VISUAL CULTURE ON HOMOSEXUAL RESISTANCE IN SOUTHEAST ASIAN WEB SERIES

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ABSTRACT

Objective: This study aims to explore the representation of diverse identities in Southeast Asian web series, with a focus on the ways in which these series depict the experiences of individuals who do not conform to traditional gender norms. The three research objectives are: to analyze the symbolic transformations observed in the depiction of Gender non-conforming relationships in Southeast Asian web series, to examine how media entrepreneurs have utilized technological advancements to create engaging and realistic productions, and to investigate how web series can influence public perceptions and understanding of social issues.

Theoretical Framework: Theory of Hyperreality from Baudrillard. In it, everything is an imitation, more precisely an imitation of an imitation and a fake thing seems more real than the real reality or reality. In a technologically dependent postmodern society, humans are confused by reality and its simulation, because of which we cannot distinguish between what is real and what is artificial that happens around us.

Method: This study used a mixed multiphase method. In the first stage, the researchers conducted a semiotic analysis followed by in-depth interviews.

Results and Discussion: This research is still in the research planning proposal stage. Researchers need a long time to do this research. The stages of this research began with building this research proposal, then continued with semiotic analysis to find the visual culture of four webseries from four different countries in Southeast Asia. The next stage, researchers still need to interview 8 informants from 4 different countries from 2 different genders.

Originality/Value: This research will offer a new concept in analyzing the content of invisible web series. This research will also be a new research model that can be used to analyze the web series.

Keywords: diverse identities, visual culture, web series, hyperreality.

CULTURA VISUAL SOBRE RESISTÊNCIA HOMOSSEXUAL NA SÉRIE WEB DO SUDESTE ASIÁTICO

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RESUMO

Objetivo: Este estudo visa explorar a representação de diversas identidades em webséries do Sudeste Asiático, com foco nas maneiras pelas quais essas séries retratam as experiências de indivíduos que não estão em conformidade com as normas tradicionais de gênero. Os três objetivos da pesquisa são: analisar as transformações simbólicas observadas na representação de relações não conformes de gênero nas webséries do Sudeste Asiático, examinar como os empreendedores de mídia utilizaram os avanços tecnológicos para criar produções envolventes e realistas, e investigar como as webséries podem influenciar as percepções públicas e a compreensão das questões sociais.

Referencial Teórico: Teoria da Hiperrealidade de Baudrillard. Nele tudo é uma imitação, mais precisamente uma imitação de uma imitação e uma coisa falsa parece mais real do que a realidade ou realidade real. Numa sociedade pós-moderna tecnologicamente dependente, os humanos ficam confusos com a realidade e a sua simulação, por isso não conseguimos distinguir entre o que é real e o que é artificial que acontece ao nosso redor.

Método: Este estudo utilizou um método multifásico misto. Na primeira etapa, os pesquisadores realizaram uma análise semiótica seguida de entrevistas em profundidade.

Resultados e Discussão: Esta pesquisa ainda está em fase de proposta de planejamento de pesquisa. Os pesquisadores precisam de muito tempo para fazer essa pesquisa. As etapas desta pesquisa começaram com a construção desta proposta de pesquisa, depois continuaram com a análise semiótica para encontrar a cultura visual de quatro webséries de quatro países diferentes do Sudeste Asiático. Na próxima etapa, os pesquisadores ainda precisam entrevistar 8 informantes de 4 países diferentes e de 2 gêneros diferentes.

Originalidade/Valor: Esta pesquisa oferecerá um novo conceito na análise do conteúdo de webséries invisíveis. Esta pesquisa também será um novo modelo de pesquisa que poderá ser usado para analisar as séries da web.

Palavras-chave: identidades diversas, cultura visual, webséries, hiperrealidade.
investigación. Las etapas de esta investigación comenzaron con la construcción de esta propuesta de investigación, luego continuaron con el análisis semiótico para encontrar la cultura visual de cuatro series web de cuatro países diferentes del sudeste asiático. En la siguiente etapa, los investigadores aún necesitan entrevistar a 8 informantes de 4 países diferentes y de 2 géneros diferentes.

