ini adalah Performativitas Gender yang dikemukakan oleh Judith Butler. Penelitian kualitatif ini menghasilkan bahwa identitas homoseksual disimpulkan dari kode-kode homoseksual yang berulang-ulang. Selain itu, penelitian ini juga menjelaskan bahwa misogini juga menjadi salah satu penyebab identitas gender seseorang.

Kata Kunci: Performativitas Gender, Identitas Gender, Homoseksual, Misogini.

Abstract

Gender Performativity talks about Gender performativity explains that gender is formed by behavior that is carried out repeatedly and forms a gender which different with individual's biological sex. Society creates gender divides between men and women. They think that humans are born in only two genders: male and female. Heteronormativity refers to those who have only two gender or sexual orientation possibilities. This study aims to examine how Gender Performativity proves that gender identity is shaped by society and performed from repetitive acts on homosexual gestures. This study portrays Emily Dickinson in *Dickinson* TV series who is classified as queer. The theory used in this study is Gender Performativity by Judith Butler. This qualitative study has resulted that homosexual identity is concluded by the repetitive acts of homosexual codes. Besides, this study is also explaining that misogyny is also a cause to a person's gender identity.

Keywords: Gender Performativity, Gender Identity, Homosexual, Misogyny.

INTRODUCTION

Same-sex theme TV series have intrigued researcher to correlate with Gender Performativity by Judith Butler. The stated concept about Gender Performativity in a book, "Gender Trouble: Feminism and the Subversion of Identity", gender is to be performative, there is no sex that is not already gender (Butler, 1990). According to Butler, sex is assigned naturally and it does not determine a person's gender because gender is cultural and social-made. Austin (1962) originated the term "performativity" to refer to speech acts that produce the very object they are meant to explain. For instance, when someone says, "I declare war," they are not just describing what they are doing—that is, proclaiming something—but they are also starting the war with that proclamation.) In fact, Butler (1990) contends that sex, like gender, is socially

constructed and that "we can launch a thorough investigation of the gender binary itself" only by acknowledging that the social world likewise shapes and determines how we understand our bodies (Zimman 2014, p. 14). According to Meyerhoff (2015), gender performativity refers to the process by which individuals position themselves as gendered or sexual entities in relation to others through the repetition and disclosure of certain behaviors. According to Butler, gender is an impersonation, which implies that performativity is the act of repeating or imitating the dominant gender practices (Hardiningrum, 2019). It is correlated by the importance of what is being performed by a person to define what gender the person is.

The category of sex and what Nicholson (1994) defined as the "coat-rack model" of sex and gender have also been questioned by queer theory, which has also

critically examined the gendered binary and the ongoing construction of gender distinctions as natural. Gender is seen as the construct that changes throughout cultures and historical periods, much like the different coats that can be hung on the coat-rack, whereas sex is seen as an unchangeable object, like the coat-rack (Meyerhoff & Ehrlich, 2019). Stated otherwise, the sex/gender binary—that is, the notion that we can differentiate between the biological state of being male or female and the cultural construction of these purportedly natural categories—is another opposition that queer theory has tried to deconstruct.

Gender is socially formed in some contexts implying that women's femininity and men's masculinity are socially determined rather than biological (Ton, 2018). The fundamental concepts of an essential sex, a true or remaining masculinity or femininity, are established as part of the strategy by which the performative side of gender is concealed, given that gender reality is created through persistent social performances (Butler, 2020). From this theory it can be understood that it is possible for a person to choose gender identity as a feminine man or masculine woman, based on what they do and what social perceives. To create a gendered being in homosexual relationship, it is known for them to become a masculine or feminine gender identity. It can be seen on how they act and dress for their appearances. Berdahl, et al., (2018) mentioned that masculine norms emphasize enacting agency and dominance and avoiding weakness and vulnerability. As a result, masculinity and femininity are not merely separate concepts with the same value, but rather reflect a gender system in which (masculine) males have more status, more authority, and more privileges than women or less masculine men (Ridgeway & Smith-Lovin, 1999). Costume is an expression of identity to express the identity of oneself, for example a masculine clothe can accentuate male body features to perform a sturdy figure (Buetow, 2020). When men's gender is examined in relation to a traditionally feminine activity like cooking, they uncover a spectrum of masculinities that vary from traditional "resistant masculinities," in which men reject domestic tasks and keep cooking separate from feminine household responsibilities, to hybrid "feminized masculinities," in which men embrace more egalitarian roles and incorporate nurturing and caring qualities into their cooking routines (Ulrich & Tissier-Desbordes, 2018). So that, other people would be understand which has the masculine and feminine identity.

