



GENDER IN DISTRESS: COMPULSORY HETEROSEXUALITY IN CHAPPELL ROAN'S SONG *GOOD LUCK, BABE!*

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ABSTRACT

This article investigates how gender security matters through compulsory heterosexuality in Chappell Roan's Song *Good Luck, Babe*. In a world dominated by heteronormativity, heterosexuality has long been considered the standard for sexual and romantic relationships that enforces a strict gender binary. Consequently, individuals in heteronormative societies who have homosexual and queer tendencies feel inevitably obligated to pursue heterosexual relationships, even if those do not bring genuine satisfaction and shapes further gender insecurities. This phenomenon is known as Compulsory Heterosexuality as theorized by Adrienne Rich. Through qualitative method and explorative approach within gender and cultural studies, this research deconstructs the elements of compulsory heterosexuality, exploring their influence on heteronormative norms and gender expectations in a song as a type of literary work. The analysis also shows how any compulsory heterosexuality will never bind people to find freedom in other gender security. In conclusion, compulsory heterosexuality significantly shapes individual identities, often leading to confusion and gender distress for those who cannot fully express or embrace their homosexual selves.

Keywords: Chappell Roan, Compulsory Heterosexuality, Gender Security, Good Luck Babe!

INTRODUCTION

It is widely recognized that gender is a social construct or an identity shaped by societal norms. Expectations surrounding how males and females should behave, dress, or even the way they think based on the gender binary are all influenced by these norms. But in fact, not every individual is able to represent themselves as the gender they are in. Many individuals with identities that differ from the majority face challenges such as dysphoria, discrimination, oppression, or even violence to fit in the society just because of becoming their true self. And it causes them to experience gender insecurity (Rengganis et al., 2023; Spring, 2009). However, as children, people are not born with an understanding of gender or how to behave according to their assigned sex; they learn these roles from parents and society. Gender is fluid, not confined to an inflexible modern

understanding, and is often non-conforming since human beings are inherently androgynous in their nature (Ibrahim et al., 2022). Society has largely overlooked the fact that gender relations are socially constructed and maintained through habits, ideologies, and politics. We cannot ignore that ssssssfor at least five thousand years, the world has been organized around patriarchal structures, where men are considered the "strong" sex dominate women who are labeled as the "weak" sex. Opposite sex is the default in the heteronormative as in patriarchal patterns that upholds heterosexuality (Damayanti et al., 2023; Spring, 2009).

In Adrienne Rich's perspective, heterosexuality is not simply a sexual preference or choice for women, but rather a political institution created by men. Heterosexuality is actually socially and politically constructed as the norm, reinforcing the notion that it is compulsory. In other words, this term is called compulsory heterosexuality or comphet. Individuals living in a heteronormative environment will certainly face comphet (Rich, 2003; Widianti, 2022). Compphet affects women terribly more than men. In patriarchal systems, it is seen as acceptable for men to remain single or choose not to marry, but women who do the same will face dreadful perceptions by the society. A single woman often cannot avoid being asked, "When will you marry?" by family, friends, acquaintances, or neighbors, and this question persists until she marries. Consequently, women's sexual expression is deemed acceptable only within the confines of heterosexual marriage, aligning with traditional family ideologies. There is also expanding concern about illicit sexual activity among adolescents, particularly women, as women's sexuality is often attached to morality. Compulsory heterosexuality can disempower women, which is why Rich urged heterosexual feminists to critically examine and challenge heterosexuality as a political institution (Rich, 2003; Widianti, 2022). These heteronormative and cisnormative attitudes are reinforced by laws, religious institutions, popular culture, and social behaviors including the desire for social approval and fear of exclusion, which contribute to widespread homophobia and transphobia. Therefore, many women feel unable to express their queerness due to the compphet imposed by societal norms (Damayanti et al., 2023; Langsev, 2024).