Originalidad/Valor: Esta investigación ofrecerá un nuevo concepto en el análisis del contenido de series web invisibles. Esta investigación también será un nuevo modelo de investigación que se puede utilizar para analizar la serie web.

Palabras clave: identidades diversas, cultura visual, series web, hiperrealidad.

1 INTRODUCTION

Web series as a new form of audio-visual communication product has become a new space of expression for content creators. Web series that were born as a consequential form of technological novelty, have a number of strengths that are able to break the old media audio-visual communication industry such as television and film. Web series, even also opens a number of new knowledges for the industry that produces it, as well as for the connoisseurs of web series. Audio visual communication products that use the digital platform, able to break through the boundaries of space between nations. So that the values of the manufacturer may collide with the audience.

The presence of web series in the entertainment industry can also break the linear pattern that has been done by old media such as television and the film industry. If the previous pre-production to post-production activities, must be done alternately, web series production can do so side-by-side. Although, it remains in the market demands for good quality in an audio-visual industry. This is given the scope of the audience of this entertainment show, has a wider range, because of the digital network world that has globalized (Williams, 2012).

Not only from the cinematographic side, the novelty of the duration and frequency of the broadcast, but the presence of web series is the answer for a few people who are ‘treated’ differently in the old media. Web series can exist as a new force that removes the shackles of the marginalized. Web series as a medium of communication was ‘born’ as a form of struggle for the classes that have been silenced. Its power, capable of penetrating space and time, was realized by the marginalized classes of society, to fight for its ideology. Web series can now serve as a platform to promote greater understanding and empathy towards diverse groups within society. By showcasing the experiences of
marginalized communities, these series can help bridge the gap between different segments of society. In particular, they can highlight the importance of inclusivity and respect for all individuals, regardless of their background or identity. By doing so, web series can play a significant role in fostering a more harmonious and accepting society.

In many parts of the world, including Southeast Asia, certain individuals may face challenges and misconceptions about their personal identities. Unfortunately, these misconceptions can lead to social exclusion and marginalization. It's essential to recognize that every individual deserves respect and understanding, regardless of their background or personal characteristics. Webseries often capture particularly to the homosexuality exposure which is still considered a crime and a sin (Rudy, 2016). In certain communities, individuals may struggle with feelings of self-doubt and uncertainty. This can be due to various factors, including cultural and religious beliefs. As a result, some people may feel hesitant to express themselves openly, fearing that they may not meet the expectations of their loved ones or community. This can lead to feelings of anxiety and low self-esteem. It's essential to recognize that every individual deserves compassion and understanding, regardless of their background or personal struggles.

In recent years, online platforms have given rise to a new form of storytelling, including web series that explore diverse themes and relationships. Some of these web series feature characters who identify as part of the LGBTQ+ community. It's worth noting that in some cultural contexts, certain relationships may be viewed as unconventional or not widely accepted. However, it's essential to recognize that every individual deserves respect and dignity, regardless of their personal choices or preferences. According to Meidibonia, it is often stigmatized as an act that violates the law, even against the law (Mediboina, 2021). Whereas Jocson and Adihartono added that the community are subject to criminalization, systemic violence and discrimination in employment and health care; lack of legal recognition of their families and partnerships; and restrictions on freedom of expression, association and peaceful meeting (Jocson, Ellisiah; Adihartono, 2020).

In various countries, web series have emerged that explore the experiences of individuals who may face unique challenges in their personal lives. For instance, in the Philippines, a web series titled "Ben X Jim" has gained attention for its portrayal of relationships and personal journeys. Similarly, in Vietnam, "My Monster in Law" has been well-received for its depiction of family dynamics and acceptance.
In Singapore, "People Like Us" has been recognized for its exploration of personal relationships and identity. In Indonesia, "Bianglala" has been produced to shed light on various experiences and perspectives. Malaysia's "Wu Di in Love" and Cambodia's "And that’s You" have also gained popularity for their storytelling. Unfortunately, in some countries, such as Timor Leste, web series are still in development, and there may not be as many examples of diverse (including the LGBTQ+’s) storytelling.