In discussing same-sex theme TV series, it is certainly inseparable with homosexual relationship. Gender performativity is also referring to how individuals performing their sexual identity which not exactly the

same with their biological sex in the context of homosexual relationship. Gender Performativity in this context is an implementation where sexual behaviors are defined performative to refer sexual identity of a person. Butler contends that gender and sexuality are performative in nature, having been formed by repeated, gendered, normative activities (Morgenroth & Ryan, 2021). Butler argues that "sexuality is as culturally constructed as gender" and concludes that gender and sex are synonymous (Butler, 1999). She refers to sexuality as a cultural norm because it is no longer perceived as something determined by the body (Butler, 2011). People who have a same-sex relationship are referred as a part of LGBTQ community which have homosexual orientation. Homosexuality refers to a desire for personal, emotional, or same-sex sexual activity. A naturalization for sexual activity, such as homosexuality, frequently reiterates misconceptions since it breaks established ethical standards. The performance of homosexual activity can be represented in how homosexuals interact and involve homosexual codes to same-sex relationships (Faidah & Rosida, 2022). According to Leggett (n.d., p. 335), the naturalization of homosexuals relies on heterosexuality stereotypes to identify sexuality. Naturalization allows homosexuals to express their same-sex charm through actions like holding hands, kissing, and hugging.

The oppression of women is totally embedded in all realms of the patriarchal culture. In patriarchal cultures, men hold positions of power and authority and are assigned prescribed gender roles. Women, on the other hand, are objectified, marginalized, and pushed to conform to gender roles that are determined by patriarchal cultural norms. Misogyny is ingrained in systems of privilege that tend to target certain women, especially if they are not- white, not-heterosexual, and not-cisgender (Louise Richardson-Self 2018). Fundamentally, patriarchal acts are misogynistic which happened to women who fail to fulfill the expectations of patriarchal society.

This study is examining one of the TV series which portrays same-sex theme as it brings out the performativity of gender. This study analyzed Dickinson TV series by Alena Smith. Dickinson was aired in Apple TV+ from 2019 – 2021 with 3 seasons which include 10 episodes per each. Smith attended Haverford College and the University of Oxford to study philosophy before earning her MFA in Playwriting from the Yale School of Drama. Created with a comedy-drama theme, Alena packs this TV series as a fictional exploration of Emily Dickinson where she combined non-fiction characters and her ways to dramatize them for cinematography concern. Working with Hailee Steinfeld as the main character, Emily Dickinson, Alena made this TV series

nominated twice for GLAAD Media Award for Outstanding Comedy Series. Not Only that, Dickinson is winning the Peabody Awards in Entertainment category. Bringing same-sex relationship theme, Dickinson is about American poet named Emily Dickinson as queer identified. Having one lesbian in a television show was rare, it is considered to be normal to present the audience explicit lesbian kissing and sex scenes (Chambers, 2009). Emily Dickinson was portrayed having same-sex relationship with Sue Gilbert. Alongside her life, she is also struggling with misogyny as a woman.

Her poems left up to speculation based on her creations filled with love poems and her passionate letters (Jensen, 2023), indicating her romantic bond with Sue Gilbert, her best friend who ended up married to Emily's brother, Austin Dickinson. Classified as LGBTQ character in Dickinson TV series, main character Emily Dickinson was portrayed kissing her best friend in love, Sue Gilbert, in several episodes. Dickinson portrayed Emily as masculine woman because her acts to Sue Gilbert is dominantly referring masculine woman. Behind her homosexual identity, it was shown that Emily Dickinson was surrounded by misogynists.