One of the popular songs currently trending across various platforms that addresses compulsory heterosexuality is Good Luck, Babe! by Chappell Roan. This song resonates deeply with the queer community due to its exploration of compphet. Roan, who is part of the queer community herself, wrote the song based on her personal experiences. The lyrics depict a situationship or a secret relationship between two women in love, but it ends when one of them cannot fully embrace her feelings for her partner, as she has not fully accepted her sexuality. Believing she can still love a man, she suppresses her emotions and attempts to conform to heterosexual norms, making the song a painful portrayal of compphet (Agukwube, 2024; GeniusMedia, 2024). This research examines how compphet forces individuals to identify in ways that do not align with their true selves. The impact extends beyond those directly affected, as the disguise of one's identity also influences others due to the dishonesty of their identity.

RESEACRH METHOD

This research employs a qualitative method and an exploratory approach within gender and cultural studies, utilizing both online and offline materials to explore the connections between Chappell Roan's *Good Luck, Babe!* and Adrienne Rich's concept of compulsory heterosexuality, alongside literary and gender theories. The data analysis process involves collecting sources, thoroughly reviewing them, comparing them with other issues, incorporating quotes into the paper, and compiling a reference list. The analysis then examines how the lyrics convey the discomfort of same-gender attraction, which is suppressed by heteronormative pressures.

RESULT & DISCUSSION

Compulsory Heterosexuality and Its Gender Distress in Chappell Roan's *Good Luck, Babe!*

Good Luck, Babe! is a synthpop track with baroque pop influences, released as part of Chappell Roan's latest single in April 2024. Roan drew inspiration from the 80s gay pop theme to portray her past secret relationship with a woman while also exploring a common complex situationship within the queer community, transforming the song into a widely recognized queer anthem of this era. Her flawless vocal range, combined with a dynamic beat that rises and falls, allows listeners to fully immerse in the emotions drawn from Roan's personal experiences. As an openly lesbian artist, Roan infuses the lyrics with profound meaning, resonating not only with the queer community but also offering insight to those in heteronormative contexts. She also implies significant meaning not merely for queer people who are still in the process of discovering their identity, but also for the cishet men and women. All of these are thoroughly explored in this song. The full lyrics of the song are as follows;

[Verse one]

It's fine, it's cool

You can say that we are nothing, but you know the truth

And guess I'm the fool

With her arms out like an angel through the car sunroof

[Pre-Chorus]

I don't wanna call it off

But you don't wanna call it love

You only wanna be the one that I call "baby"

[Chorus]

You can kiss a hundred boys in bars

Shoot another shot, try to stop the feeling
You can say it's just the way you are
Make a new excuse, another stupid reason
Good luck, babe (well, good luck), well, good luck, babe (well, good luck)
You'd have to stop the world just to stop the feeling
Good luck, babe (well, good luck), well, good luck, babe (well, good luck)
You'd have to stop the world just to stop the feeling

[Verse two]

I'm cliché, who cares?
It's a sexually explicit kind of love affair
And I cry, it's not fair
I just need a little lovin', I just need a little air

[Pre-Chorus]

Think I'm gonna call it off
Even if you call it love
I just wanna love someone who calls me "baby"

[Chorus]

You can kiss a hundred boys in bars
Shoot another shot, try to stop the feeling
You can say it's just the way you are
Make a new excuse, another stupid reason
Good luck, babe (well, good luck), well, good luck, babe (well, good luck)
You'd have to stop the world just to stop the feeling
Good luck, babe (well, good luck), well, good luck, babe (well, good luck)
You'd have to stop the world just to stop the feeling

[Bridge]

When you wake up next to him in the middle of the night
With your head in your hands, you're nothing more than his wife
And when you think about me, all of those years ago
You're standing face to face with "I told you so"

You know I hate to say, "I told you so"
You know I hate to say, but, I told you so

[Chorus]

You can kiss a hundred boys in bars
Shoot another shot, try to stop the feeling (well, I told you so)
You can say it's just the way you are
Make a new excuse, another stupid reason
Good luck, babe (well, good luck), well, good luck, babe (well, good luck)
You'd have to stop the world just to stop the feeling
Good luck, babe (well, good luck), well, good luck, babe (well, good luck)

[Outro]