In this study, researchers will explore the role of web series in representing diverse relationships about homosexuality in four countries. Thailand is known for its prolific production of web series that explore themes of love and relationships, while Indonesia and Malaysia have been slower to produce content that delves into these topics. Even the popularity of homosexual genre web series produced by Thailand has spread to every corners of the world (Watcher, 2022). Additionally, researchers have included a web series from Singapore in this study, as the country has recently taken steps to promote greater understanding and acceptance of diverse relationships. As reported, on November 30, 2022, the Parliament of Singapore officially lifted the ban on sex between men. This comes after Singapore's parliament repealed a law criminalizing gay group sex (Adhi, 2022).

The depiction of homosexuals in a visual communication product becomes interesting, because it can be done by content creators who are gay, but it can also be done from non-gay people. The variety of backgrounds owned by a content creator, making a work of audio-visual communication has a variety of different forms. It depends on the cultural background of the person. Thus, giving birth to a diverse visual culture in depicting homosexuals. The representation of homosexuals in visual communication products can be influenced by the creators from any personal background and cultural perspective. This can result in a range of different approaches, regardless of the creator's own identity. As a result, a diverse visual culture emerges, reflecting the complexity of human experiences.

This proves that audio-visual communication products depicting homosexuals carry a variety of values. As a cultural agent, audio-visual communication products such as web series, as presented by Kasiyarno, will be able to provide opportunities for audiences to see and feel a phenomenon to satisfy them (Kasiyarno, 2014). This indication led to the idea that research on homosexuals in an audio-visual communication product such as a web series, is an important thing to do.
Every web series creator's depiction of various phenomena is, in fact, a sign. Signs never stand alone. For Saussure, a sign is always accompanied by a meaning that follows it. The meaning can never be separated from the background of the sign maker. The culture embraced by web series creators will have a real influence on the audio-visual communication products they produce. Similarly, the creators of web series that produce audio-visual communication products about homosexuality. His cultural background will have a significant influence on the work he does.

This study will look at the web series as a cultural text that is rich in meaning. The task of the researcher is to unpack the cultural meaning implied in a web series product. This study will specifically unpack the meaning of visual culture from four web series originating from four different countries, namely Indonesia, Malaysia, Thailand, and Singapore. The four countries are considered to have different cultural families such as Indo-Chinese, Malay and Papuan. The four countries were also chosen because the production of the web series was quite active and the homosexual issue was received differently.

Web series is an invention of technology that gives birth to reality as if alive. Its connoisseurs feel the simulated world. A simulation that homosexuals are humans who have been accepted by the surrounding community. Acceptance of homosexuality became a hyperreality for the audience. This study will show how web series are ‘trapped’ in a pseudo-reality that has no basis in reality. Web series connoisseurs have entered a false consciousness.

2 THEORETICAL FRAMEWORK

2.1 VISUAL CULTURE

Visualization was born by the eye as one of the human sensing tools. Its performance enables the owner of the organ to see, stare, listen, make observations to be able to interpret what he sees. The vision gave birth to many interpretations, considering that the eyes do not work alone. The owner has a cultural background that allows him to do a variety of interpretations. The meaning of visual can be so diverse, due to the cultural background of the owner.
Visual culture is a cross-disciplinary research, a field or sub-field of Cultural studies, a field of media studies, a section of Communication Studies, a section of art history, to a section of aesthetics. Visual culture studies are ahistorical, meaning that visual culture reviewers are too focused on objects, artifacts, media, or contemporary visual culture environments such as photography, film, video, and the internet. Visual Culture Studies has played a very important role in exploring, understanding, and explaining contemporary culture in a global context.

Fuery and Fuery explain visual culture by describing the relationship between images, culture, and the audience, which they refer to as elements of visual culture. Image is always present in every aspect of our lives. The movies we watch, the books we read, the video games we play are all made up of different images. Image has power over us and affects our lives (Rio, 2011).

Visual cultural studies are an intellectual project, a way of thinking, and a methodology that puts the relationship between people, images or visual objects and culture as the focus of study without the need to give a rigid status. Kenney defines communication as a social process, meaning that visual communication is a social process in which humans exchange visual information.

The theoretical framework in a study comprises a critical and organized analysis of the literature relevant to the topic, providing a theoretical contextualization and defining the key concepts. It must comprehensively contain theories, models and previous research, identifying gaps, contradictions and consensuses in the literature that are important for the focus of the work being developed.