There are several studies related with Gender Performativity theory. For example, a study by Aisyah Nur Faidah and Ida Rosida (2022) entitled "Picturing Homosexual Gesture in Call Me by Your Name: Gender Performativity, Sexual Identity, and Sexual Activity". It explores about how homosexuality is depicted through homosexual acts portrayed in a movie Call Me by Your Name. The conclusion of the study is that homosexual gestures carried by Elio and Oliver are bringing their performative acts related to three concepts of performativity by Judith Butler, there are performativity of performance, performativity of homosexual identity, and performativity of sexual activity. Another similar study, Putri Miswa Safinuriska (2021) entitled "The Changing of The Main Character's Identity in Movie Just Charlie (2017). In this study, the researcher showing that Charlie as main character is expressing Gender Performativity by choosing his gender preference in repetitive times. The researcher in this study is proving that Gender Performativity creates identity of gender through continuous performativity.

This study, which draws from the previously mentioned studies, focuses on Emily Dickinson's expression of her homosexual identity. Judith Butler's Gender Performativity theory is being applied in this study. What sets this study apart from others is not only discussing the main character's homosexual identity, but also how misogyny affects her identity. This study examines the relationship between gender performativity and sexual behaviors, gender identity, and how

misogynists affect the main character. Other studies just describe how repetitive gestures shape the gender identity of their main characters.

METHOD

The researcher focuses on collecting data to fulfill the expected results. To represent performative acts in Dickinson TV series, this study is applying Gender Performativity by Judith Butler. This study provides descriptive qualitative analysis which includes captured scenes from a TV series in Apple TV+ entitled Dickinson by Alena Smith. Manuscript and image descriptions are examples of primary data sources which are collected through repeated watching, classification, and analysis based on performativity theory. In addition, this study also uses *mise-en-scène* by Louis Giannetti to analyze the cinematography aspects. As the data collected, researcher analyzes the portrayals of Emily Dickinson performed Gender Performativity through her acts on her gender identity. It is also portraying how Emily Dickinson's homosexual relationship with Sue Gilbert and how her misogynist family treat her as a woman.

RESULT AND DISCUSSION

1. Emily Dickinson's Gender Identity

Judith Butler views masculinity and femininity as socially constructed performances rather than intrinsic or natural characteristics, which are constantly produced and reproduced through cultural practices and interactions. Gendered people in homosexual relationships are more likely to identify as masculine or feminine, it can be seen in how they behave and dress for their appearances (Butler, 2004). In Dickinson, Emily Dickinson was trying to imitate men's appearances in order to join a lecture she wanted to attend. Costume is a representation of identity used to express oneself (Buetow, 2020). She was portrayed wearing hat, double breasted dress coat, waistcoat and trouser. Wearing men's clothes, Emily Dickinson addresses that she has masculine identity. The story came up from her father did not allow her to attend a lecture because her father was not agreed of an idea women could have the same education chance as men have. This scene happened in minutes 00:13:24. This scene is using close-up shot which means detailed view of a person or object usually includes only his or her head (Giannetti, 2014).



Figure 1. Emily Dickinson wears men's clothes. (Episode 2, Season 1)



Figure 2. Emily Dickinson fetches the water. (Episode 1, Season 1)

Another scene was portraying Emily Dickinson fetches the water. This comes up with the theory according to Berdahl et al. (2018), masculine norms emphasize agency and dominance while avoiding weakness and vulnerability. The story behind this scene was Emily avoids to help her mother and sister to cook. This scene happened in minutes 00:02:35. This scene is using close-up shot which means detailed view of a person or object usually includes only his or her head (Giannetti, 2014).

2. Homoeroticism Reflections in the TV Series

Homoeroticism is a definition of oneself sexual attraction to the same-sex including male to male or female to female relationship. A person's sexual orientation can be classified as homosexual based on their realization and actions. A person's identity and sexual orientation may change if they come to terms with the fact that they are homosexual. An act of behavior, gesture, or desire that shapes an identity is what the concept of performativity offers. Performativity is defined by Butler in the book *Gender Trouble* (1990) as a gender that validates a performance as the identity that it ought to be. The way homosexuals interact and assign homosexual codes to same-sex relationships is a performance of homosexual identity.