You'd have to stop the world just to stop the feeling
You'd have to stop the world just to stop the feeling
You'd have to stop the world just to stop the feeling
You'd have to stop the world just to stop the feeling (GeniusMedia, 2024)

The first verse symbolizes the situation where there is "something" between Roan and her past partner, yet her partner denies the feelings she has. Roan responds by saying, *"You can say that we are nothing, but you know the truth"*. This suggests that, even though they cannot express their love publicly and no one knows about their relationship, they both realize the reality of their connection. The woman may tell anyone that she does not have feelings for anyone, but deep down, she knows she has always been in love with Roan. Despite her lover's denial, Roan reveals both her vulnerability and her firm determination to prove their feelings were true (GeniusMedia, 2024). In the pre-chorus, Roan expresses her desire for her partner to commit to a serious relationship, but her partner remains emotionally unavailable. This is conveyed in the lines, *"I don't wanna call it off. But you don't wanna call it love. You only wanna be the one that I call 'Baby'"*. Although her partner has not fully accepted her sexuality or identity, she still craves affection from Roan and wants to be loved as usual, without offering the same emotional reciprocation. The connection between the two women is indeed complicated, her partner does not give the feedback the way Roan does, yet Roan struggles to let go due to the fact that she loves her profoundly (GeniusMedia, 2024).

The chorus of the song describes how Roan ultimately ends her relationship with the woman but allows her to remain in denial about not being a lesbian, not being romantically in love with Roan, or still having feelings for men. Roan expresses the hope that one day, the woman will regret ending the relationship with Roan, reflected in the lines, *"You can kiss a hundred boys in bars. Shoot another shot, try to stop the feeling."* In response to her partner's denial, Roan unwillingly lets her go, allowing her to continue

pursuing relationships with men in an attempt to suppress her feelings for Roan (GeniusMedia, 2024). However, Roan understands that it is not about who you are falling in love with, instead, it is the feelings you have for the person. In the chorus, Roan also acknowledges that it is okay if her past lover continues to deny being in love with a woman, making excuses to avoid the truth of their connection, as shown in the lines, *"You can say it's just the way you are. Make a new excuse, another stupid reason"*. Eventually, Roan wishes her *"Good luck, babe!"* in acknowledging the possibility that her attempts with men might work out, while also hoping that the woman at the end realizes that no one else will love her the way Roan did. Roan emphasizes this in the line, *"You'd have to stop the world just to stop the feeling"* (GeniusMedia, 2024).

In the second verse, although Roan expresses that she will let her woman live as a heterosexual person, she is internally frustrated and resistant to accept that her past lover does not view their relationship as genuine. This is emphasized in the line, *"I'm cliché, who cares? It's a sexually explicit kind of love affair"* (GeniusMedia, 2024). Hence, Roan uses the term "sexually explicit" to highlight that their relationship goes beyond mere romance, it is a passionate love affair between two women who deeply desire each other. Typically, the phrase "love affair" refers to a romantic and sexual relationship, often involving infidelity. However, in Roan's case, she uses it to describe her secret relationship with her past lover, who is a woman. Despite this, Roan ultimately decides that she does not want to get back together with her ex, even if her ex later desires a committed relationship. Roan prefers to be with someone who fully embraces their identity, whether lesbian or otherwise, as it makes her feel more loved by someone who has already accepted who they are as a woman loving another woman. This sentiment is expressed in the pre-chorus with the lines, *"Think I'm gonna call it off. Even if you call it love. I just wanna love someone who calls me 'baby'"* (GeniusMedia, 2024).

In the bridge of the song, which contains some of Roan's most popular lyrics, there is an underlying sense of revenge as she imagines her past lover regretting her choices after marrying a man and becoming "nothing more than his wife" as expressed in the line, *"When you wake up next to him in the middle of the night. With your head in your hands, you're nothing more than his wife"* (GeniusMedia, 2024). Roan's anger and frustration are deeply conveyed in this emotional bridge, where she hopes her ex will regret staying in denial and not admitting her feelings for Roan. This vividly illustrates how societal pressures can push women into heterosexual relationships. Roan further expresses her thoughts on the line, *"And when you think about me, all of those years ago. You're standing face to face with 'I told you so'"* (GeniusMedia, 2024). Roan envisions that one day in the middle of her marriage, her ex finds herself unhappily married to a man, her ex unintentionally recalling Roan and the loving memories they once shared. Yet, those memories remain in the past, since her ex is now living as the husband's wife. This scenario underscores how societal expectations can shape both a person's identity and their choices in relationships. Societal expectations and pressures are what lead Roan's ex-lover to conform to compulsory heterosexuality, causing Roan to express frustration and anger in this bridge.

