



**DIVULGING THE LONGITUDINAL REPRESENTATIONS OF GAY
PEOPLE IN INDONESIAN FILMS: A CRITICAL DISCOURSE
ANALYSIS**

THESIS

Composed to fulfill one of the requirements to obtain the master's degree at the
graduate program of Linguistics at the Faculty of Humanities,
The University of Jember

By:

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GRADUATE PROGRAM OF LINGUISTICS

FACULTY OF HUMANITIES

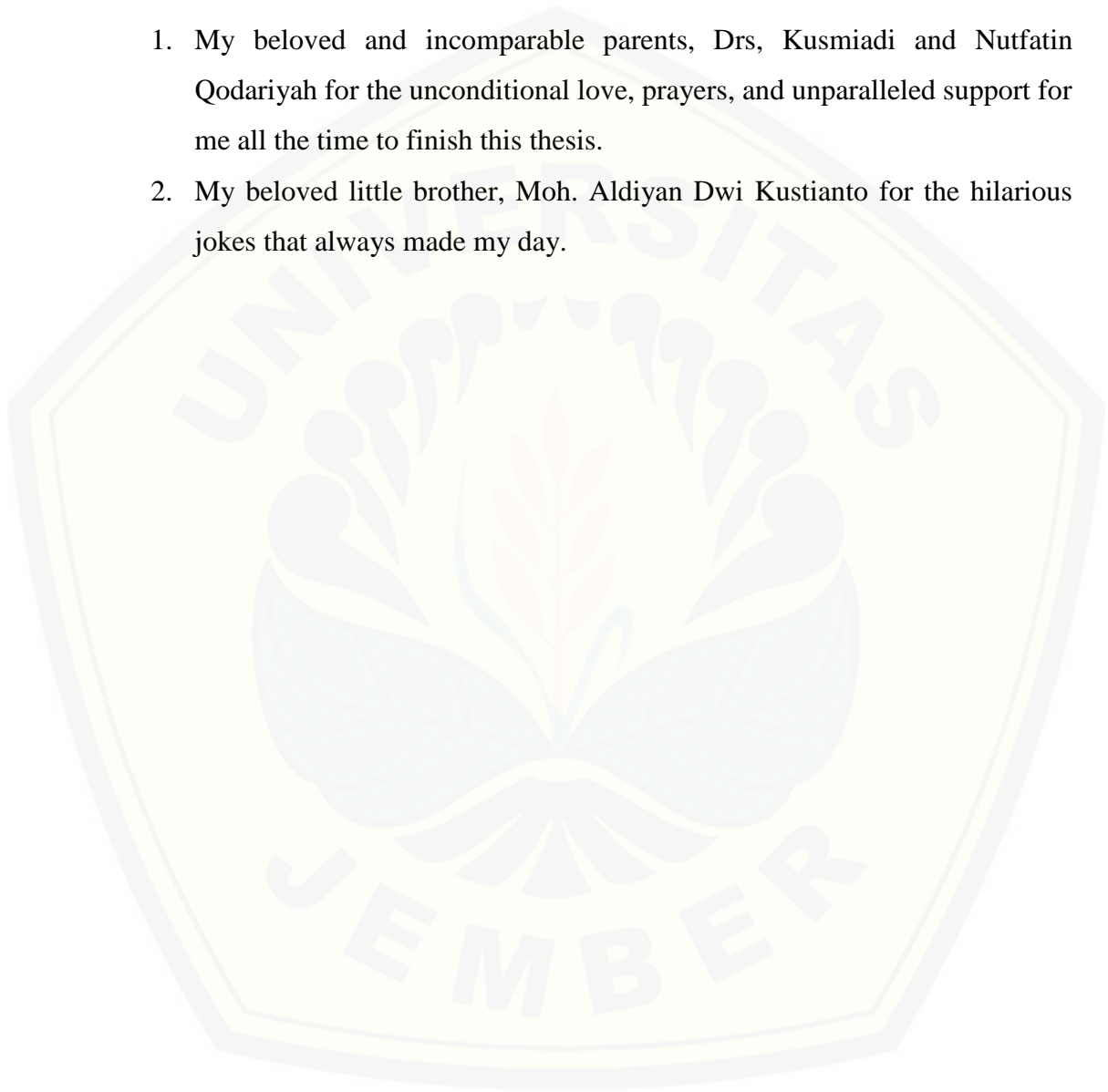
THE UNIVERSITY OF JEMBER

2018

DEDICATION

This thesis is honorably dedicated to:

1. My beloved and incomparable parents, Drs, Kusmiadi and Nutfatin Qodariyah for the unconditional love, prayers, and unparalleled support for me all the time to finish this thesis.
2. My beloved little brother, Moh. Aldiyan Dwi Kustianto for the hilarious jokes that always made my day.



MOTTO

**“No matter Gay, Straight, or Bi, Lesbian, Transgender life, I am on the
right track, baby I was born to survive”**

(Lady Gaga)



STATEMENT OF THESIS AUTHENTICITY

I certify that this research is an original and authentic piece of work by the author himself. All materials incorporated from secondary sources have been fully acknowledged and referenced.

I certify that the content of the thesis is the result of work which had been carried out since the official commencement date of the approved thesis title; this thesis has not been submitted previously, in whole or in part; ethics procedure and guidelines of the thesis writing from the university and the faculty have been followed.

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CONSULTANTS' APPROVAL

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I do understand that this thesis has some weaknesses. Consequently, I hope that there will be constructive criticism and suggestions from the readers to make this thesis better.

Jember, ... May 2018

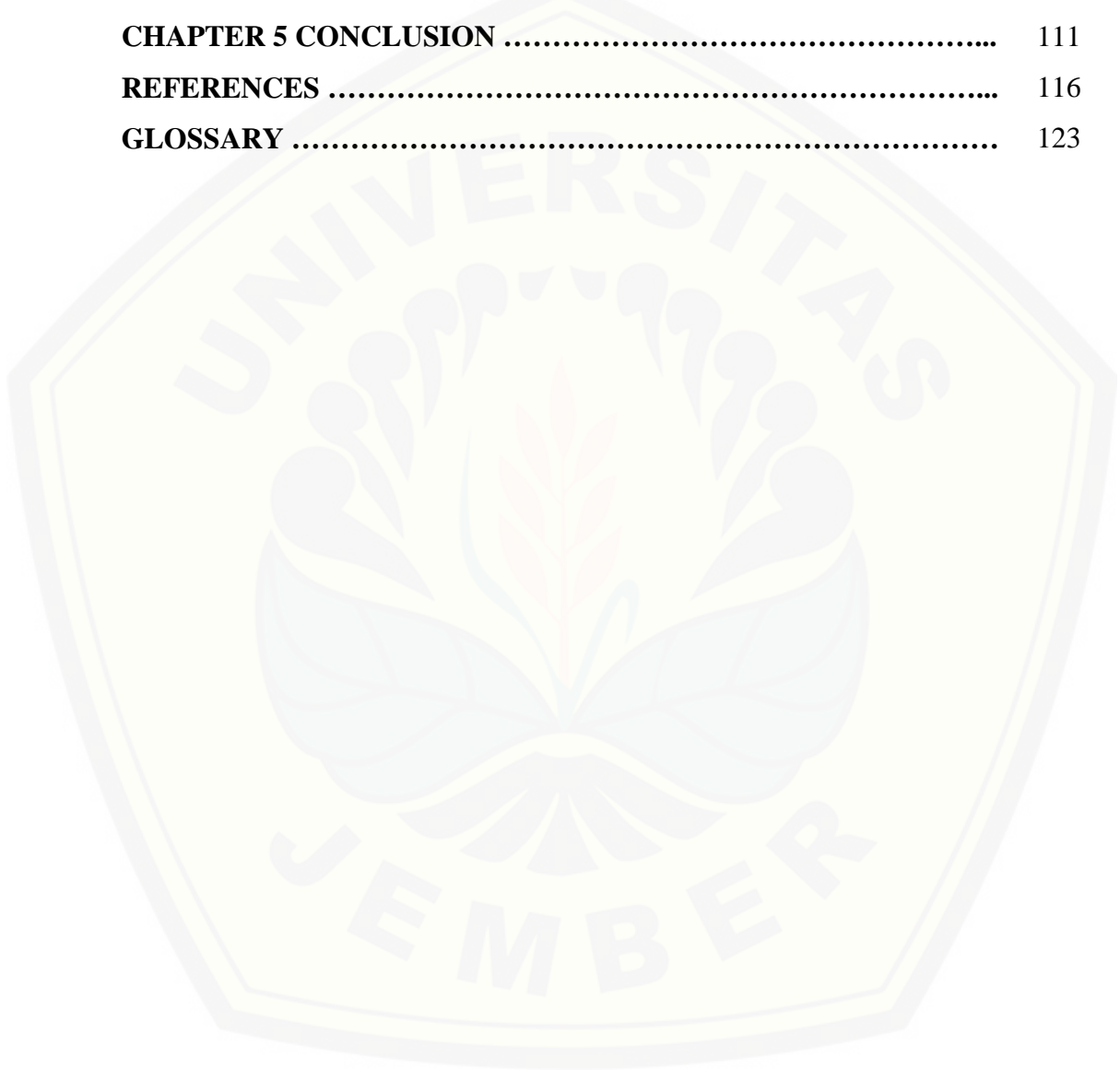
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RESUME

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This research is an interpretative research, employing case study design. Since, this research was conducted to explore and derived well-elaborated understanding about gay community in Indonesia during 2000s to 2010s depicted in Indonesian films as well as to know the dynamic of how they were treated and seen from time to time by using the perspectives stemmed in the films, then to facilitate the process of fulfilling the sets of inquiries in this research, I considered the research model the most appropriate option to be exercised.

Six Indonesian gay films were purposively chosen with six considerations viz. (1) they should be compatible with the research topic; gayness in Indonesia, (2) it was legitimized by the abundance of the representative gay content in the film be it as the major or minor storylines, (3) they should be Indonesian films, (4) they should be directed by Indonesian directors, (5) they should be presented in Indonesian contexts, and (6) they should be released in the 2000s – 2010s. The complete information about the films would be presented in the following table.

The data in this research were collected by using direct observation and documentation. Observation method was used in this research to garner fruitful data taken from the dialogues and the pictures in the film gay scenes in the gay scenes in the films being scrutinized in this research and the social perceptions towards gay people in Indonesia. Documentation was used to compile the audience's opinions concerning the gay scenes in the selected films; their thoughts, their commentaries, their reaction, and the screenshots of how the gay scenes re-shape their attitude and perceptions towards gayness taken from YouTube commentary sections and other online resources.