Figure 3. Emily Dickinson and Sue Gilbert are kissing in the orchard. (Episode 1, Season 1)

Dialogue Figure 3

Emily Dickinson : *"Okay, promise me two things. One, that you won't move away to Michigan. And two, that you'll always love me more than him."*

Sue Gilbert : *"As far as the first one goes, it's really Austin's decision. But as far as the second,"*

Emily Dickinson : *"Yeah?"*

Sue Gilbert : *"Well, I won't worry too much about that one."*

In Dickinson TV series, there are also portrayals of homoeroticism. From Figure 3, it is showing that Emily Dickinson and Sue Gilbert are kissing in the orchard. It was happened after Austin Dickinson announced to Dickinson family that he will marry Sue Gilbert and move to Michigan. After the announcement, Emily Dickinson asked Sue Gilbert to meet her in the orchard. Emily Dickinson is really disappointed about the news knowing her brother will marry Sue Gilbert. The fact that Sue Gilbert is an orphan, she must be married to a man so that she would not starve to death. Emily is actually unwilling to let Sue married with Austin. Emily and Sue are promised two things to keep their relationship lasts. From the dialogue it can be seen that both of them are committed to each other for always loving each other even Sue will be married. As soon as they agreed to promise two things, they are kissing on the lips. The kissing scene in Figure 3.3 is portrayed in minutes 00:16:37 to 00:16:53. This scene is using medium two-shots because it contains two figures in one frame from the knees to up. Giannetti explains that medium shot is the shot of the couple and romantic vibe, it is framing two people who share intimate space for romantic comedies and love story films (Giannetti, 2014).



Figure 4. Emily Dickinson and Sue Gilbert are kissing in Emily's room. (Episode 10, Season 2)

Dialogue Figure 4

Emily Dickinson : *"You're not even Sue anymore. You're a new person, a fake person. I don't even recognize you, and everything you say to me is a lie."*

Sue Gilbert : *"Emily, I love you."*

Emily Dickinson : *"Stop lying to me!"*

Sue Gilbert : *"I love you. And I felt you in the library, because you're always with me. I can't escape from you. Because the only true thing I will ever feel is my love for you."*

Not only once, Emily Dickinson and Sue Gilbert are also portrayed kissing in Emily's room. Not similar to their relationship in Season 1, Sue Gilbert and Austin Dickinson are married in Season 2. The kissing scene was happened after a tense debate, Sue tells Emily that her writing is too intense for her to handle by herself, but she also acknowledges that she has feelings for Emily and that she felt her presence in the library when Emily was closed to Sam. From Figure 3.4, the dialogue is showing that Emily and Sue feel the romantic bond between both of them. Even that Sue was already married, they can't deny the deep feelings for each other. In Figure 4, Emily takes a chance and kisses Sue when she begins to ease up, they are starting a passionate make out session which portrayed in minutes 00:17:21 to 00:17:32. In this medium two-shots scene, it is showing that the camera is focused to Emily and Sue. Both figures exhibit obvious proxemic patterns of intimacy, which encompass interpersonal affection, warmth, and tenderness (Giannetti, 2014).



Figure 5. Emily Dickinson and Sue Gilbert are kissing in Emily's room. (Episode 9, Season 3)

Dialogue Figure 3. 5

Emily Dickinson : *"I just hope this kid looks like you and not Austin."*

Sue Gilbert : *"I can't deal with him."*

Emily Dickinson : *"I should probably go downstairs."*

Sue Gilbert : *"Would you just, won't you come and kiss me, please?"*

Right after Aunt Lavinia Norcross Norcross's funeral, Sue was visiting the Dickinson house. She was tired even her house and Austin is near with the Dickinson because she is pregnant. Emily asks Sue to go to her room so that Sue could rest and lay down. When they got there, Emily and Sue wished if only the kid was theirs, not Austin. By the time Sue is pregnant, this means if only Emily was a man, then Emily would be the father, not Austin. As soon as Austin has arrived, Sue asked Emily to kiss her and Emily did. The kissing scene in Figure 3.5 is starting from minutes 00:14:11 to 00:14:15. This scene is close up two-shots which is portraying two kissing figures using telephoto lenses. Telephoto lenses are frequently utilized to increase an image's poetic potential. The background is blurry in this picture, making everything completely unimportant to the characters and what matters to them most: each other. In a way, the telescopic lens is a silent proof to their passionate devotion (Giannetti, 2014).