Compulsory Heterosexuality and its Distress

From Adrienne Rich's viewpoint on compulsory heterosexuality or comphet, it refers to societal pressure on every individual's identities to conform to heterosexuality. When heteronormativity dictates that being heterosexual is the only valid and acceptable

sexuality that exists, comphet describes the discomfort experienced by individuals who may have homosexual tendencies but are compelled to adhere to heterosexual norms. Despite it causing them to not feel their true selves, their cishet environment often views achieving a heterosexual relationship as a great achievement that there is no other success for a woman than marriage between the opposite sexes or heterosexual marriage (Langsev, 2024; Rich, 2003).

Additionally, comphet is rooted in patriarchy, benefiting cishet men by suppressing lesbians from fully expressing their identities. Rich argues that comphet parallels patriarchal motherhood, where women are controlled by men. Both are political institutions designed to benefit cishet men, leaving women at a disadvantage. Rich also outlines various ways in which male power enforces heterosexuality on women and contributes to the forces that persuade women to view attraction to men and heterosexual marriage as inevitable (Nilenfors, 2024; Rich, 2003). Historically, when women resisted conforming to heterosexuality, they often faced severe consequences such as physical torture, imprisonment, psychosurgery, social ostracism, and extreme poverty. In 1976, "compulsory heterosexuality" was recognized as one of the "crimes against women" by the Brussels International Tribunal on Crimes against Women (Langsev, 2024; Rich, 2003).

The struggles of experiencing compulsory heterosexuality are complex because it is hard for the individual who caught up in it when the society itself justified such a mindset. As a result, many people struggle to embrace their true selves. This also creates difficulties for those in relationships with individuals going through this experience. It is not easy for either party to reach the understanding that there is nothing wrong with fighting for their love. But in reality, society places enormous pressure on women to enter heterosexual relationships with men, making it not just encouraged but seen as essential (Langsev, 2024; Pasopati et al., 2024).

Nonetheless, cishet women frequently display homophobic tendencies toward those who do not conform to heteronormativity, particularly lesbians. For instance, when lesbians come out to their friends who are cishet women, a common reaction is "It's okay, as long as you're not in love with me". This reflects widespread internalized homophobia for the queer women. Many women with anti-lesbian sentiments view lesbian existence as a threat to the family structure and a disruption of the "natural order" of gender roles. This emphasizes how homophobic attitudes arise from the belief that lesbianism disrupts gender norms, as these cishet women view it as a failure to obey the traditional feminine gender expectations (Langsev, 2024; Rich, 2003).

However, compulsory heterosexuality is also rooted in the idea that lesbian oppression is tied to gender roles rather than sexual attraction between two women. In other words, the problem is not attraction to women but the refusal to conform to male dominance and expectations. In a patriarchal society, it is often considered unbelievable that a non-male individual would not desire men (Jennings, 2023; Pasopati et al., 2024). In a heteronormative environment, women are often taught that the ultimate goal of performing femininity is to "marry a man who has a good job". This reflects how the expectations of hegemonic femininity are intertwined with compulsory heterosexuality, where the image of a successful woman is that of a heterosexual woman who meets traditional milestones.

Compulsory heterosexuality and internalized heterosexism make it difficult for girls or young women to recognize signs of non-heterosexual attraction, and it is causing them to unconsciously obey gender and sexual norms (Holden, 2024; Rengganis et al., 2023). The bias of compulsory heterosexuality, through which lesbian experience is perceived on a scale ranging from deviant to abhorrent or simply rendered invisible, could be illustrated from many texts other than the two just preceding. This leading to the assumption that women are innately sexually oriented only toward men, and that the lesbian is simply acting out of her bitterness toward men, are by no means theirs alone; these assumptions are widely current in literature and in the social sciences (Langsev, 2024; Rich, 2003).