The data analysis was done by using the flow of analysis suggested by Fairclough in his model of CDA which embraced three layers of analysis namely

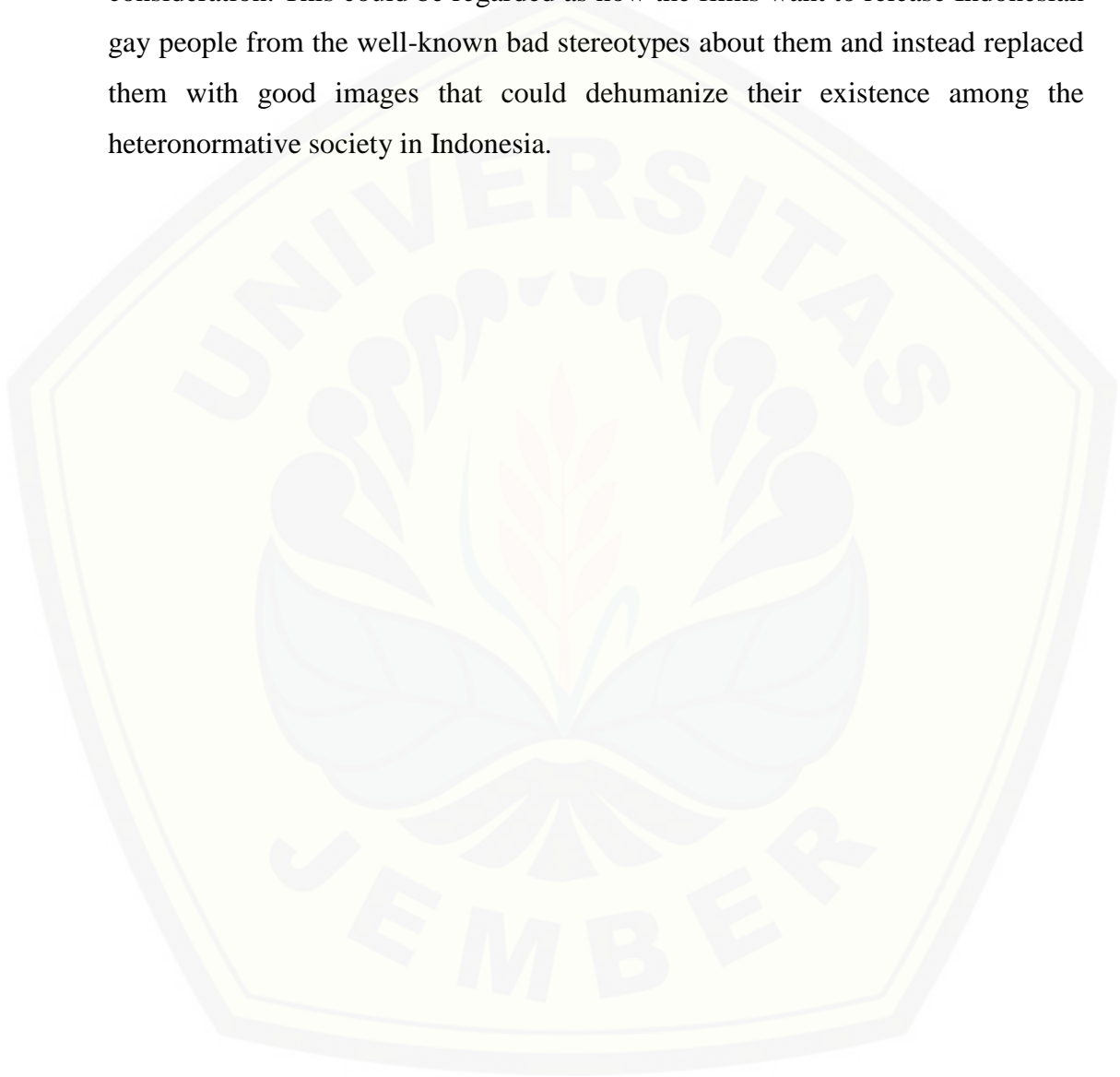
textual analysis, discourse practice analysis, and sociocultural practice analysis. In textual analysis, the representative gay dialogues and scenes in the selected films were deeply analyzed. The dialogues would be analyzed linguistically which in the process they were referred to the context so that it could produce meaningful and contextual interpretation. There were some elements in the film scenes which would be used to yield a comprehensive result of this first analysis in Fairclough's CDA model such as the gesture, shot, and also the background music accompanying the scenes. Those elements would be scrutinized collectively to encode some groups of representation of gay people in Indonesia. In the discourse practice analysis, information regarding the producer of the films would be compiled from a number of articles and the commentaries from the audience on the films would be acquired from the commentary section on YouTube as well as from news articles. The accolades and the number of the films audience would also be considered in this analysis. Lastly, in the sociocultural practice, supporting articles which discussed the matters about how the gay community's endeavored to show their identity would be collected to fulfil this layer of analysis. In addition, the articles speaking about how they were treated from time to time by their surroundings were also considered in this layer of analysis.

From the analysis, it was found how the audiences react to the gay contents in the Indonesian films depended on several things. They covered how open minded towards gayness was, the current condition in Indonesia perceiving the issues of gayness, and the aptitude of the film directors and producers in making the film itself. The more positive the value addressed to those aforementioned things, the more positive the audience would receive the content of gayness in the films.

Regardless the variation of the gay storylines in the films, be it the difficulties, challenges, insecurity, condemnation, or even rejection, I could state that all films analyzed in this research were all advocating or it could be said dehumanize gay men. It was evidenced by the good portrayals adhered to gay characters in the films such as successful, perceptive, kind, creative, hardworking, and well- fashioned

In conclusion, it was undeniable that all of these films were exercised as media to advocate gay people in Indonesian context. They were intended to justify

the position and the existence of gay men in Indonesia. At the same time, despite the appearance of some scenes that could be considered vilify the gay people with the insertion of religious perspectives in seeing homosexuality for instance, good portrayals in characterizing the gay characters in the films must also be taken into consideration. This could be regarded as how the films want to release Indonesian gay people from the well-known bad stereotypes about them and instead replaced them with good images that could dehumanize their existence among the heteronormative society in Indonesia.



CHAPTER 1

INTRODUCTION

This chapter provides the information concerning the background of the research, the research topic, the research problem, the research questions, the research objectives, the scope of the study, the research significances, the organization of the research.

1.1 The Background of the Research

Since President Barack Obama legalized the same sex marriage in the USA in 2015 (Korte at usatoday.com: 2015), a huge stream of Lesbian, Gay, Bisexual, and Transgender community, LGBT henceforth, activists throughout many countries in the world appeared to the surface to command their right to have the chance to live as what their fellows in the USA have gained, Indonesia was one of the countries (BBC Indonesia, 2015). One of the biggest social media, Twitter, was flooded by the use of hash tag saying #LoveWins. The hash tag was tweeted ten million times, president Obama was one of them, just in 72 hours and rainbow filter was displayed as their Twitter avatars to celebrate the legalization (bbc.com, 2015). This was followed by a revival of the LGBT flow in Indonesia that questioned the actualization of the human rights enforcement in the country, particularly in relation with the fifth line of Pancasila that says *keadilan sosial bagi seluruh rakyat Indonesia* (justice for all Indonesian citizens). This resulted in abundant of highlights in the newspaper and television news programs talking about this issue. Moreover, a prime time open debates were also conducted live on the national television (August in nytimes.com, 2016) inviting some scholars and experts as well as Indonesian LGBT activists to talk about whether LGBT should be also legalized in the country, the pros and contras, and the socials effect which may evoke if only same sex marriage is legal in Indonesia.

It is, in some particular senses, interesting to talk about LGBT particularly in Indonesian setting where the community is still considered deviant and unacceptable. Although basically there is no obvious physical difference between

their community members and other citizens and this is not an unprecedented phenomenon in Indonesia by recalling some terms in Indonesian *Ethno localized homosexual and Transvestite professional subject Positions* (ETP) such as *Bissu* and other four genders in Makassar, *Warok Gemblak* in Ponorogo (Boellstorff, 2005a:57-60; Budiman, 2012:5; Joediono, 2017), and also what Anderson (1990:278) cited in Boellstorff (2005a:63) reports that in an ancient Javanese book entitled *Serat Centhini* composed circa 1600s, sodomy, oral sex, masturbation, homosexuality among men and also women within the royal (*kraton*) environment were prevalent to find. However, some inherently iconic matters of their community such as anal sex, feminine behavior, and tendency to the act of seducement (Buijs, Hekma, and Duyvendak, 2011:635) still become potential problems for them to be accepted culturally and socially. Therefore, the notion that homosexuality is a disease, mental disorder, religious deviant, abnormal, punishable, and pervert still thrive in Indonesia until currently (Adihartono, 2015:1; Muthmainnah, 2016:15, UNDP, USAID, 2014: 27; France-Presse at theguardian.com, 2016; Yosephine at thejakartapost.com, 2016; Kwok at time.com, 2016) and it creates a stereotype as well as exclusion of their community from the dominant society in Indonesia rather than regarding it as a variety in having relationship with other people, performing their sexual orientation, and expressing their genders. The way they survive with their uniqueness among many pressures and objections from their social environment makes their existence worth observing to profoundly know what actually happens within their community, particularly in Indonesia.

Gay, or in the other term it is called homosexual, is a part of three major sexual orientations viz. heterosexual and bisexual which gives people the experience of having love, affection, and romantic feeling; sentimentally or erotically, predominantly or exclusively towards those with the same sex e.g. men to men (Sugiarto, 2013:278; Wedhanti and Fridari, 2014:363). According to what it is cited in Wedhanti and Fridari (2014:364) the word homosexual was coined by German psychologist named Karoly Maria Benkert which etymologically it is derived from two Greek words viz. *homo* that means the same and *seks* that means sex. It is regarded as the opposing sexuality against the heterosexuality in the

sexuality binary position. Yet, in fact, this sexual orientation is widely unaccepted in Indonesia since the country still considers the heteronormative principle the correct one in term of sexual orientation.

Boellstorff (2005a:53) acknowledges that gay (male homosexuality) is actually not a *de novo* phenomenon in Indonesia. Yet, Indonesian people never addressed themselves as gay in the year of 900, 1400, 1900, and even in 1960s. The people living in that era were cognizant of their inclination in having a same sex affair. They did the relationship and the practices related to the kind of affair but there was not any single term to call such practice. Further, (Boellstorff, 2003:227; 2005a:29) maintains the term gay was started to appear in 1970 and to be acknowledged and nationally used to address subject position in 1980s. It was the time the word gay was used to address men who had different sexual orientation from that which was vastly perceived by most of Indonesian people i.e. heterosexuality as the result of the exposure of the national media in using it to talk about same sex affairs, both men and women, although in fact, many Indonesian people still overlap the term *gay* to address transvestite (Boellstorff, 2005b: 577). In other words, it could be said that media held a prominent role in disseminating the term in the country.

Heteronormativity denotes an unquestionable dominant principle in society in which sees the way of life of heterosexual people as the most natural, normal, and accepted way of life that all people in this world are supposed to follow (Gythfeldt, 2008:24). On the other hand, Arsandy proposes a slight distinct meaning of heteronormativity which he excerpts from what Rubin says in Alimi (2005:54) that it is a kind of an acceptable and unquestionable relationship. The later definition signifies that it is not taken into consideration which kind of relationship that is being talked about, either homosexuality, heterosexuality, or bisexuality. As long as one of the relationships is culturally accepted then it can be considered heteronormativity. Yet, it is the first definition of heteronormativity used in this research. In relation with it, Nugroho (2010:2) reports that Indonesia is one of many countries in the world which still holds the principle of heteronormativity so that

most of Indonesian people nowadays regard people who are not living in the path of heterosexual way of life as deviants.

Beside the principle of heteronormativity, religious matters are also the circumstances which restrain the move of gay people in certain countries, including Indonesia (Pew Research Center, 2013). This is supported by what it is reported in UNDP, USAID (2014:10) that says the major religions in Indonesia, particularly those with the most congregations such as Islam, Christianity, and Catholic prohibit the practice of homosexuality. The doctrine offered by those major religions in Indonesia has automatically shaped how most of Indonesian people see the gay community life. To make the matter worse for the gay community in Indonesia, the majority of Islamic and Christian leaders act conservatively towards the matters related with the homosexuality and further some of them are being so vocal in declaring their homophobia (UNDP, USAID, 2014:30).