From those three figures above, it can be concluded that Emily Dickinson and Sue Gilbert are performing homosexual gestures which they feel romantic and sexually attracting to each other. This is aligning with Butler theory where homoerotic desire is a performative act that subverts prevalent heteronormative conventions and upends conventional ideas of gender and sexuality (Butler, 1990). In this context, homosexual code that portrayed in Emily Dickinson and Sue Gilbert is kissing. Kissing is observed in cultures viewing kissing as a desire of a person as a couple to express affection and body movements together (Najamuddin, 2019, p. 108). In conclusion, the homosexual code applied in Emily and Sue relationship is kissing which they are both accepting and expressing it to each other with sexual desires.

3. Misogyny Reflections in the TV Series

Misogyny is a system which shapes patriarchal society and gender influence, this is aligned with a statement misogyny in gender performativity according to Judith Butler is a social construct that is imposed on people and strengthens patriarchal power structures (Butler, 1990). It is also the root of woman discrimination. Misogyny is a fundamental component of patriarchal systems and that it is employed to defend men's dominance over women. Regarding misogyny, Butler's work can be interpreted as emphasizing how

gender performativity contributes to the reassurance of patriarchal standards and the marginalization of individuals depending on their perceived gender. Individuals' expectations to perform gender in specific ways can contribute to women's systemic oppression, because misogyny operates inside and reinforces these gender norms.



Figure 6. Emily is not allowed to attend the lecture.
(Episode 2, Season 1)

Dialogue figure 6

- Emily Dickinson : *"Why can't women go to the lecture?"*
- Edward Dickinson : *"Professor Hitchcock was hired to teach students at the college not girls who live in the town."*
- Emily Dickinson : *"So why can't I go to the college?"*
- Edward Dickinson : *"I wrote about it in my essay, 'On the Proper Place of Woman'. You did read my essay, didn't you?"*
- Emily Dickinson : *"I skimmed it."*
- Edward Dickinson : *"Alright, let me summarize. A woman should receive an education to be sure. But that education should not be the same as a man. Look, an education prepares one for a career."*
- Emily N. Dickinson : *"And the career of a woman is in the home."*

In Figure 3.6 it can be seen that Edward Dickinson is not allowing Emily to attend a lecture from Professor Hitchcock. He is not agreed about women receive the same education as man. He explains that man is receiving education for a career and Emily's mother adds that women career is in the home which means doing chores. Convincing her father to attend the lecture, but it turns out the same. Her father is saying that his daughter is having a silly mood. This scene in Figure 3.6 is using over-the-shoulder. Having the back of the shoulder shot allows people to understand what is going on between two figures, while also capturing a closer shot of each figure's facial expression (Giannetti, 2014). This scene is happening from minutes 00:05:20 to 00:05:51.



Figure 7. Emily and Sue were caught attending the lecture. (Episode 2, Season 1)

After that, Emily imitates man's appearances and go to the lecture with Sue Gilbert who was asked to follow her. Emily and Sue were caught up attending the lecture (see figure 6). Figure 7 is a scene using long shot portraying men in the hall and showing a man is pointing to Emily and Sue. Long shot is also reinforcing the sense of entrapment (Giannetti, 2014). It can be seen in Figure 7 that Emily and Sue are trapped in a hall full of men who don't agree with the fact there are girls joining the lecture. As soon as they get caught, Emily and Sue are running away. When Emily got home, her father was mad about the news that his daughter was attend the lecture. Her father yells at her as he gave her the essay he wrote entitled *"On the Proper Place of Women"*.