Compulsory heterosexuality is rooted in patriarchal structures and affects not only queer women but also cishet women. In a patriarchal framework, it is considered both a duty and a compulsion for women to marry men, although this expectation is not equally imposed on men (Damayanti et al., 2023; Wilder, 2024). On top of that, it is acknowledged that many cishet women do not have the intention to marry, some prefer to remain single, focus on their careers, or simply do not want to be in a relationship in spite of the fact that they are heterosexual. These women still experience the pressures of compulsory heterosexuality, as society imposes expectations on them to conform to traditional heterosexual marriage. Furthermore, compulsory heterosexuality is reinforced by the belief that the male sex drive is an essential and life-sustaining force. This concept assumes that men's desires are driven by a biological necessity, with the primary function of ensuring the reproduction of the species. Male sexual drive is viewed as a natural, biological impulse, similar to basic needs like eating and sleeping (Kelly & Aunspach, 2020; Wilder, 2024).

Nancy Chodorow's perspective on women and lesbian existence suggests that compulsory heterosexuality or comphet penalizes women for forming independent bonds with other women. Chodorow notes that lesbian relationships can often recreate the emotional dynamics found in mother-daughter relationships, as they may involve deep emotional connections, nurturing qualities, and intimacy that mirror maternal bonds (Rich, 2003). This does not imply literal familial feelings, but rather a type of emotional closeness that reflects early caregiving experiences. These relationships may sometimes echo the nurturing and caregiving roles culturally associated with women, subconsciously reflecting early emotional patterns (Pasopati et al., 2024; Rich, 2003). However, this dynamic does not apply to all lesbian relationships, as it has been developed beyond the mother-daughter connection over time. Chodorow also implicitly argues that heterosexuality is not a natural "preference" for women, as it often fragments the emotional and erotic in ways that women find unfulfilling and painful. She highlights the covert socialization and overt pressures that channel women into heterosexual marriage and romance. Extending this view, Rich suggests that in a world of genuine equality, where men are non-oppressive and nurturing, everyone might be bisexual (Rich, 2003).

Moreover, compulsory heterosexuality significantly impacts queer individuals, leading to the internalization of homophobia and gender distress. Queer people who internalize homophobia often suppress their homosexual tendencies to conform to heteronormativity, which can intensify gender insecurities. It is likely that most homosexual individuals experience internalized homophobia due to societal perceptions that view homosexuality as inferior (Kassel, 2022). Internalized homophobia occurs when individuals, consciously or unconsciously, accept societal contempt for homosexuality,

instilling a fear of their identity because it deviates from heteronormativity (Villines, 2021). Higher levels of shame, guilt, and internalized homophobia are often associated with religious conservatism. Religious guilt is one of the significant factors contributing to internalized homophobia (Matty, 2014). Some argue that the negative relationship between well-being and religion emerges from the failure of religious communities to support gay and lesbian relationships, the lack of LGBTQ+ leadership models, and the absence of acceptance for gay and lesbian individuals. Discomfort with one's sexuality often leads to discomfort with one's body, which frustrates self-esteem and, consequently, hinders both personal and spiritual development (Matty, 2014).

As a means of coping, individuals who feel compelled to conform to heterosexuality often "pass as straight" in order to navigate a heteronormative society, a phenomenon tied to compulsory heterosexuality. Cultural and social expectations, especially from family, are rooted in traditional heteronormative frameworks where men marry women and women bear children, making it challenging for the queer individuals to reach adulthood without revealing their sexual identity (Bryan, 2018; Damayanti et al., 2023). Many sexual and gender minorities suppress their true selves by marrying someone of the opposite sex and even raising children. This situation commonly arises among queer individuals who feel compelled to marry and raise children, which prevents them from fully living authentically. Consequently, this disadvantages cisgender individuals, who may feel deceived into marrying closeted homosexual partners, leading to regret when they realize their partner lacks genuine desire and affection for them.