Moreover, current news inform that there were several gay cases that draw multitude attentions in Indonesia such as canning punishment for two gay men in Aceh (BBC.com, 2017; Pleasance at dailymail.com, 2017), arrestment of attendees of an “alleged” gay party in Jakarta as well as the online dissemination of the photos of their faces by the Indonesian police (Westcott at cnn.com, 2017), and a statement said by the minister of research, technology, and higher education M. Nasir that LGBT people should be banned from university campuses (Yosephine at thejakartapost.com, 2016). These unfortunate realities related to the homosexuality position narrows the social space of gay community in Indonesia especially in gaining their rights which cover the right to express their ideas, to apply for and have jobs, having good education, having the same position before the law, and good health service access. Hence, they created an apprehensive social dichotomy as well as spreading havoc among Indonesian people that places homosexual people as *the other*. Generally speaking, Indonesia is not a good place for gay people to live as they have to risk their life for their existence by facing abundant of oppositions from many social elements in this country.

In spite of the less liberty of gay people in revealing their identity and expressing their ideas publicly, it does not prevent the advent of films narrating, both explicitly and implicitly, about the gay life in Indonesia. It was started with the invention of Q! film festival in 2002 (Maimunah, 2014:59) until recently. This fact reveals that gay people, if not the people who concern about their existence, are still trying to show and justify their identity in this country. Also, they want to make people whom marginalize their beings realize that actually they have the same right to express themselves, to be accepted, to be treated equally, and to live peacefully as human beings living in the country regardless their sexual preferences.

As a part of cultural product, film will always have a special place in society (Setiawan, 2016:1). It is undeniable that films will always carry certain ideologies and representation of a certain culture (Johansen, 2009:36; Zhang, 2014:2) to be transmitted to their audience. In addition, Pranajaya (2000) in Sinthiani (2011:3) contends that film is a unique communicative medium with its dynamic characteristics and it has the ability to translate the story directly by using the vivid pictures and sound. Therefore, it is understandable if in some cases, films can be possibly used to spread the ideas of the existence of gay people, pictures of their life, and presentation of how they engage with the vicinity amidst the insecurity they experience in this country. This is in line with what Benshoff and Griffin (2006: 2) in Johansen (2009:29) highlights that, “[T]he movies have taught us what it means to be heroic or villainous, masculine or feminine, heterosexual or homosexual. The movies [...] influence how we think about ourselves and the world around us”. From that statement, it can be inferred that film plays a pivotal role in shaping and understanding the gender and sexuality. In the end, like what Giannetti (2007) in Zhang (2014:2) argues that after watching films, people will acquire the value from them and use it to encounter the similar or the same events in the real life, which in this case it means to deal with gay community in their surroundings.

In relation with this study, the Indonesian gay themed films are selected and analyzed to know about how Indonesian gay life is pictured in the films. The decision to pick some Indonesian films with gay storylines, both major or minor, is to get a profound understanding about the dynamic of their social life in these two decades in Indonesia. This reflects that there are disparities how Indonesian people treat homosexuality now and then in the country. With regard to the disparities that can be seen in how Indonesian citizens see the existence of homosexuality in the country, I collected the Indonesian film which fruitfully beneficial as cultural artifacts to know about these matters more comprehensively.

The films selected to be included in this research can definitely play a salient role in this case as what Giannetti highlights that films will always carry ideology whether it is neutral, implicit or explicit (Giannetti, 2008:448-449). Further, the ideology planted in the film will provide the audience with moralities, cultural representation and convention, and positive as well as negative traits related to the theme or storyline of the films based on the director perspectives (Giannetti, 2008:448; Turner, 1994 in Arsandy, 2015:441). In short, the Indonesian films included in this research can be the bases for me to acquire blatant representation and realities of Indonesian gay people and their life in the country as the marginalized group amidst the heteronormative dominant people in the year when the films were released. This is in line with what Johansen (2009:44) argues that films are featured some tools which can be utilized to comprehend the reality (in this case in Indonesian homosexuality) exposed in the film at the time when it is released. Therefore, the dynamic of how they present themselves to the Indonesian public can be perceived from every gay scene depicted in the films.

In relation with the gay themed films in this last two decades (2000-now), I selected several Indonesian films that have some lines or major lines which recount the story of gay people in Indonesia. These films later will be the objects for analysis of this research, namely *Arisan!* (2003), *Coklat Stroberi* (2007), *I Know What You Did on Facebook* (2010), *Arisan!2* (2011), *Cinta yang Dirahasiakan* (2013), and *Negeri Van Oranje* (2015). There are some reasons why these films are chosen to

be analyzed and criticized in this research. The first reason is they are Indonesian films which happen to have gay storylines in its narration either as major or minor storylines. The second reason is each film was released in different years which is considered supportive to one of the objectives of this research i.e. to know how gayness is represented longitudinally in Indonesia. The last reason is each film carries relatively different portrayals of Indonesian gay people which, ultimately, this is fruitfully beneficial to establish a more unanimous and comprehensive understanding about Indonesian gay people in the 2000s-2010s.

The success of the previous studies to extract various things concerning the gay representation, life portrayal, and stereotypes (Gythfeldt, 2008; Bermudez, 2008; Wahyuningtias, 2012; Bendel, 2013; Zhang, 2014; Rizwan, 2014) inspire me to do a research which employs critical discourse analysis combined with the queer theory on a series of Indonesian films which have lines of gay theme. There will be two sorts of analysis in this study such as the analysis from the linguistic matters and the films *per se*. The linguistic analysis is conducted on some linguistic formal features such as word choice; the ideological words, metaphors, and subject inclusion words. Shum (2011:23) maintains the linguistic analysis is done to know the ideology and identity stemmed in the films about gay people in Indonesia from the use of language. In addition, analyses are also exercised on the film aspects such as the scenes, shot, and background music.

The purpose of combining the Fairclough's critical discourse analysis framework with the queer theory on Indonesia films is beside to acknowledge the research gap from the previous research cited in this study, it is also to get more profound analysis results about the portrayal of the gay life in Indonesia based on what are presented in the selected representative gay scenes in the films as well as to make a stand for the homosexuality community in Indonesia. So that, the conditions they experience as the oppressed, the marginalized, and vilified living as gay people under the dominance of the heteronormativity can be divulged and justified which further it can denaturalize the long widely accepted for granted perceptions towards them.

1.2 The Topic of the Research

This research is working on the gay discourse found in Indonesian films from 2000s to 2010s. I am interested in analyzing the films by employing Fairclough's critical discourse analysis model to comprehend more deeply about the portrayal of the gay life in Indonesia based on the gay scenes in the films selected for this research as well as to make a stand for the gay community's rights in Indonesia. There are five Indonesian films analyzed in this research namely *Arisan!* (2003), *Arisan!2* (2011), *Coklat Stroberi* (2007), *I Know What You Did on Facebook* (2010) *Cinta yang Dirahasiakan* (2013), and *Negeri Van Oranje* (2015).

1.3 The Problems the Research

The sentiments and mischievous stereotypes coming from many social elements in Indonesia towards gay community make them reside the position of the minority and marginalized group and make it difficult for the members of the community to live their life properly. Hence, because of many threats they receive for their identity, many of them opt to live undercover which consequently their existence is not vividly exposed. This, in turn, makes the emergence of so much unknowingness about their true condition in living in Indonesia. To cope with this issue, Indonesian films with gay lines released in the 2000s until 2010s are analyzed by employing the Fairclough's critical discourse analysis model to decipher how their social life is depicted in the films. From the analyses conducted on the films, I will draw a conclusion about their life in Indonesia. The use of the Fairclough's critical discourse analysis framework combined with the queer theory will garner a better understanding and profound of the topic analyzed in this research.

1.4 The Questions the Research

- 1.4.1 How are the discourses of Indonesian gayness constructed in the films?
- 1.4.2 How are the Indonesian people's receptions towards the films?
- 1.4.3 How do the Indonesian gay people endeavor to justify their existence amidst the counteractions towards them from time to time?

- 1.4.4 How can the feasible political interests of gayness inculcated in the films be perceived?

1.5 The Objectives the Research

- 1.5.1 To know how the discourse of the Indonesian gayness constructed in the films.
- 1.5.2 To know how the Indonesian people's receptions towards the films.
- 1.5.3 To know how the Indonesian gay people endeavor to justify their existence amidst the counteractions towards them from time to time.
- 1.5.4 To know how the feasible political interests of gayness inculcated in the films can be perceived.

1.6 The Scope of the Research

This research is conducted by doing an analysis using the Fairclough's discourse analysis model which consist of two different elements namely the Fairclough's discourse analysis framework and the queer theory. The analysis is executed to six Indonesian films namely *Arisan!* (2003), *Coklat Stroberi* (2007), *I Know What You Did on Facebook* (2010), *Arisan!2* (2011), *Cinta yang Dirahasiakan* (2013), and *Negeri Van Oranje* (2015). The data used to be analyzed in this research are the dialogues used in gay scenes in the films, the screenshots of the gay scenes in the films, people's commentaries as well as their receptions of the films and some articles discussing gay ness in Indonesia. The non-gay dialogues and scenes in the films are excluded for this research only focuses of the gay discourse in the films to know the portrayals of Indonesian gay life over years.

1.7 The Significances the Research

The employment of Fairclough's critical analysis framework and queer theory onto six different films released from different years will result in more profound new findings about the portrayal of gay life in Indonesia. Furthermore, this research will reveal the dynamic changes of how Indonesian gay people live and how Indonesian people perceive their existence over years. In addition,

referring to what van Dijk and Fairclough have highlighted that the success of CDA is marked by its contribution to change and naturalization to the social order related to the inequality (van Dijk, 1993:254), the final result of this thesis will also unveil the sense of resistance from the oppressed reflected from the films to counter the power of the dominants (bottom-up relation). This will surely contribute novel things in having better understanding of gay community life in Indonesia over time (2000s-2010s) from different perspectives and their struggle for their identity based on the scenes narrated in the films selected for this research. This research also will be fruitfully beneficial for future researchers who are interested in conducting similar research with the aim to fill the research gaps. The most importantly, I expect that the result of this research can be a consideration for Indonesian government as well Indonesian citizens to take a deep look to the gay life and community and wisely think about how to position themselves as human being and social creatures so that discrimination towards the gay community can be dwindled or, hopefully, ceased.

1.8 The Limitation of the Research

The limitations of the research are also addressed in this thesis. Firstly, this research only analyzes the Indonesian films. Therefore, the result of the analysis might only suit to Indonesian context. However, even though all films analyzed in this research are Indonesian films, regarding that the setting of all the films situated in metropolitan cities context such as Jakarta makes it difficult to see what happens to gay community in all region in Indonesia from Sabang to Merauke. Indonesia is a large country consisted of thousand islands, so it will be unwise if the gay life representation is only based on that occurred in the big cities since what is found in Jakarta might be different from that in Medan, Denpasar, Ambon, Makassar, Jayapura, and other cities in Indonesia. Nevertheless, it does not mean that the analysis results in this study is not significant. We still can use the result of the study to know the general picture of how gay community live and be treated in this country.