Figure 8. Emily is discriminated by her father. (Episode 2, Season 1)

From the picture above is portrayed Emily who was scolded by her father after knowing her behavior in imitating man's appearances and attend a lecture by Professor Hitchcock. Her father oppressed her with an essay by her father that talks about how women should be. Her father insists her to keep the essay and read it clearly even though Emily has already read it. This is showing that Emily is experiencing misogyny because her family is holding on to patriarchal system. This discrimination scene is starting from minutes 00:18:50 to 00:19:02. This scene is using medium close-up shot to focus figure's expression and shot from high angles which means to make people look powerless and the higher the angle, the more it tends to imply fatality (Giannetti, 2014). While from Figure 8 it can be seen that Emily Dickinson is secluded. Her Father asks Austin Dickinson to write a poem for the groundbreaking ceremony of the new railroad, whereas they both know

that Emily is always passionate about poems but her father is not expecting her to do that because her father thinks that Austin is should be the pride of the family because he is the only son. This discrimination is portrayed from minutes 00:04:30 to 00:05:17. Using over-the-shoulder shot from Figure 3.9, Austin's reaction was looking to Emily while Edward Dickinson, their father, denying the fact that it is actually Emily who has a rare intelligence and talent to present a poem.



Figure 9. Emily is discriminated by her father in front of Austin and Ithamar. (Episode 4, Season 1)

Dialogue Figure 9

Edward Dickinson : *"As you know, the groundbreaking ceremony for the new railroad will be held tomorrow afternoon. It will be quite to do. The whole town will be there. And I think it would be proper for a member of our family to make a contribution."*

Austin Dickinson : *"What exactly would you thinking?"*

Edward Dickinson : *"I was thinking you might write a poem."*

Austin Dickinson : *"Are you sure you want me to do it?"*

Edward Dickinson : *"Of course my dear boy. Who else? William Austin Dickinson you're my only son. And you happen to be a man of rare intelligence and talent. I'm sure you will rise to the occasion."*

Austin Dickinson : *"I guess I could give it a shot."*

Edward Dickinson : *"There's my boy."*



Figure 10. Emily got expelled by Austin in her conservatory. (Episode 10, Season 1)

Dialogue Figure 10

Austin Dickinson : *"Guess what, Emily. You're not in charge of anything. I am the man of*

the house now. Because Dad, apparently, isn't ever coming home. And when Dad's gone, I'm in charge of you. That's just the way it is. So, no more acting like a child. No more running around in orchards. No more jokes. You've had your fun! You've written your stupid little poems. You got Sue's dress dirty. And you made her cry. So, guess what. You're not invited anymore. I don't want you at this wedding. I want you upstairs in your room with the door locked so you can't cause any trouble."

Emily Dickinson : *"My poems aren't stupid."*

Austin Dickinson : *"Yes, they are."*

Emily Dickinson : *"No. They're important."*

Austin Dickinson : *"They're meaningless. When will you accept it, Emily? You're not a real poet. Because the only real poems are the ones in books."*

Another discrimination happened to Emily Dickinson when Austin was trying to tell Emily that he is the dominant in the family. Right before Astin and Sue got married, Emily asked Sue to went out with her at the orchard. Austin was mad at Sue because her wedding dress is dirty and Austin was disappointed because he spent a lot of money to buy the dress. Austin was looking for Emily immediately and saying that he doesn't want Emily to attend his wedding so that Emily won't cause any trouble. He is also insulting Emily about her poems because he is kind of mad that her poem was making Sue cry in the wedding dress. This scene happens from minutes 00:15:10 to 00:16:08. This scene is using close-up shot which means detailed view of a person or object usually includes only his or her head (Giannetti, 2014). This shot is portraying how mad Austin is with Emily.