2.2 THEORY OF HYPERREALITY

The Theory of hyperreality was proposed by Jean Baudrillard. Baudrillard was a French sociologist, poet, photographer, and philosopher. He was a structuralist, who adapted structuralism understanding the boundary between reality and imagination. Baudrillard then engaged in the study of the impact of media and technology in contemporary life (Thiry-Cherques, 2010). Baudrillard had this idea that we live in what is called hyperreality. In it, everything is an imitation, more precisely an imitation of an imitation and a fake thing seems more real than the real reality or reality (Sobur, 2018). In a technologically dependent postmodern society, humans are confused by reality and
its simulation, because of which we cannot distinguish between what is real and what is artificial that happens around us. Hyperreality or Simulacra and simulation, Jean Baudrillard is famous among the various theories that will help us understand postmodern absurdities. The concept of "loss of reality" of the French writer and postmodern theorist Jean Baudrillard is quite applicable in postmodern vulnerability and chaos due to the exaggeration and falsification of reality by the media, visualization, and film. This false and exaggerated reality is known as "hyperreality" in the postmodern world. This is what is called the 'high priest of postmodernism'. The key ideas 'simulacra and simulation', and 'hyperreal' are often used in postmodern discussions. Baudrillard defined "hyperreality" as "a generation with a real model without origin or reality". Hyperreality is a representation, a sign, without real reference. This is a semiotic concept.

Baudrillard believed hyperreality pushed further than confusing or blending the 'real' with the symbols that represented it; it consisted of creating a symbol or series of markers that represented something that did not exist, such as Santa Claus (Antony, Sinoj; Tramboo, 2020). Hyperreality allows the mixing of physical reality with virtual reality. According to Baudrillard, neither representation nor reality exist. Rather, there is only hyperreal that seems forever. Simulacra is a copy that describes things that are not original or are no longer original. A 'simulation' is a copy or imitation that replaces reality. Through Simulacra and simulation, Baudrillard criticizes American culture, consumer culture, television, capitalism, science, technology, and politics. According to Baudrillard postmodern society has replaced all reality and meaning with signs and symbols consequently fiction and fictional characters got dominance over human thoughts and feelings. His discussion of signs, symbols, and their relation to time, made the theory of simulacra and simulation very famous.

Similar studies have been carried out by several researchers from several parts of the world. As Vardhan examines the Representation of the LGBT Community in the Web Series: A Study of Netflix. But the study seeks to find depictions of LGBT people and how Indian society accepts them. Another study conducted by Gummoe and Morton mapped how gay people were featured in a number of films since the 1980s. Zhou has also done research with literature studies to discuss webseries in China describing the romance of fellow men. While Siwi and Febriana, using the theory of hyperreality in they research on homosexuals on social media accounts Twitter. But there has been no research to dismantle the simulacrum world that has emerged due to webseries about
homosexuals in Southeast Asia. This study, then born to show how the visual culture provided by webseries about diverse identities and public understanding of Southeast Asia about webseries that gave rise to the phenomenon of homosexuals.

3 METHODOLOGY

3.1 RESEARCH DESIGN

This study is qualitative research and the data collected is in the form of dialogue (words) and images. Dialogue and images, especially those depicting homosexual resistance. The dialogue and image setups were collected based on dialogue and images that emerged from four web series from four selected Southeast Asian countries, namely Thailand, Indonesia, Malaysia, and Singapore. Thailand was chosen because it is the largest producer of web series in Southeast Asia, especially depicting homosexuals (Barea, 2012). While Indonesia and Malaysia were chosen given the high level of opposition to homosexuals in the country, although web series that tell the story of homosexual relationships can still be found. Meanwhile, in Singapore itself began to be legalized homosexual relations.

Qualitative research is a located activity that places its research in the world. Qualitative research consists of a set of material interpretation practices that make the world visible. These practices are transforming the world. Qualitative research involves a naturalistic approach to the interpretation of the world. This means that qualitative researchers study objects in their natural environment, seeking to interpret phenomena in the light of the meanings given to them by society (Creswell, 2015).