Moreover, I only rely on the people commentaries towards the films used in this study and the gay issues on what are presented in the YouTube comment box, television debated, and electronic news. Unfortunately, for some films, I only found circumscribed representative commentaries in the YouTube comments box. Those will result in less well-elaborated of the people's authentic commentaries which become beneficial for the second layer of Fairclough's critical discourse analysis namely discourse practice analysis, particularly in the part of how the text (film) is consumed. Nonetheless, this limitation creates several gaps for other researchers to fulfil. It will be better if the future researchers analyze more Indonesian films with gay storylines and interview the real audience of the films one on one or distribute questionnaires to them to ask about their commentaries and criticism about the films. Also, if it is possible, it is recommended for the future researchers to find gay themed films which are more contextual to some other regions in Indonesia in order that they can discover new pictures of the gay community existing in the country.

1.9 The Organization of the Research

This research consists five chapters. The first chapter is the introduction of the thesis. It contains eight sub-chapters namely background of the study the research topic, the research problem, the research questions, the research objectives, the scope of the study, the research significances, and the organization of the research. The second chapter covers the theoretical review and the theoretical framework of the thesis. It comprises three sub-chapters i.e. the review of the previous researches, the review of the related theories, and the theoretical framework. The third chapter presents the research methodology of the thesis. It embraces four sub-chapters viz. the type of the research, the type of the data, the data collection method, and the data analysis method. The fourth chapter is entitled research finding and discussions. It includes two sub-chapters which are research findings and discussion. The last chapter elaborates the conclusion of the research.

CHAPTER 2

THE THEORITICAL REVIEW AND FRAMEWORK

This chapter presents the review of the previous related researches, the review of the related theories and the theoretical framework.

2.1 The Review of the Previous Related Research

There are some previous researches related to the focus of the study in this research which is about how films can provide the representation and portrayal of gay life in a country. I found six previous related researches which later will be the base of this study. All the previous research worked on gay films but with various objectives. They are *That is so gay! - A textual analysis of gay male stereotypes in Six Feet Under and Queer as Folk (with a queer theoretical perspective)* (2008) conducted by a master degree student named Trygve Alexander Gythfeldt from the university of Oslo, *The Social Impact of "Brokeback Mountain:" A Reception Study* (2008) administered by Pilar Aurelia Bermudez from the University of Miami, *Analisis Tokoh Harvey Milk sebagai Representasi Homoseksual di Ranah Publik Amerika di Era 1970-an* (2012) by Etik Wahyuningtias from Indonesia University, *A Queer Perspective: Gay Themes in The Film Interview with The Vampire* (2013) done by a master of art holder candidate named Jared. A Bendel from Colorado State University, *Portrayals of gay characters in Chinese films: A longitudinal look* (2014) written by Xuan Zhang from Iowa State University, and *Multimodal signs in (non)heteronormative discourse of transnational Hindi cinema: the case study of Hindi film Dostana* (2014) by Snobra Rizwan from the University of Graz.

The first research is entitled *That is so gay! - A textual analysis of gay male stereotypes in Six Feet Under and Queer as Folk (with a queer theoretical perspective)*. This research discusses the stereotypes of gay men represented in the television series entitled *Six Feet Under* and *Queer as Folk*. The *Six Under Feet* is a British television series which were aired in 1999-2000 whereas *Queer as Folk* is American television series broadcasted in 2001-2005. The television series were

chosen subjectively for the subject of the research as the researcher narrates that he decided to use the *Queer as Folk* television series when he watched the series and wondered whether the representation of the gay men in the series is realistic or made up. He also wanted to know about the seriousness of the television series producers in presenting the gay characters in the series. The second series named *Six Under Feet* was chosen since he needed to find another similar themed series to be compared to the previous series to provide better perspectives in establishing the gay character representation in the television series.

The purpose of the research is the researcher wants to know whether the representation of gay men in the television series really present the true features of them in the real life or it is just a stereotypes from the television series producers. Semiotic framework was employed to analyze the text (the series) both in the visual image and the narrative structures to unveil the gay representation in the series. The queer theory, masculinity theory, and *mise-en-scene* theory were also exercised to analyze the stereotypes of gay men, i.e. effeminate man with a high-pitched voice, macho man, etc. in the television series. Furthermore, by using those perspectives of the aforementioned theories, the researcher wanted to delve how the heteronormative norms controls the gay characterization in the series and affects the media.

The research found that both series have the gay stereotypes such as they picture the gay men as effeminate men and the fact that the gay men encompass their own masculinity to obscure their identity. From the analysis, it is also found that the *Six Under Feet* series presents more stereotypes of gay men compared to the British one. However, in conclusion, both television series present the stereotypes of gay men and this proves the gay stereotypes successfully remain in the industry throughout the time, cultures, and society.

The second research works on the analysis on gay themed film is entitled *The Social Impact of "Brokeback Mountain:" A Reception Study*. *Brokeback Mountain* is an explicit gay themed film released in 2005 and became the first film with a major storyline about gay relationship which starred by the box office actors with purpose to obfuscate the stereotypes of gay men. The research was conducted to

examine three things about the film viz. how people reacted to the film, how the film affected the popular culture, the genre of the film; straight, gay, or queer film. The researcher also compared the film with a previous released groundbreaking gay themed film named *Philadelphia* in 1993.

The finding of the research shows that the film garnered both positive and negative reactions. The positive comments are coming from, one of them, the gay community. They saw the film is a new representation of their existence considering the previous similar themed films mainly expose only the stereotypes of gay people. The bad reactions came from some American people who saw the film degrade the United States film, particularly in this context it is related to the cowboy character, which had been long time known by its straight man portrayal and the appearance of the film into the mainstream culture shifted the portrayal into the queer one. Furthermore, regardless the positive and negative reactions for the film, those reactions signified that the success of the film director to bring something previously concealed into the mainstream line. The film also contributed a base to talk something taboo, which is related to gay life, in public. People will commence the conversation by talking about the film, whether in serious or joking manner, before they proceed to talk about gay matters.

The third research was administered by Etik Wahyuningtias for her undergraduate thesis in 2012 with title *Analisis Tokoh Harvey Milk sebagai Representasi Homoseksual di Ranah Publik Amerika di Era 1970-an*. This research is similar to the research administered by Gythfeldt reviewed in this study for his master degree thesis. Wahyuningtias used two theories to analyze the main character in the film named Harvey Milk i.e. theory of representation and *mise-en-scene*, which covered setting, lighting, costumes, and characteristic (behavior). Those theories were used to acknowledge the representation of Milk for the gay community in fighting for their right in public sphere.

The finding of the research reveals that the film can be used to portray the homosexual life in the United States in 1970s and how the American public reacted to the community. In the film, it was narrated two kinds of reaction of American society's reaction towards gay life, accepting and objecting. Further, it was also

found that the main gay character named Milk was a type of open gay person who did not hesitate to show his true identity. He also endured several phases of change to adapt himself as gay into the environment of heterosexual dominated people. This was seen as his strategy to negotiate his identity with the dominated sexual orientation which surrounded him in order to be fully accepted by the surrounding people.

Based on the findings of the research, the researcher concluded that even though the setting of the film was 1970s setting, it could, anyhow, represent the dynamic of gay life in the 21st century. In the film, Milk received a great number of acceptance both from the homosexual and heterosexual community, yet the societal objection cannot be refrained. This signified that no matter in what year, decade, or century, there would always be pros and cons on how people saw homosexual life.

The fourth research on gay themed film is entitled *A Queer Perspective: Gay Themes in The Film Interview with The Vampire*. This research is a master degree thesis written by Jared A. Bendel from Colorado State University in 2013. *Interview with The Vampire* is an adapted film from a novel with the same title written by Anne Rice released in 1994 starred by Tom Cruise and Brad Pitt. This film is considered unconventional vampire film as it brings gay story line in its plots. By using Roland Barthes's concept of Rhetoric of the Image along with queer theory and Chatman's theory that covered explicit and tacit descriptions, the researcher wanted to scrutinize the strength of the theme in the film related to the homosexuality. Also, the researcher wanted to find the representation of individual gay life and the cinematic representation of same-sex family.

The research found several pivotal representations about gay life presented in the film. Firstly, the film release time gap in 1994 with the novel in 1976 denoted that the film producer felt the year of 1976 was not a proper time to bring the novel into theatre for gay might still be seen a taboo. Secondly, the release of the film in the 1994 communicated that in that year there was increasing tolerance for gay community, yet it did not mean that the objection had perished. Thirdly, the character of a vampire in the film was not only presenting an immortal, exceptional,

blood-thirsty figure, etc. but also it represented the character and the feature of gay people which were still seen as aliens. Fourthly, a cognizance of a vampire's bite could transform a person to be a vampire too indicated that a gay person could possibly change a straight person to be a gay as well. Lastly, the picture of a same sex family in the film which consisted of two fathers and one daughter could be a new family model which was contrary to the conservative model of a nuclear family that comprised a mother, a father, and children.

The fifth research is a master degree thesis entitled *Portrayals of gay characters in Chinese films: A longitudinal look*. This is a research which analyzed 10 gay Chinese films produced in the mainland of China and released in 1993-2009 to know better about gay visibility, representation, and characterization in China throughout the years by employing the qualitative content analysis. Interestingly, the researcher applied strict rules in picking the Chinese gay films to be analyzed in his research such as the films must be directed by Chinese directors and at least one gay actor who has a main role in the film, featured the Chinese actors, must have plots or screenplays in China.

From the analysis conducted by the researcher, he found several things related to the portrayal of gay community based on the screenplays in the films included in the study. First, there were only a few Chinese films to narrate explicit gay themes in the films. This was probably due to the restriction of the government towards the practice. Second, most of the filmmakers, 24 out of 27 gay characters in the films, tried to humanize the gay community in order to generate sympathy and tolerance for them. Third, there are several ways done by the members of the gay community to conceal their true identity so that they could cope with homophobic attitudes in their surroundings, such as breaking the law to hide their homosexual identity and even to perform heterosexual marriage. Fourth, Chinese gay in the films were depicted as sad, sorrowful, powerless, and isolated. This denoted that in real life they suffered from insecurity of being who they truly are.

The last research was coming from the Indian context which is entitled *Multimodal signs in (non)heteronormative discourse of transnational Hindi cinema: the case study of Hindi film Dostana* published in 2014. This research was

done within the context of indo-Pakistani that was known only being tolerant to heteronormativity and heterosexual relationship. In this article, the researcher reported his finding on analyzing a light comedic Hindi film called *Dostana*, which means “friendship” in English, with homosexuality storylines based on its multimodal signifiers in terms of its inter-semiotic depiction of gender and sexuality. The researcher employed three kinds of analysis framework viz. Lazar’s conception of feminist critical discourse analysis, Foucault’s discursive approach, and Wodak’s historical critical discourse analysis which covers three elements of discourse namely immanent, diagnostic, and prognostic.

The result of the analysis reveals that although the scenes recounting about the practice of same sex relationship are wrapped in humorous context, but the essence of the discourse is undeniably showing resistance to homophobia and demanding a movement from objecting to accepting of non-heteronormative relationship. However, from some scenes in the films it is acknowledged that, in indo-Pakistani context, same sex relationship is still considered bizarre. Furthermore, gay remains identical with feminine voice, effeminate body language, and so on. This discloses most of indo-Pakistani people stigmatize gay people and believe that they are still “the other” whom indeed are excluded from their community. Yet, this film is trying to deconstruct those perceptions by providing a narration that challenges the normative point of view about sexuality and accept homosexuality as an alternative way of sexual drive in India.