Figure 11. Emily was slapped by her father. (Episode 7, Season 1)

Dialogue Figure 11

Edward Dickinson : *"Do you take me for a fool, Emily?"*

Emily Dickinson : *"What?"*

Edward Dickinson : *"I said, "Do you take me for a fool?""*

Emily Dickinson : *"No. Of course not."*
Edward Dickinson : *"And yet you treat me like one. Your own father. The man who gives you everything. The food you eat. The very air you breathe."*
Emily Dickinson : *"Dad, I don't know what you're..."*
Edward Dickinson : *"Don't lie to me! Austin did not write this poem!"*
Emily Dickinson : *"Yes, but nobody knows that."*
Edward Dickinson : *"So now everyone's a fool? The whole world. Everyone but you."*
Emily Dickinson : *"That's not what I'm saying."*
Edward Dickinson : *"They will know, Emily. Nobody will believe your brother wrote this. And you dared do this on the most significant day of my career? On Election Day? Do you realize what you've cost me? What you've cost this family, Emily? My God, you bring me another public humiliation!"*
Emily Dickinson : *"It's not my fault."*
Edward Dickinson : *"Of course it is. Who else's fault could it be?"*
Emily Dickinson : *"It's not my fault you didn't win the election!"*

Not only experiencing discrimination, Emily is also got slapped on her face by her father. It was started from a poem competition announcement, Emily wanted to join but she knew that her family will not support her. She asked Austin assign the competition and use her poem. Austin is agreed to the idea and the announcement was published on the newspaper. It was read by their father and the whole family congratulated Austin for winning the competition. When the night has come, Edward Dickinson goes to Emily's room and he is mad and disappointed that he feels like a foolish. Emily is defending herself because she thinks it is alright to join the competition with Austin's name. However, Edward is still raging because he is sure that people will not believe it is Austin who wrote the poem. Even if Emily was right that it is not supposed to be her fault about her father not winning the election, her father is irritated about her attempt to publish her poems and slapped Emily. This physical attack was happened in between minutes 00:21:14 to 00:22:20. This scene is using medium shot to portray the dialogue scene between Emily and her father. A functional shot, it's useful for shooting exposition scenes, for carrying movement, and for dialogue (Giannetti, 2014).



Figure 12. Emily Dickinson was controlled by her mother. (Episode 1, Season 1)

Dialogue Figure 3. 12

Emily's Mother : *"We needed that water an hour ago! Where have you - oh, Emily, this bucket's half-empty! You let it all spill out! Oh, you're a useless girl. Useless!"*
Emily Dickinson : *"Can't we just get a maid?"*
Emily's Mother : *"Over my dead body."*
Emily Dickinson : *"But why? We can afford one."*
Emily's Mother : *"It's not for you to say what we can and can't afford, you wicked thing."*
Emily Dickinson : *"We own six horses, Mom. We can get a maid."*
Emily's Mother : *"When your father married me, I said he was getting the best housewife in all Hampshire County. No - in all New England! I'd rather scrub the skin off my fingers than hire a maid. And I'm bringing you girls up to be just like me."*
Emily Dickinson : *"But--"*
Emily's Mother : *"You're going to make a good housewife someday, Emily Dickinson, if it kills me. Now - you need to go get dressed. We have another gentleman coming to see you."*
Lavinia Dickinson : *"Ooh! A gentleman?"*
Emily Dickinson : *"Mom, no--"*
Emily's Mother : *"He'll be here quite soon. So go upstairs and prepare yourself. This man could very well be your husband."*
Lavinia Dickinson : *"So romantic!"*
Emily Dickinson : *"I wonder what hideous deformity this one will have."*
Emily's Mother : *"Don't be rude. And you better not pull any stunts like you did last time."*
Emily Dickinson : *"I made an offering."*

Emily's Mother : *"You dropped a dead mouse in that poor man's lap."*
Emily Dickinson : *"Yes. Like a cat."*
Emily's Mother : *"You are not a cat, Emily."*
Emily Dickinson : *"No. Tragically, I am a woman."*

In Figure 12, Emily's mother is seen explaining to Emily Dickinson about how a woman should be, which is doing housework and chores. Apart from that, her mother also expected her daughters to be just like her, the best housewife. Emily's mother asked Emily to immediately meet the man who was coming to her house. This also refers to the patriarchal cultural expectation that women should immediately be married and have a household. This conversation happened from minutes 00:03:10 to 00:04:17. This scene in Figure 12 is using over-the-shoulder. Having the back of the shoulder shot allows people to understand what is going on between two figures, while also capturing a closer shot of each figure's facial expression (Giannetti, 2014).