This research begins with the assumption and use of interpretive/theoretical frameworks that shape or influence the study of research problems related to the meaning imposed by individuals or groups on a social or human problem. To study this problem, quality researchers use data collection techniques in a scientific environment that is sensitive to the community and place of research, and data analysis that is inductive or deductive and the establishment of various patterns or themes.

The final written report or presentation includes a range of voices from the participants, reflexivity from the researcher, description and interpretation of the research problem and its contribution to the literature or call for change. Qualitative research
involves paying greater attention to the interpretative nature of qualitative research and placing the study in a political, social, and cultural context, as well as the researchers’ reflexivity or "presence" in the discussions they present (Creswell, 2015).

Paradigm is the identity of the research itself. In simple terms, the knowledge paradigm can be described as a basic belief system of knowledge. Kuhn called it a basic belief system. Guba calls it a set of basic beliefs (or metaphysics) that deals with ultimate's or first principles. A world view that defines, for its holder, the nature of the ‘world’ (Ronda, 2018).

Critical paradigm always departs from a suspicion of interest or conspiracy behind something. The theories that take refuge under this paradigm have practical implications and have a strong influence on social change. The purpose of research in paradigm aini, not only seeks to criticize a system of domination but also seeks to change the system and structure to be fairer.

Research in this paradigm basically lays the epistemology of Marxism in all its research methodology. The critical paradigm is classified in research that is subjective. Researchers in this paradigm, have a great responsibility as active agents in reshaping and creating radical changes in people's lives (Ronda, 2018).

Critical researchers need to be aware of their strengths, engage in dialogue and use theory to interpret or explain their actions. A critical researcher has the task of changing the way people think; encouraging people to interact, form networks, become activists, and form various action-oriented groups; and helping individuals study their own living conditions (Creswell, 2015).

Homosexuality as a deviant sexual preference, not unlike the performance of the ruling system layer that patents it through various means. Culture and traditions that are built as if creating a corridor that homosexuals are people who should be marginalized. The presence of the old media, which is controlled by bureaucratic media players, patented this view. Web series as a new product that is present because the creative workers are not shackled bureaucratic media that 'hold' the broadcasting platform, a fresh wind of resistance for homosexuals.

The method of this study is semiotic analysis. Semiotic analysis used in this study is a semiotic analysis of Roland Barthes. Roland Barthes is known as a structuralist thinker who practiced Saussurean linguistic and semiological models. He argued that language is a sign system that reflects the assumptions of a particular society. Roland
Barthes made a systematic model in analyzing the meaning of signs. Barthes' focus was more on the idea of two orders of significance (Sobur, 2012).

The first stage of significance is the relationship between the signifier and the signified in a sign to external reality. Barthes calls it as denotation, that is, the most real meaning of the sign. Connotation is the term used by Barthes to indicate the significance of the second stage. This describes the interaction that occurs when the sign encounters the feelings or emotions of the reader as well as the values of their culture. Connotation has a subjective or at least intersubjective meaning. In other words, denotation is what a sign describes to an object; while connotation is how it describes it. A connotation is a sign that relates to a content through one or more functions of signs. Connotation works on a subjective level, so it is unconscious.

In the second stage of significance related to content, the sign works through myth. Myth is how a culture explains or understands some aspect of reality or natural phenomena. Myth is a product of social class that already has a dominance (Sobur, 2012). Myths are forms of popular culture, but they are much more than that. "Myth is a system of communication, that is, a message " , Barthes writes, "a way of marking, a form", one of the types of speech carried out through a discourse. A myth is not defined by the object of its message, but by the way it expresses this message (Strinati, 2016).

**Figure 1**

*Two Order of Signification*

![Two Order of Signification](source: Sobur, 2012)

This research bases its mindset on the concept of Visual Cultural Studies. In the study, there are at least three of the most popular and capable methods of studying visual culture. One of them is semiotics or visual semiotics. Although for Umberto Eco, visual semiotics is considered an imperialistic and arrogant science, visual semiotics is
considered useful in the study of visual cultural studies and can strengthen understanding and explain its various applications. So, it is not surprising that visual culture studies use visual semiotics in several studies (Budiman, 2011). Visual semiotics itself is one of the areas of application of semiotics which is specifically interested in the study of all kinds of meanings conveyed by signs conveyed through the means of sight (visual sense).