Thus, compulsory heterosexuality harms not only queer individuals but also cisgender people (Bryan, 2018; Williams, 2024). Besides, when LGBTQ+ individuals are pressured by family, friends, and society to marry but do not wish to deceive a straight person of the opposite sex, lavender marriage becomes a solution. A lavender marriage is a union between a man and a woman where at least one or both partners are homosexual or a part of the queer community, arranged to disguise their true sexual orientation. These marriages were particularly common in the early 20th century, especially in Hollywood, where public figures entered into such arrangements to protect their reputations and careers at a time when being openly queer was socially and professionally damaging (Bryan, 2018; Williams, 2024).

Compulsive Heterosexuality and Its Discomforts on Queer Individuals in “*Good Luck, Babe!*”

The adventurous choice of words throughout the lyrics reflects the discomfort for both Roan and her past lover experienced in their lesbian relationship, highlighting the impact of compulsory heterosexuality. Roan found it difficult to be in a relationship where her partner felt uncomfortable and guilty about being with her. For her past lover, it was equally frustrating, as she developed deep feelings for another woman in which it is something she never imagined beyond a friendship or platonic relationship between two women, and yet she struggled to find acceptance or validation in a heteronormative society. Pointed with these discomforts, Roan's past lover eventually tried to conform to societal expectations by denying the relationship and her identity as someone who is not heterosexual. This is reflected in the pre-chorus and chorus, where Roan attempts to encourage her past lover to pursue a relationship with men as she seemingly desires. This illustrates how traditional gender expectations reinforce both the gender binary and

compulsory heterosexuality, which are enforced by societal power structures such as patriarchy.

Compulsory heterosexuality (comphet) involves not only the pressure to conform to heteronormative standards, but also the compulsion to perform traditional gender roles (Damayanti et al., 2023; Langsev, 2024). This dynamic, especially for women, represents a patriarchal power struggle, where women are expected to be subservient to men and adhere to gender norms, avoiding any challenge to patriarchal authority. As depicted in the song, comphet drives discomfort around one's gender identity and performance, as seen with Roan's past lover. It pressures individuals to conform to heteronormative standards, even when these do not reflect their true selves, offering the comfort of societal acceptance. This urge to preserve conventional norms leads to a cycle that continually reinforces the comphet dynamic, as vividly portrayed through Roan's past lover (Langsev, 2024).

Throughout the lyrics, plurisexuality (either bisexual or pansexual) may be one of the factors behind Roan's past lover's denial; it leads her to internalized homophobia. Their relationship might be her first encounter with a woman, in which this woman having previously been involved with men, which leads to difficulties with self-acceptance and denial for her partner. However, this term may also be called identity denial. This interpretation is reflected in the line "make a new excuse, another stupid reason," indicating that Roan's past lover continuously made excuses to avoid acknowledging her love for a woman. On top of that, plurisexuality individuals are more likely to face identity denial compared to gay and lesbian individuals, which is linked to the lack of positive social identity (Schultz & Gardner, 2019).

For those with concealable stigmatized identities, sharing their identity can be an act of authenticity and a way to build intimacy, but it also carries the risk of judgment and rejection. Unsupportive reactions to sexual identity disclosure are closely tied to mental distress, and identity denial can be a particularly harmful unsupportive response, posing a unique threat to self-concept (Schultz & Gardner, 2019). Identity denial refers to situations where a person is not recognized as part of a significant in-group. For instance, bisexual community has historically been underrepresented and excluded from both mainstream and sexual minority narratives, resulting in the disempowerment and denial of bisexual identity in both sexual majority and minority contexts. Furthermore, the roots of identity denial can be traced back to compulsory heterosexuality (Schultz & Gardner, 2019).