In this misogyny section, it can be concluded that Emily Dickinson was discriminated by words and physical harassment from her misogynist family. It can be seen from the evidence that her family is not supporting her to be a poet but expect her to be just like other women who should fulfill the patriarchal expectations. From the TV series it was portrayed that her surroundings are only supporting men in education and also allowing men to be dominating every aspects especially in making decision and have a voice to something while women are only expected to do chores and not having the space to receiving education to rise by her own talent and ability.

RESULT DISCUSSION

Conclusion

Butler sees gender as a method for producing and naturalizing masculine and feminine concepts, but it may also be used to deconstruct and denaturalize these categories (Butler, 2004). Emily Dickinson on several occasions also indicated that her identity was masculine. Gender is performative in the sense that it is something that people do rather than possess. In this case, Emily Dickinson was performing her as a masculine in a way she was trying to perform. This is proven by several scenes which portray Emily wearing clothes like a man. It can be observed in how they conduct and dress for their appearances. Costume is a representation of identity used to express oneself (Buetow, 2020). Also, Emily Dickinson was portrayed in several episodes to do physical activity such as fetching water and she was also wishing to take Austin's place Sue's husband. According to Berdahl et al. (2018), masculine norms emphasize agency and dominance while avoiding weakness and

vulnerability. Apart from that, she also refused to cook with her mother and sister. These gestures prove that Emily Dickinson does not like doing feminine things. As Emily was being harassed and discriminated as a woman who strives to be a poet, she is never telling to the public about her homosexual identity neither, moreover she is already having a hidden homosexual relationship with Sue Gilbert.

Judith Butler refers to sexuality as a cultural norm because it is no longer perceived as something determined by the body (Butler, 2011). From the analysis of Dickinson TV series and Gender Performativity theory by Judith Butler, it can be concluded that the main character, Emily Dickinson, is homosexual. It was proven with analyzing her homosexual codes to Sue Gilbert. She was portrayed expressing homosexual gestures in the TV series with Sue Gilbert. The performance of homosexual activity can be represented in how homosexuals interact and involve homosexual codes to same-sex relationships (Faidah & Rosida, 2022). The gesture is mostly kissing. Those homosexual gestures are portrayed in several episodes within three seasons. Kissing is proven as love expressions to indicate desire between a couple for showing affection. Kissing in relationship is done to satisfy and such a form to express emotion and feeling to each other. Emily Dickinson's behaviors toward Sue Gilbert give the meaning that they are having a special relationship and sexual interest to each other. The gestures are supporting the fact that Emily Dickinson and Sue Gilbert are lesbians. Based on the analyzed dialogue between Emily and Sue, they are committing to strengthen their relationship in spite of the fact that Sue is married to Austin Dickinson. This indicates that their relationship will always be improving. It means that they are aware for the relationship to be last longer no matter what the condition is. Dickinson portrays Emily and Sue are emotionally and physically expressing love and their intimacy in private relationship since they are not public about their homoeroticism.

As misogyny is an expression of hatred, discrimination, and violence towards women, it is affecting Emily to be masculine and also as a queer. The interesting part is that several theories prove that a person's sexual identity can be seen from how other people treat the person, such as family. Mothers often monitor their daughters' sexual activity, homosexual female thereby develop a negative relationship with their own sex, which has a significant influence on their object-choice in what is considered the usual direction (Worthington, 2011). Worthington quoted from Freud in his research of his female gay patient, he discovered that the girl's conflict with her mother played a big role in her decision to date a woman. In Dickinson TV series, it was

portrayed that Emily Dickinson was stereotyped by her mother and father. Worthington claims that the case exemplifies Freud's first theory, in which the female homosexual turns into a man. Most psychoanalytic papers view female homosexuality as a result of developmental disruption, leading to global character illness. Quoting Bacon (1956), defined homosexuality as a "perversion" caused by a "normal instinct for heterosexual learning or sexual dependence" that is "turned from its true path." According to the author, a common gay dynamic involves a young girl turning away from her father and developing sexual attraction to females as a protection against the oedipal longing (Downey & Friedman, 1998). The theories are proven with the discrimination, physical attack, and also women stereotyping that were happened to Emily Dickinson.

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