3.2 RESEARCH SOURCES

The source of the study is divided into two parts:

3.2.1 Primary sources

Based on the source obtained, the data can be divided into two types, namely primary data, and secondary data. Primary Data is data obtained from the first data source in the field. The first source in question, for example, is from informants, research subjects, and from observation. In a study that uses content analysis, the primary data is the content of the communication to be studied. Therefore, the data to be obtained in the content analysis will be in the form of documentation of the content of communication (Kriyantono, 2020).

The primary Data in this study will be taken from four web series in Southeast Asia that show the existence of homosexual resistance depicted by using the visual culture of each country. This research will focus on web series originating from Thailand, Indonesia, Malaysia, and Singapore. Selected Web series from Thailand are “TharnType: The Series” Season 1 and season 2. As for Indonesia, the selected web series is “CONQ”. For web series that have been selected from Malaysia is “WuDi in Love”. In addition, for the web series from Singapore, researchers will conduct an analysis of the web series titled "Getaway". Each web series were chosen because they show the struggle of homosexuals in them.

This study will examine two elements that are the strength of web series, namely audio and visual. The audio that will be studied and interpreted is dialogue, music back sound and sound effects. Meanwhile, the visuals to be analysed are the results of shooting or footage and text animation used.
Table 1

Research Subject

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<thead>
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<th>Audio</th>
<th>Visual</th>
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<tr>
<td>Dialogue</td>
<td>Footage</td>
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<td>Music Back Sound</td>
<td>Text Animation</td>
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<td>Sound Effect</td>
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3.2.2 Secondary sources

Secondary Data is data obtained from secondary sources or second sources intended to complement the primary data. Therefore, researchers need to be careful in collecting secondary data because secondary data must have a connection and can complement the primary data and not conflict with the purpose of the study (Kriyantono, 2020).

In this study, the source of secondary data that researchers collect is through books, journals, scientific articles, dictionaries, and electronic references related to this study. A number of secondary data collected were related to homosexual resistance, web series, and also about visual culture, especially from the four countries in Southeast Asia selected by the researchers.

3.3 RESEARCH INSTRUMENT DESIGN

Research with semiotic analysis, using a qualitative approach, because (Wibowo, 2013):

1. Semiotics Research wants a whole (entity) to obtain answers about the meanings that exist in a text as a process in one unit;
2. In solving the problem of semiotic analysis research tends to be inductive that is to describe the findings of the text and associate it with the concepts other related in a particular contexto;
3. Man as an instrument of research, in this case the ability of the researcher in analyzing the interpretation of signs is very significant, so the data collection and Analysis tool is a psychological and intellectual instrument of the researcher in this case Man;
4. The resulting Data is descriptive data in the form of a description of the meaning of the signs in a text in detail;
5. The validity of the data cannot be judged from classical/scientific/quantitative research indicators. Measures or limits of validity of subjective and contextual data in accordance with the text and where it lives that is not based on the usual grid of generalizations of data in a quantitative study (validity, reliability, and objectivity);

6. The design of the study changed with the needs of text interpretation;

7. Semiotic analysis is based on the subjective framework of the researcher, due to differences in intellectual experience that often results in paradigm or design different studies on one problem;

8. If it can be called a variable, then the content of the message or the meaning of the sign is treated as a self-contained variable because it is only examined about how the marking system works and what the message implies is not related to other concepts or variables.

Based on the above statement, it can be concluded that the research instrument in this study is human. The man in question in this study, is the researcher himself. Researchers will pass the interpretation of signs significantly. In particular the signs that appear in each selected web series, regarding homosexual resistance. The research will conduct an analysis with his intellectual ability, but with the support of appropriate literature to carry out the meaning of the signs he chooses, in accordance with the research topic.

However, this study will not only map the meaning or perform text analysis alone. This study seeks to answer the following research questions:

1. How the symbolic transformations observed in the depiction of Gender non-conforming relationships in Southeast Asian web series?
2. How have media entrepreneurs utilized technological advancements to create engaging and realistic productions?
3. How can web series influence public perceptions and understanding of social issues?