What makes it different amongst this research from the aforementioned previous research is this research employs several fundamental theories and concepts to analyze the Indonesian films with gay storylines. Similar to the researches done by Zhang and Gythfeldt, a series of films are selected to be analyzed to know about gay life at the time when the series or films were released. Anyhow, the use of CDA in this research provides multiple information and perspectives from different layers viz. from the text performed in the films, from the identity and how the producers as well as the consumers of the text make and consume the texts, and from the social element which is exclusively situated out of the films. Also, considering the success attained by the other previous researchers;

Bermudez, Wahyuningtias, Rizwan, and Bendel in defining how gay is represented, stereotyped, and how the films reflect the gay life through the narrations and scenes presented within, I deem that the theoretical frameworks they used to analyze the films are not sufficient to acquire the objectives of this study. Therefore, I establish a framework consists of a concept and theory namely Fairclough's Critical Discourse Analysis and Queer Theory. CDA is used to analyzed the linguistic as well as the filmic audiolingual related matters, how the identity and the work ethic of the directors influence the films, and the social elements that might influence the making of the films. This will be helpful in digging deeper information concerning the implicit ideologies stemmed in the film. The queer theory is essential for the analysts to keep objective in analyzing the matters relating to gayness that probably do not suit their principles that ultimately this will lead to non-bias analyses. In addition, analysis on some film techniques are also addressed to gain a more profound result in this research.

2.2 The Review of the Related Theories

2.2.1 Fairclough Model of Critical Discourse Analysis

As a part of the society (Fairclough, 1989), language cannot be separated from the society and its dynamic stream of social life. Language is a salient communication tool that enables people to communicate; to share information, ideas, opinions, interests, etc. to other people. Therefore, because of its essential role in people's social life, language is often becoming an object of analysis to know why a certain person uses a specific arrangement of words in speaking or writing; the motivation. One of the analyses used to deal with language study is critical discourse analysis.

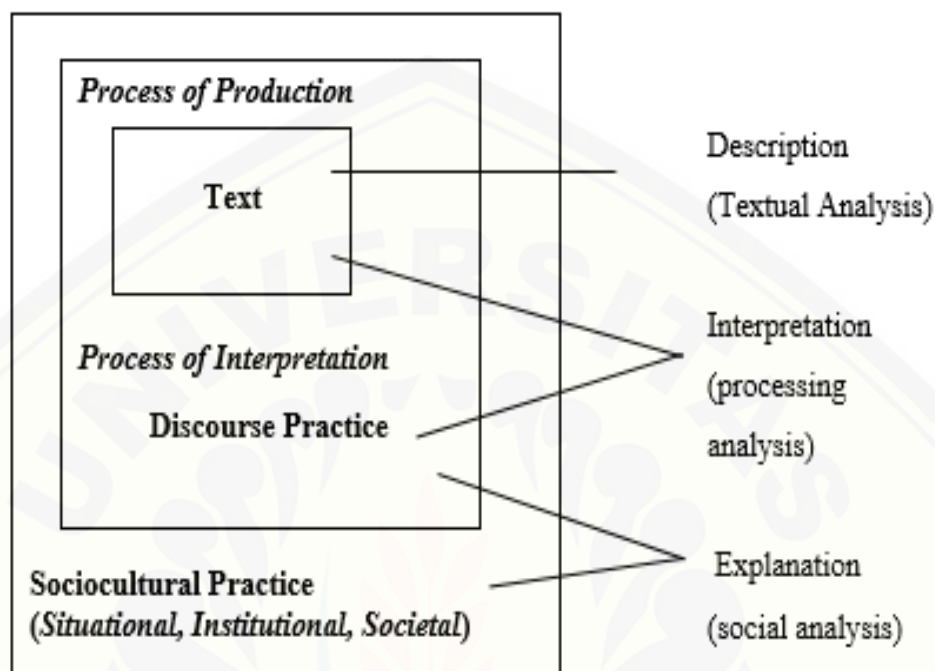
Critical discourse analysis, later it is addressed as CDA, is actually proposed as a correction of the preceding perspective in seeing and analyzing language called *Constructivism* (Eriyanto, 2006:6). Fairclough (1995:23) addresses CDA as an analytical framework for studying connection between language, power, and ideology. To be more specific, it is a kind of interdisciplinary analysis which is needed to help analyze, deconstruct, and criticize injustice and discrimination

towards gender, ethnicity, class, and religion existed in every language use activity from the dominants towards the oppressed (van Dijk, 1993:283-284, Darma, 2013:50, Fauzan, 2014: 1, Haryatmoko, 2016:77). This analysis framework is often employed to deal with texts (spoken and written texts) released in mass media e.g. newspaper, television, etc. which have social discrepancy performed by the powerful group to the less powerful group such as a case of racism by the whites to the blacks, gender case by the men to the women, social economical case by the wealthy to the poor, etc. To cope with the aforementioned discrepancy issues, CDA springs to perceive the relation between ideology and power lies behind the language used in a certain discourse which finally it has significant implications to the social life.

Fauzan, (2013:1) argues that CDA sees texts (Fairclough prefers to address the term text as discourse) as non-neutral and depicts the reality like what is seen explicitly. It believes that there will always be the text producer's tendency as the ultimate owner of the power to stem his or her private interests about certain topics they are working on in the texts they produce, either it tends to support or fight against, that ultimately the interest will have the power to drive public opinions towards the topics. Therefore, Critical view and thinking are urgently needed in this matter to conceive, comprehend, and be aware the explicit and implicit ideologies planted in the texts more profoundly (Tahir, 2013:744). Also, the knowledge of the discourse context is required so that the best analyses and interpretation can be well attained.

One of some well-known model of CDA is proposed by Norman Fairclough. His CDA model, often addressed as social change model, is influenced by the theory of Mikhail Bakhtin about genre particularly used in the analysis of discourse practice and the theory of Antonio Gramsci about hegemony that will be used in sociocultural practice analysis (Fairclough, 1995:2). In his CDA model, there are three stages namely description, interpretation, and explanation that will be employed to explore and analyze three elements in a text such as language text (spoken or written), discourse practice (text production and text interpretation), and sociocultural practice (situational, institutional, and societal) (Fairclough,

1989:109; 1995:2). The three elements are depicted as in the graphic adapted from Fairclough (1995:98) as follows:



Fairclough's Critical Discourse Analysis Scheme

Eriyanto (2006: 286-288) and Fauzan (2013:5) elucidate how the three elements are analyzed in Fairclough's model of CDA. The text element is analyzed linguistically by paying attention on the diction, semantic, syntax (including coherence and cohesive). Those things are used to see any of these matters in the text i.e. ideational or expressive matter which refers to the producer's certain representation shown in the text, relational matter which relates to the relation construction between the text producer and the text consumers, and identity or experiential matter that concerns about how the text producers sees the reality of the world based on their experience and belief that further they are related to the construction of the producers' identity revealed in the text. The next element is discourse practice. It is the element that learns how the text is produced and consumed. The characteristics, the environment, and work ethics of the text

producers will definitely influence how they present the text. In the consumption process, people from different social context will perceive the text distinctly. How the people comment on the text can be treated as a salient matter in analyzing the text. So, to learn how both processes are performed will yield deeper understanding of the text. The last element is called sociocultural element. This element might not relate directly to the text production, however it determines how the text is produced and perceived. It deals with outer context of the text which embraces situational, institutional, and societal matters. Situational matter will support the notion that a text is produced in a unique situation that will make it different from any other texts. Institutional matter sees how the institution which holds the authority on making the text plays its influence in making the text. From this analysis it will be known the ideology and motivation of a certain institution by making and releasing the texts. Societal matter is elaborated by using the perspective of the local culture, politics, economic, and other social spheres. This analysis will make it possible for the analysts to know the dominant value in the local context related to the text produced and how it affects and determines the media.

2.2.2 Queer Theory

Although there is no significant difference between gay and queer, but in fact some scholars differ them in a slight way. Queer is believed to be the umbrella which embraces all types of sexuality that counter the heterosexuality. It was originally constructed to counter the notion of heteronormativity with aim to create a more stable perspective of how sexuality and identity can be performed (Johansen, 2009:45). The problematic condition encountered when scholars found a fact that there were a group of people who failed to fit in one of the categories, heterosexual or homosexual, became the catalyst in coining this term (McIntosh, 1968 in Johansen, 2009:42). Furthermore, the term queer is not only deemed as an alternative how to address “other” sexuality rather than heterosexuality such as gay, lesbian, bisexual and transgender, but also it bridges the solidarity among these sexual identities (Marcus, 2013).

Historically speaking, the advent of Queer theory was rooted both in activism and academia (Johansen, 2009:42). It was constructed through discussions where the activists and enthusiasts talk about the existence of homosexuality among the heterosexual domination. This theory investigates cultural features and discursive actions in societies enforce heterosexuality as the norm – this is called heteronormativity – and questions the whole concept of sexual identities (Nelson 1999; Cameron & Kulick 2003; Motschenbacher & Stegu 2013) in Rahikainen (2014:4). In broader sense, Cover (2000: 73-73) argues that the Queer theory is potentially needed to comprehend, deconstruct, and de-naturalize the idea of “unnaturally perceived” sexuality as well as to counter the notion of sexuality and sexual labelling which eventually it sees that desire is not grounded in gender-object-of-choice. In short, Queer theory proposes fluidity and flexibility by breaking the demarcation of genders; how people understand their genders, how people perform their gender, how people determine to what gender and sexuality they belong, and showing their resistance by re-looking the idea which justifies heterosexual perspectives to be normative and the only acceptable one.

As one of the most influencing theoreticians of queer theory, Butler (1990) in Gythfeldt (2008:25) elaborates that the theory rejects the notion which says gender and identity are predetermined and defined to an essence. She believes that gender and identity is performed and socially constructed. This makes, in her opinion, there is no fixed gender in this world. The gender is flexible and performed as the owner of the gender wants to since all of the types of gender have the possibility to occur in one body of human being (Butler, 1990 in Thomassen, 2014:16). Furthermore, this theory was built to repudiate the idea that maintains there are only two opposing genders in this world i.e. straight or gay, but instead several genders. Also, the most essential conception in this theory is that it is not only a concept for the sake of justifying the other sexualities out of the dominant one, but also it appears to criticize the heteronormative behavior and mindset (Rosenberg:2002) in Gythfeldt (2008:25).

Queer theory, along with queer criticism, are of transcendent importance to be exercised particularly in analyzing queer films or gay films since the films are

considering human sexuality (Bendel, 2013:25), including in this research. The act of criticizing is as of transcendent importance in the employment of this theory in an analysis because as what Rosenberg pinpoints that queer theory is somehow connected to activism (as what it has been briefly elucidated previously). Therefore, being critical, even for academic purpose is an obligation which later the result of the criticality is expected to contribute something to queer activism (Rosenberg, 2002: 15-19 in Johansen, 2009: 43). Moreover, with this theory in mind, it is expected that the viewers will be cognizant of the appearance of other genders and sexualities in the social life and deter them to presuppose the gay characters in the film. So, rather than they will cringe whilst watching the gay scenes, instead they will be critical in finding something worth valuing in the films. Further, the queer theory also makes it possible to disengage the audience's perspective which affected by the normative hegemony and stereotypes of gay people so that they are prone to be objective and open minded in observing and enjoying the non-normative story presented in the films.

2.3 The Conceptual Framework

The conceptual framework is of paramount importance to keep the pace of this research on track. It is a synthesis various relevant theories, concepts and empirical findings concerning a certain topic of study (Imenda, 2014) which further can help illuminate to satisfy the proposed research objectives. The conceptual framework in this study consists of a concept and a theory related to the film analysis on gay films research namely Fairclough model of CDA and Queer theory.