Indeed, bisexuality or plurisexuality is often viewed negatively in both cisgender society and the LGBTQ+ community, where many individuals may feel they are never "straight enough" or "queer enough". Plurisexual individuals, including those attracted to multiple sexes and/or genders, such as bisexuals and pansexuals, face discrimination and rejection based on their sexual orientation not only from heteronormative society but also within the LGBTQ+ community (Thöni et al., 2022). These stigmas portray plurisexual identities as illegitimate, temporary phases, or as being hypersexual, immature, confused, untrustworthy, or incapable of monogamy. People commonly believe that being bisexual is just a phase, that one is simply on the way to identifying as gay, or that the person is not fully gay yet, or that they will eventually return to being straight (Thöni et al., 2022). As a result, denial and erasure of plurisexual identities are common in their everyday lives. Identity denial is linked to negative mental health outcomes, including increased depressive symptoms, as observed in research on bicultural, biracial, and bisexual people.

This struggle with identity denial examines Roan's past lover's difficulty in accepting that she is not heterosexual. The analysis above aligns in the pre-chorus that stated "*But you don't wanna call it love. You only wanna be the one that I call 'baby'*" showing how her ex refused to acknowledge their romantic relationship but still sought affection from Roan. Consequently, her identity denial leads to internalized homophobia.

Reducing or eliminating internalized homophobia is a lengthy process, especially for individuals who are experiencing same-gender attraction for the first time. It is challenging for someone to suddenly embrace their true self after having internalized homophobia for a long time, particularly if they have only recently realized or acknowledged their sexuality in an old age (Hamidah et al., 2023; Reid, 2024). This resonates with Roan's situation, where her past lover has not yet come to terms with her sexuality. Sexual repression is fundamentally unconscious. Just as a car crash victim might not recall the event because their mind suppresses traumatic memories for self-preservation, individuals may also struggle to recognize their true sexual identity through mere conscious thought (Hamidah et al., 2023; Reid, 2024).

Given that heterosexuality is often assumed to be the default, recognizing signs of a different orientation can be challenging without exposure to diverse perspectives. The need for 'coming out' underscores the assumption that heterosexuality is the norm, and deviating from it requires actively declaring one's difference, which can be a daunting and risky act due to potential abuse and social exclusion. In some cases, individuals may force themselves to appear straight as a survival strategy in the face of discrimination against the queer people. However, suppressing one's identity can lead to anxiety, depression, and internalized homophobia.

As Roan notes in the song, conforming to a 'straight-passing' relationship can lead individuals with same-sex attractions to dismiss or delay exploring their true selves (Hamidah et al., 2023; Reid, 2024). It is also reflected in the bridge that speaks of Roan's past lover eventually marries a man, only to realize that she is defined merely as the husband's wife. This conformance to heteronormativity, driven by societal pressure assuming heterosexuality as the only valid orientation, leaves her recalling about the cherished memories with Roan, it illustrates the regret of her inability to accept her true identity. In this context, Roan's past lover experiences gender distress, as a result of the lifelong insecurity surrounding her identity.

CONCLUSION & RECOMMENDATIONS

Chappell Roan's *Good Luck, Babe!* serves as a heartfelt and sorrowful complexities surrounding compulsory heterosexuality and the emotional confusion it brings on queer individuals. Through her lyrics, it can be concluded that Roan captures the struggle of her past lover who caught between deep feelings for another woman and societal expectations, leading her to going through such denial and emotional unavailability. This resonates with the broader concept of compulsory heterosexuality, where individuals feel pressured to conform to heteronormative standards, and often at the cost of their authentic identities. The song highlights the painful consequences of internalized homophobia, as Roan's past lover struggles with her sexual identity among societal pressures. This eventually illustrates the incompatibility between personal desire and societal expectations. Furthermore, Roan's past lover reflections on love and regret underscore the lasting impact of societal norms on individual relationships. This song not

merely articulates the distress felt by those trapped in the comphet cycle but also raises awareness of the broader implications of these experiences. By portraying the emotional depth of her past relationship, Roan invites listeners to confront the realities of compulsory heterosexuality and its effects on identity, love, and self-acceptance. Ultimately, *Good Luck, Babe!* stands as a powerful anthem for the queer community, resonating with anyone who has ever struggled to embrace their true self in a world that often demands conformity.

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