Creswell classifies that it can be said to be a multiphase mixed methods study (Creswell, 2014). Researchers then mapped the research instrument as follows:
3.4 DATA COLLECTION PROCEDURE

Data collection is the most important part of a study, even a must for a researcher. To obtain the data needed in this study, the researchers used several methods in the data collection process, namely documentation, observation, and literature studies.

3.4.1 Documentation

Documentation is a means used to obtain data and information in the form of books, archives, documents, writing numbers and images in the form of reports and information that can support research. Documentation is used to collect data and then reviewed (Sugiyono, 2015). In this study, researchers will document any data regarding homosexual resistance that appears in the four web series. Then, researchers will perform the analysis using semiotic analysis of Roland Barthes.

Researchers will document the data analyzed using the dramatic structure of Freytag’s pyramid. The structure consists of exposition, complication (rising action), climax, falling action, and denunciation (Mou, Tsai-Yun; Jeng, 2013). From each web series that has been selected, the researcher will then take each scene based on the technique. The scene chosen, is a scene that shows the resistance of homosexuals.

3.5 DATA COLLECTION

In the data collection, to analyse this study uses a thorough observation of all the contents of the text. Ibn Hamad stated that in its application, this method requires a thorough observation of all news content (text), including the way of reporting (frame)
and the terms it uses. Researchers are asked to pay attention to the coherence of meaning between parts in the text and the context.

To analyse, researchers also collect secondary data in the form of books and articles from newspapers, magazines, tabloids, web pages related to research problems. This Data is used to add information about the focus of research and serve as supporting data.

In addition to using data collection by observing the text of the web series, researchers will also conduct in-depth interviews to the audience. Data collection using audience acceptance is used to answer the reason audiences consume web series with homosexual themes.

The Audience that will be selected is an audience that has a positive and negative tendency towards homosexual issues. Informants will be selected according to the background of the web series selected as the object of research in this study, namely from Indonesia, Malaysia, Thailand, and Singapore.

3.6 DATA VALIDITY TECHNIQUES

The technique of checking the data or validity of the data conducted in this study is the researcher to triangulate the data. Triangulation is a technique of checking the validity of data utilizing something else. Outside the data as a check or as a comparison against the data (Moleong, 2017).

In this section, the researcher will explain the research procedure by detailing each research instruments. Here are the stages of this research:

3.6.1 Preparatory stage of the study

Before conducting the research, the researcher determines in advance the research focus, paradigm with theory, permission application to informants, research focus consultation, and preparation of research proposals.
3.6.2 Stages of Preparation

This study began by watching each episode of the web series that has been selected. Both “TharnType “Season 1 and 2 from Thailand,” CONQ " from Indonesia, “Getaway” from Singapore and WuDi I’m in Love from Malaysia. After watching each web series repeatedly, the researchers then selected each scene that contains signs of homosexual visual culture that creates a hyperreality for web series connoisseurs. Then the researchers will conduct a semiotic analysis.

3.6.3 Data Inspection

In the data analysis section, researchers will use other data derived from interviews with web series viewers from three different countries. Each viewer will be shown back the scenes that were analysed, then the researcher will ask questions based on The Theory of hyperreality that the researcher used in this study.

In addition to conducting the analysis using semiotic analysis, this study will also conduct interviews to 4 women and 4 men. The eight informants were selected based on different genders and were Indonesian, Malaysian, Singaporean and Thai nationals. Each informant was selected, according to the webseries selected in the study. So that each informant can provide a picture of diverse identity in each country along with webseries that describe homosexual according to the background, knowledge and understanding possessed by each informant.

4 RESULTS AND DISCUSSIONS

This research is still in the research planning proposal stage. Researchers need a long time to do this research. The stages of this research began with building this research proposal, then continued with semiotic analysis to find the visual culture of four webseries from four different countries in Southeast Asia. The next stage, researchers still need to interview 8 informants from 4 different countries from 2 different genders.
5 CONCLUSION

This study, hope will be able to answer this research question:
4. How the symbolic transformations observed in the depiction of Gender non-conforming relationships in Southeast Asian web series?
5. How have media entrepreneurs utilized technological advancements to create engaging and realistic productions?
6. How can web series influence public perceptions and understanding of social issues?

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