Fairclough's model of discourse analysis is exercised to peel the films to get a better and more profound understanding of how gay life in Indonesia is narrated in the films in two decades that is 2000s-2010s. The first stage of analysis is called textual analysis stage. This stage mainly deals with linguistic and audiovisual aspects in the films. In this stage, the selected representative spoken, written dialogues and scenes are deeply analyzed in the textual analysis section. Meticulous attention is paid on some aspects such as word choices; ideological words, metaphors, and subjects inclusion. The audiovisual elements are gathered from the

representative scenes in relation with gayness. Tacit description from Chatman's theory is worked out to facilitate this analysis to garner supporting elements in the film to attain the complete establishment of the objectives of this research. This theory deals with the non-specific and non-verbally affirmed description of an object or action (Bendel, 2013:28). Several film production techniques are considered and scrutinized in this section such as the shot and the angle (Giannetti, 2008) presented in the selected scenes. Ultimately, these aspects will be treated as the sources to know the experiential, relational and expressive values. The next element analysis is called discursive practice analysis that includes the process of production and consumption of the films. These matters envisage the identity and the historical background of the film directors, be it the storylines, dialogues, and the pictures in all scenes and how the films are consumed by people which is reflected by their comments derived from the YouTube site or any other mass media. In this stage, interpretation is also conducted to deal with some linguistic elements. Lastly, the sociocultural practice analysis is employed to trace the text exclusively related contexts. It covers the situational, institutional, and societal context.

The Queer theory is treated as the control holder in analyzing the films included in this research to refrain the analyst from subjectivities in seeing gay object in the films. Giesecking (2008:738) maintains that the inclusion of this theory in the gay film analyses will present a perspective for the analyst to be cognizant of the presence of other kind of genders in their surroundings and that gender is beyond simple binaries. It is fluid rather than fixed. Moreover, this theory is to make the analyst focus more on how the film is presented, how the characters are portrayed, as well as how the film delivers its ideologies without being confined in the heteronormative hegemony. In the end, it becomes a salient tool to make this research produce a contribution to the existence of gay people in Indonesia; in the context of this research, I will try to present a longitudinal look on how Indonesian gay people live in 2000s – 2010s; the dynamic of how they live and to be socially treated, their struggles in justifying their identity, and how they perceive themselves as gay men. Along with that, how the film directors made the films as well as the

audience's responses towards the films are also discussed to acquire understandings of their roles in the films production and consumption reflect the attitude towards gay community in the Indonesia.



CHAPTER 3

RESEARCH METHODOLOGY

This chapter comprises four sub-chapters related to the methodology used in this research namely the type of the research, the type of the data, the data collection method, and the data analysis method.

3.1 The Type of the Research

Considering the objectives of this research which were set to know how gay community in Indonesia is portrayed, the dynamic of their life and their existence among the heteronormative environment in six films selected in this research, it was believed that the qualitative descriptive research model was the most appropriate one to be employed. As cited in Hashemnezhad (2015:55), Denzin and Lincoln (1994) contend that qualitative research was the best option to garner a profound understanding about individual's life such as the routines and problematic matters. In addition, Creswell (2007:40) maintains this type of research is perfectly suitable to be employed if a researcher desires a complex and detailed understanding of certain issues under investigation. He further argues this research model will be fruitful to explore the issues rather than relying on what has been written in the literature or found in the previous research to yield new perspectives.

Theoretically, descriptive study is inherent to both research approaches. In qualitative approach, the use of descriptive study and all models of research under its umbrella are inextricably linked. Description is the research technique mainly used in the qualitative research as one of the major aims of this research is to describe what the researcher sees and hears in the area where the research is taken place (Sandelowski, 2000:336). Sandelowski's (2000:337) defines the qualitative descriptive research as, "Qualitative description is especially amenable to obtaining straight and largely unadorned (i.e., minimally theorized or otherwise transformed or spun) answers to questions of special relevance to practitioners and policy makers). She adds this research will offer a comprehensive summary from what is being investigated. The term is similar to what Bhattacharjee (2012:103) calls

interpretive research. I believed that the two terms could be used interchangeably. In short, it was beneficial to be applied to satisfy the needs of the researcher regardless the limited resources to support the research.

In relation with this research, as one of the research designs under the interpretive study, case study design was opted to be used to address this research. Case study is an intensive longitudinal study of a phenomenon at one or more research sites for the purpose of deriving detailed, contextualized inferences and understanding the dynamic process underlying a phenomenon of interest (Bhattacharjee, 2012:107). Regarding the definition and purpose, it was perfectly applicable as this model of research will facilitate me to acquire what he intended to reflect in the research objectives. Since, this research was conducted to explore and derived well-elaborated understanding about gay community in Indonesia during 2000s to 2010s depicted in Indonesian films as well as to know the dynamic of how they were treated and seen from time to time by using the perspectives stemmed in the films, then to facilitate the process of fulfilling the sets of inquiries in this research, I considered the research model the most appropriate option to be exercised.

3.2 The Sample

Convenient purposive sampling is employed to select the representative samples in this research (Cresswell, 2007:127). The nature of this sort of sampling which grants the researcher the authority to select deliberately the samples related to the research objectives to attain would be fruitful in eliciting the expected result of this qualitative interpretive research. Six Indonesian gay films were purposively chosen with six considerations viz. (1) they should be compatible with the research topic; gayness in Indonesia, (2) it was legitimized by the abidance of the representative gay content in the film be it as the major or minor storylines, (3) they should be Indonesian films, (4) they should be directed by Indonesian directors, (5) they should be presented in Indonesian contexts, and (6) they should be released in the 2000s – 2010s. The complete information about the films would be presented in the following table.

Film Title	Year	Director/ Script Writer	Distributor
Arisan!	2003	Joko Anwar Nia Dinata	Kalyana Shira Film
Coklat Stroberi	2007	Ardi Octaviand Upi	IFI
Arisan! 2	2011	Nia Dinata	Kalyana Shira Film <i>In Association with:</i> MRA Printed Media Division MRA Broadcast Media Division Ezy Production Add Word Production
I Know What You Did on Facebook	2010	Alberthiene Indah Adithya Adji Awi Suryadi	Sisterbros Nationtainment Digital Film Maker
Cinta yang Dirahasiakan	2013	Rahabi M.A based on Denny J. A's poems in his book entitled <i>Atas Nama Cinta</i>	Yayasan Denny J.A Yayasan Bingkai Rudycorp
Negeri Van Oranje	2015	Endri Pelita Based in the novel written by: Wahyuningrat Annisa Rijadi Rizki Pandu Permana Adept Widiarsa	Falcon Picture

3.3 The Films and The Synopses

3.3.1 Arisan! (2003)

Arisan! is the first Indonesian film with major gay storyline which succeeded to be enter to the Indonesian box office with its 600.000 viewers (Ellis, 2006). The film has several major storylines which come from the three best friends in the film namely Sakti, Meimei, and Andien. Sakti is struggling with his homosexuality, Meimei is dealing with her infertility and cheated husband, and Andien, who at first she has a harmonious family, is experiencing bad times in her family for her husband confesses that he has an affair with another woman that makes Andien furious and find some men to cheat for avenging.

Sakti knows that he has a tendency to be a gay. As he refuses it to happen, he sees a psychologist to treat him with a hope he can turn to be heterosexual. After several meetings with the psychologist, Sakti feels hopeless that he finds that the treatments are never productive. To make matter worse, he meets a film producer named Nino and he is also gay. They have mutual love that makes it smooth for them to be in a romantic gay affinity. Sakti objects to have a special relationship with Nino at first, but as the time goes by, he realizes that he feels comfortable with Nino. Yet, although Sakti aggress to be with Nino, he does not want to publicize their gay relationship. This is contrary to how Nino wants their relationship to be. However, finally they keep the it undercover.

Unfortunately, Meimei who accidentally falls in love with Nino after her divorce from her husband, catches Sakti and Nino red handed whilst they are about to kiss on Nino's birthday. Meimei feels aghast and leave them frantically. To make matter worse, Sakti's mother and cousin also eventually know that he is a gay and in relationship with Nino. Nevertheless, they accept it.

This film is ended with the scenes showing Sakti, Meimei, and Andien gather on an occasion called arisan (gathering). Sakti apologizes to Meimei for the trouble and he admits that he is gay. Meimei rebukes Sakti for he does not tell her and Andien as his best friends his true identity. In the end, Meimei says that she is too highly educated to unfriend Sakti just because of his gayness. Andien does the same and she accepts Sakti as who he is.

3.3.2 Coklat Stroberi (2007)

Coklat Stroberi (Chocolate Strawberry) is a romance film narrating about teen's colorful life. The term Coklat Stroberi refers to a portrayal of how a gay man should act so that they can be safe living among the heteronormative environment. Chocolate is a metaphor of a strong and manly character and strawberry is related to sweet, flamboyant character. So, the term suggests a gay man should show manly character rather than effeminate character in order that people will treat him as normally as they treat heterosexual men which are the common and accepted sexuality in Indonesia.

The film is started with the scenes of the female main characters named Key and Citra. These girls are presented as cheerful, energetic and cute characters. Key is very encouraged to attend a film casting and Citra who happens to be her best friend as well as housemate takes her to the film casting before she goes to her work place in a clothing store.

When they have problem to pay the house rent, the landlady forces them to share the house with two young men named Nesta and Aldi. Citra refuses the idea at first, but she can do nothing as she is unable to pay the house rent. Nesta and Aldi arrive at the house with a set of huge luggage on the next day. Nesta is portrayed as a handsome, well-shaped, charming, and macho man yet Aldi is a little flamboyant, sloppy, and thin.

Nesta and Aldi is actually a gay couple. The girls do not know about this at first. This makes Key fall in love with Nesta and Citra carry a torch towards Aldi. Unfortunately, Nesta cannot resist to love Key although he happens to be gay and this makes Aldi furious. He is jealous seeing them whenever they care each other. In the middle of the film, the girls find the men are about to kiss and after that they confess that they are gay. Yet, Nesta has been falling in love with Key and he wants to be with Key. Aldi feels disappointed with Nesta's decision but he can do nothing.

In the end of the film, Nesta is dating Key and Aldi finds a new male lover. The film is closed with Ungu band's performance in a café where all the main casts gather and feel happy with their brand new life after the clash they have each other.

3.3.3 I Know What You Did on Facebook (2010)

The major storyline of the film narrates how Facebook could be a hazardous platform when used unwisely. There are three conflicts promoted in this film resulted because of inappropriate use of Facebook, between Luna and Reno, Hedi and Via, and Aryo and Marlene.

This film is commenced by picturing how one of the main casts named Reno is about to cut his finger because of the conflict he had with his girlfriend named Luna. He regretted because he has cheated on her and got depressed for seeing her in a romantic relationship with another man.

In the middle until the last of the film, there are some scenes showing homosexual matters between Doni, who happens to be Reno's older brother and his working partner named Erik. The scenes narrate how Doni is interested in Erik and trying to have his attention and love for him. He did many things to have what he wants materialized. However, there are not many spoken dialogues in the film related with the gay scenes. Yet, the gay scenes can be vividly seen and well established by their chatting on Facebook and the gesture Doni makes when he is with Erik.

One of the pinnacle moment in this film is when Doni comes out to his gay Facebook friend on Facebook after they make deal that they will reveal their true identity. Unluckily, his gay Facebook friend has known him and he disavows his promise to reveal his identity instead of typing "I know you". Also, it is momentous when he comes out in front of his younger brother, Doni, to stop him from cutting his finger and convincing him that he is not the only person on earth who has problem. The scenes are ended with the acceptance of Doni for his brother's gayness.

3.3.4 Arisan! 2 (2011)

Arisan! 2 is the succeeding film to continue the story of its predecessor; Arisan!. The film still tells about the life of Sakti, Meimei, and Sakti but with some twists in it. Sakti is recounted that he has broken up with Nino and found a new 65-year-old married lover named Geri. Meimei suffers from cancer that forces her to leave her job as an interior designer in Jakarta and go to a small island to do a therapy with a doctor whom she finds comfort with named Tom. She lives with Talu, Lita's (Sakti's cousin) son in the island. Andien is becoming single as her husband passes away and leave her with her two children. Nino has got a new gay lover named Okta.

This film is initiated with Meimei's narration about her and her friends' new life. Also, there are scenes showing a stream of people try to boycott a gay film festival held by Nino. However, the festival still runs until the end with the help of national forces.

The major focus of the film is on Sakti and Meimei. Although Sakti's relationship with Nino has been terminated, he cannot lie that he still loves Nino. He is jealous when he sees Nino is talking and flirting with Okta. The conflict between them is quite tough as Okta always tries to make Sakti jealous with his relationship with Nino. On the other side, Sakti at certain time is feeling awkward with his relationship with an older married man. This makes him eventually agrees to arrange time to meet his lover's wife who surprisingly happens to be his dermatologist. The meeting results in a decision to end his relationship with Geri.

Meimei who learns that she has cancer in her body decided to leave Jakarta with Talu and live in a small island to do a therapy with a local therapist named Tom. She does not tell her best friends about her disease at first, but soon they know about it and go to the island to visit Meimei. All of her best friends come to the island such as Sakti, Andien, Nino, Okta, and Lita. Whilst arriving in the island, Meimei tearfully tells them about her serious disease and the reason why she does not tell them about it.

This film is ended by the reuniting of Sakti and Nino. Okta sees that Sakti and Nino are meant to be and he just cannot screw their relationship. He leaves the island earlier to Jakarta. Sakti and Nino realize that no matter how long they are separated, their love cannot be denied. All of their best friends are happy and congratulating them for their relationship.

3.3.5 Cinta Yang Dirahasiakan (2013)

This film is started with the scenes showing Amir's confusion about his sexual orientation accompanied by voice-over narration about his condition. Amir recognizes that he has a tendency to be a gay man and he happens to have a special romantic relationship with his longtime friend named Bambang. He knows about his gayness inclination as he finds himself never be attracted to one of the most beautiful and popular girls at his senior high school named Sarinah. He rather finds Bambang more charming rather than Sarinah. Yet, because of the cogent religious education from his family he is hesitant in accepting his identity. He wants to be a straight man; to act and feel as how a man is supposed to be, like to like, love, and

marry a woman. Unfortunately, the fact says that he is more inclined to be attracted with a man.

There is a significant difference of Amir and Bambang's portrayal in the film. Although they both are gay, Bambang is portrayed to be more tough, accepting and open about his gayness. Therefore, he picks Batman as his metaphor. Reversely, Amir brings a hesitant, weak, taciturn character so that he is addressed as Robin by Bambang. This characteristics' difference makes it difficult for them to unify their perception about gayness. Bambang insists that a gay cannot hide themselves forever. He needs to come out and accept the way they are as a normal person with no difference from the heterosexual people. However, Amir has no enough courage to think in the way Bambang does that it makes he keeps his identity undercover. This results in the termination of their relationship at the end.

Prior to his mother's departure, she wants Amir to marry a woman and establish a family. Actually, she has known that there is something strange in her son's life. She acknowledges that her son is inclined to be gay. However, she still tries her best efforts to change her son's sexual orientation and be a true man. Amir agrees to marry a woman whom his mother wants. Yet, he experiences unhappy marriage as he marries his wife because of his mother's willingness, not because of love and sexual attraction. After six months of marriage, at the time Amir feels that he cannot stand anymore with the condition of his marriage, he decides to come out before his wife. His wife fails to accept that and chooses to leave Amir.

The last scenes of this film pictures how Amir dips in a bath up as he feels depressed because of his gayness. He has tried to dispose his gayness many times but it never comes productive. When he finally accepts his gayness and wants to reunite with Bambang, he has to swallow a bitter pill seeing the fact that Bambang has married to another man in the USA. The film is closed with a spoke narration saying "The late mother is smiling. Her son is indeed being depressed, but that is just a beginning to be adamant because Amir has been courageous to reveal his identity to the world".

3.3.6 Negeri Van Oranje (2015)

Negeri Van Oranje film is a drama, romance, and adventure film. It was directed by Endri Pelita, collaborating with the writers of the novel to make the scenario. It was released on December 23rd, 2015. This film was also on the ninth position of the the ten best-selling Indonesian films in 2015 with 481,000 audience and its estimated gross revenue Rp. 14,4 billion (Riantrisnanto at liputan6.com, 2016).

This film tells about five Indonesian students who undertake their post-graduate study in the Netherland. They are Banjar, Geri, Wicak, Lintang, and Daus. They are united in a group what they call AAGABAN. AAGABAN is an abbreviation of *Aliansi Amersfoot Gara-Gara Badai di Netherland*. Their first meeting in the Netherland is at Amersfoort when they are trapped in a snow storm in a train station and they get more intimate as friends afterwards.

The opening scenes of this film narrate Lintang's wedding preparation at her house with her narration about her happiness that she is about to marry someone she loves and he happens to be one of her best friends in AAGABAN. Yet, Lintang's groom bride is still unknown in these parts of the film. This part is continued by the scenes showing the AAGABAN's holiday in Prague.

However, in the middle of their tight friendship, a problem arises when four guys in the group starts to compete to win Lintang's heart. Actually, Lintang has a special feeling to Geri, the most charming guy in the group. Fortunately, Geri treats Lintang nicely as what Lintang expects from him.

In the three quarters of the film, in the scene when Lintang wants to meet Geri in his apartment, accidentally she sees Geri and a guy are about to kiss. Lintang is really appaled to see the man whom she adores is gay. Geri runs after Lintang to explain all the things. Initially Lintang gets furious to Geri for he never tells her and other friends about his sexual orientation, but after Geri explains his condition and what he experiences as a gay man, Lintang understands. Geri also comes out to other friends in AAGABAN.

The last scene of this film tells about Lintang's decision to choose one of the guys in AAGABAN to be her husband. She chooses Wicak to be her husband.

3.4 The Type of the Data

There were two types of data in this research namely primary data and secondary data (Kothari, 2004). The primary data were the representative dialogues in the film gay scenes and the gay scenes *per se*. The representative dialogue was selected by considering two matters i.e. the dialogue is talking about gayness as well as directly spoken by the gay characters in the film and the dialogue was related to gayness although it was done by non-gay characters. Further, the pictures in the film gay scenes were chosen by regarding the gay-related contents that could be used to reflect the matters concerning gayness in Indonesia depicted in the scenes.

The secondary data were yielded from the peripheral elements related to the films such as the information about identity of the director or the film script writer, the commentaries from the audience of the films, and the social condition social condition related to gay phenomenon in Indonesia. The secondary data would be treated as the sources to get deeper understanding as well as to corroborate the facts elicited from the analyses conducted on the primary data. Both primary and secondary data were derived from the six Indonesian gay films under investigation in this research and from the YouTube commentaries section as well as from any other mass media.

3.5 The Data Collection Method

The data in this research were collected by using direct observation and documentation (Bhattacharjee, 2012: 106-107). Observation method was used in this research to garner fruitful data taken from the dialogues and the pictures in the film gay scenes in the gay scenes in the films being scrutinized in this research and the social perceptions towards gay people in Indonesia. Documentation was used to compile the audience's opinions concerning the gay scenes in the selected films; their thoughts, their commentaries, their reaction, and the screenshots of how the gay scenes re-shape their attitude and perceptions towards gayness taken from YouTube commentary sections and other online resources.

3.6 The Data Analysis Method

The data analysis was done by using the flow of analysis suggested by Fairclough in his model of CDA which embraced three layers of analysis namely textual analysis, discourse practice analysis, and sociocultural practice analysis. The data analysis applied in this research went as follows:

3.6.1 Textual Analysis

In this phase, the representative gay dialogues and scenes in the selected films were deeply analyzed. The dialogues would be analyzed linguistically which in the process they were referred to the context so that it could produce meaningful and contextual interpretation. There were some elements in the film scenes which would be used to yield a comprehensive result of this first analysis in Fairclough's CDA model such as the gesture, shot, and also the background music accompanying the scenes. Those elements would be scrutinized collectively to encode some groups of representation of gay people in Indonesia.

3.6.2 Discourse Practice Analysis

Since this step of analysis mostly concerned about how the films were produced and consumed, then the need to access the information about the background of the films' producers and how the audience reacted to the film was of transcendent importance. Information regarding the producer of the films would be compiled from a number of articles and the commentaries from the audience on the films would be acquired from the commentary section on YouTube as well as from news articles. The accolades and the number of the films audience would also be considered in this analysis.

3.6.3 Sociocultural Practice Analysis

In this section of analysis, I tried to find information concerning the social condition surrounded the gay community in Indonesia. Supporting articles which discussed the matters about how the gay community's endeavored to show their identity would be collected to fulfil this layer of analysis. In

addition, the articles speaking about how they were treated from time to time by their surroundings were also considered in this layer of analysis.

3.6.4 Conclusion Establishment

Conclusion was derived when the findings had been acquired, discussed and comprehended. In this section, the abstraction process was done to answer and fulfil the research objectives. The three previous layers of analysis would be treated as salient foundations in establishing the conclusion. The expected result of this section was to uncover the feasible political interests of gayness inculcated in the selected films; whether the films advocated the community or *vice versa*. In the end, this section would produce a synthesis of all analysis results to form new knowledge and understandings about gayness in Indonesia which were based on their representation in the selected Indonesian films.

CHAPTER 5

CONCLUSION

As the marginalized group of people in Indonesia, stereotypes labeled to gay people are inevitable. The analyses that I did to six Indonesian film with gay storylines propose how gay people actually live and exist in Indonesia with their own sexual preference. It was found that the films presented Indonesian gay people with many and different characteristics.

Gay men are portrayed as educated, successful, metrosexual, and perceptive in the film *Arisan!*. How Sakti and Nino are doing well with their career reveal how this film wants to make a portrait that will say gay men are high class people that should not be underestimated and disparaged. It is also recounted how they mingle with socialite and attend glamorous parties. Concerning about gathering, not only in the film *Arisan!*, but also in the film *Arisan!2* and *Cinta Yang Dirahasiakan*. In the latest mentioned film, it is narrated that they usually have a gathering which is conducted by their community. They do not just party, they also discuss about gay issues both nationally and internationally.

However, some films show how a gay man is in doubt and denial about his sexual preference, be it is because of their culture that forces them to marry (*Arisan!*) or religious matters (*Cinta Yang Dirahasiakan*). Yet, at the same time it shows how a gay man is proud of his being and sexual identity. In addition, although it has been said that there are two poles in accepting gayness for gay men, interestingly the film *Arisan!* narrates how they are still living under cover, even for the proud gay man as Nino in the film. He keeps his sexual identity and only shows it to people that he trusts such as Sakti whom he is carrying a torch into. In other words, this film tells they still feel different and insecure with their identity to be shown publicly among the heteronormative people in Indonesia.

Similar portrayal can be seen in the film *Coklat Stroberi*. Acceptance and rejection toward gayness are vivid in this film. It is not only among the gay men

with other people but also between them with themselves. Gay men are rejected by a certain group of people who believe that heteronormative principle is the correct one to follow. In result, it costs difficulties for gay men to liberate themselves for their true beings. Rejection is obvious as well in the film *Cinta Yang Dirahasiakan*. Religious perspective is becoming the thing in determining gay men's position in the film. There is condemnation towards them. In this film, gay men are positioned as sinful and immoral. Furthermore, although it has minor gay storylines, the film *I Know What You Did On Facebook* shows how acceptance towards gayness is showcased by siblings.

Furthermore, I found not only acceptance and rejection towards gay man in the films, but also tolerance. Tolerance is the state when somebody cannot agree with someone's idea but rather than objecting it, he embraces the idea and let the person with the idea go with it. In other word, it can be said that there is a sense of appreciation in this action but refuse to concur with it. Tolerance is seen in the film *Negeri Van Oranje* when Daus wants to accept Geri's gayness with some condition.

The difference of how gay people perform their gender are found in the films. Feminine and masculine gay men are explicitly shown in the film *Arisan!*, *Arisan! 2*, and *Coklat Stroberi* that automatically rejects the stereotype that says gay men are identical with effeminate man. Feminine gay men are inclined to be pampered, flamboyant, childish, good in cooking, sensing the quality of make-up and fashion, jealous, and grumbly. Yet, the masculine men tend to be virile, understanding, tough, and nonchalant. In addition, the film *Arisan! 2* depicts the existence of bisexuality. Although this is out of the homosexuality context, yet this is one of the sexual preference that is not in line with heteronormativity.

Interestingly, the *Coklat Stroberi* film proposes a new notion how a gay man can shift into straight. There are some scenes in the film that tell how Nesta falls in love with a girl named Kei and decides to leave Aldi whom is previously his gay partner. This founding from the film is an evidence that there are times of possibilities that sexual orientation might shift depending on the condition surrounding the people. Be it from gay into straight or vice versa.

Different year would carry different receptions towards gay contents in the films. For instance, in 2003 despite its explicit gay contents in the film, the film *Arisan!* received great appreciations for the creativity and uniqueness in narrating the storylines with its audience surpassed 600,000 audiences (Tatyzo,2011:27). Moreover, it garnered a lot of accolades from prestigious film awards and festival. Although there are some parties criticized it, but it is undeniable that people at that time seemed to be indifferent with the gay contents. Instead, they were more into the storylines and appreciate the directors' creativity in making the film.

Pros and contras are inevitable when dealing with the people's reception towards the films. From the commentaries from YouTube, actually every film involved in this research receives both pros and contras. However, the contras towards the gay contents are more obvious in the recent years. *Coklat Stroberi*, in spite of some appreciation from its audiences, the hatred towards the gay contents thrives. In the film *I Know What You Did On Facebook*, although the major storylines are not about gay, people tend to focus and criticize the gay contents alone in the film. It can be concluded that gay contents in films are still very sensitive and taboo in Indonesia. They still receive many hatred, objections, and condemnation from many people in the country.

However, from all of the films analyzed in this research, Negeri Van Oranje receives less negative commentaries concerning its gay scenes. This might be because of the aptitude of the film director in inserting and wrapping the gay content in the film so that it does not bother and make the audience cringe when watching it. Yet, although the scenes are not making a significant spur in the audience, the possibility of eliciting information about gay people life in Indonesia remains.

In short, how the audiences react to the gay contents in the Indonesian films depend on several things. They cover how open minded towards gayness is, the current condition in Indonesia perceiving the issues of gayness, and the aptitude of the film directors and producers in making the film itself. The more positive the value addressed to those aforementioned things, the more positive the audience will receive the content of gayness in the films.

There are myriads ways that the Indonesian gay people do to show their existence as minority in the country. They established organizations, issued magazines, conducted conventions, produced films, and administered research as well as disseminated the findings in the form of academic articles. This is not only to justify their beings and identity, but also at the same time it also to support and advocate the Indonesian gay people.

Regardless the variation of the gay storylines in the films, be it the difficulties, challenges, insecurity, condemnation, or even rejection, I can state that all films analyzed in this research are all advocating or it can be said dehumanize gay men. It is evidenced by the good portrayals adhered to gay characters in the films such as successful, perceptive, kind, creative, hardworking, and well- fashioned. For another instance, in the film *Arisan!*, although Sakti is desperately eager to change his sexual preference by sing a psychologist and refusing his gay identity in the beginning until in the middle of the film, at the end as he comes out in front of Meimei, Andien, and other friends, he starts to accept his true being. He is nonchalantly expresses how he is convenient with. This is proven by when he is acting like effeminate man at the last scene in the film when responding to some *Arisan* members where he is involved with.

In the same vein, *Coklat Stroberi*, *I Know What You Did On Facebook*, *Arisan! 2*, *Cinta Yang Dirahasiakan*, and *Negeri Van Oranje* also reveals the same things about their advocacy towards gay people in Indonesia. The scenes which reveal how the films are trying to dehumanize gay people in Indonesia are all placed in the last scenes. In *Coklat Stroberi*, despite its narration of the challenges and the rejection towards gayness from people including parents, in the last scenes it is recounted how Aldi is celebrating his new life with his new gay partner. In *I Know What You Did On Facebook*, it is depicted how Reno accepts his gay brother in spite of his preference as gay. In *Cinta Yang Dirahasiakan*, after all condemnations from the religious and cultural perspective are addressed to gay people, in the end the film shows how the gay character accepts his gayness after long journey to convince himself that he is gay. Lastly, in *Negeri Van Oranje* there are scenes there

are scenes when the gay character, Geri, is gathering with his close friends and talking about his sexual preference as a gay man. All of them except Daus accepts him as a gay man. Nevertheless, despite of some conditions that Daus proposed to Geri, eventually he can accept Geri as a gay man.

In conclusion, it is undeniable that all of these films are exercised as media to advocate gay people in Indonesian context. They are intended to justify the position and the existence of gay men in Indonesia. At the same time, despite the appearance of some scenes that can be considered vilify the gay people with the insertion of religious perspectives in seeing homosexuality for instance, good portrayals in characterizing the gay characters in the films must also be taken into consideration. This can be regarded as how the films want to release Indonesian gay people from the well-known bad stereotypes about them and instead replace them with good images that can dehumanize their existence among the heteronormative society in Indonesia.

In addition, as a critical discourse analyst, I have to make a stand on a side related to this matter. In this concluding remark, I state that I am standing with them in the sense of I am advocating them for their existence as human beings. Their rights as the citizens in Indonesia should be appreciated such as their right to have good education, health service, good working opportunities, and security in the country. Regardless what their sexual preference is, they are ultimately human beings who deserve to have the same rights under one label, Indonesian citizens.

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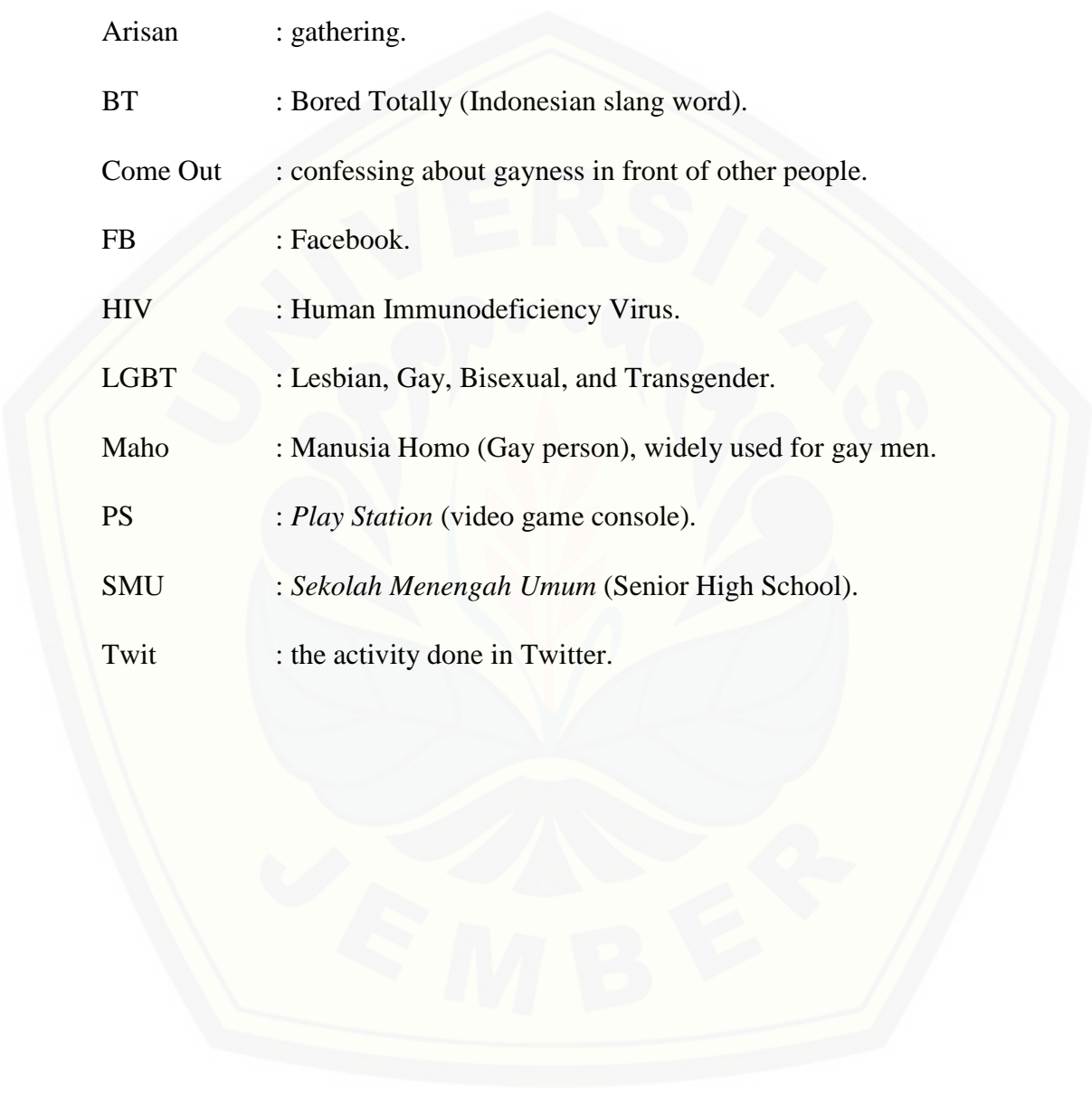
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GLOSSARY

AIDS	: Acquired Immunodeficiency Syndrome.
Arisan	: gathering.
BT	: Bored Totally (Indonesian slang word).
Come Out	: confessing about gayness in front of other people.
FB	: Facebook.
HIV	: Human Immunodeficiency Virus.
LGBT	: Lesbian, Gay, Bisexual, and Transgender.
Maho	: Manusia Homo (Gay person), widely used for gay men.
PS	: <i>Play Station</i> (video game console).
SMU	: <i>Sekolah Menengah Umum</i> (Senior High School).
Twit	: the activity done in Twitter.