

Indonesia Mass Media Are Males: The news coverage of "Bakmi Janda" noodle eatery

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Abstract— This research focuses on how male gazing are practiced by Indonesia mass media when they report the opening of “Bakmi janda”, a noodle eatery that is identically with separated women or widows. The author observed, it should be culinary genre that is supposed to discuss a lot of culinary products and processes, but they are distracted because the word widow is use as a commodity by the stall owner. The media in its coverage actually builds discourse on widows and sexual pleasure offered. The author uses a discourse analysis tool developed by Teun A. Van Dijk to see how the media builds it up. The result showed that three online news portal Indonesia: *Jawapos.com*, *tribunnews.com* using the perspective of men (male gaze) in the news production process, which ultimately led to the sexual objectification of women widows.

Keywords—*male gaze; sexual objectification; women and media; Indonesia mass media*

I. INTRODUCTION

Media in gender studies are considered as agents that transform patriarchal values in society. The media becomes the representation of the dominant group, namely men in interpreting an event, one of which is the emergence of noodle eatery that uses a strategy of displaying women's sensuality in attracting customers.[1]

July 2018, a new diner place is present in Surabaya. They sell noodles, foods that are commonly found in Indonesia. What later became interesting was the word "Widow" who became their main label, Bakmi Janda (widow's noodle). The word widow becomes a determinant of how the place is interpreted.[2]

Widow, in the social structure of the Indonesian people occupy a weak position. In patriarchal culture, widows are in the lower strata of women who have a partner or single. So that the subordination experienced by widows occurs in two layers, as a woman and as a widow. Stereotypes inherent in widows are women who yearn for sexual activity, are weak, and always tempt the opposite sex.[3]

This is evident in how the word widow is used in the text. For example, Indonesian films that contain "widows" in their

titles always have erotic content in them. The films are *Gara-gara Djanda Muda* (1954), *Si Janda Kembang* (1973), *Gara-gara Janda Kaya* (1977), *Sembilan Janda genit* (1977), *Misteri Janda Kembang* (1991), *Kembalinya si Janda Kembang* (1992), *Kutunggu Jandamu* (2008), *Janda Kembang* (2009), *Darah Janda Kolong Wewe* (2009), *Pelukan Janda Hantu Gerondong* (2011), and *Mati Muda di Pelukan Janda* (2011)

In addition there are many films that although the title does not mention the word Janda, but there is a widow's role in it, most of them fulfill the stereotype, such as Inem's character in "Inem Pelayan Seksi". Or in the lyrics of the songs, like the title song dangdut "Jamu Gendong" which is acronym of "Janda Muda Genit Doyan Brondong".

Widow, with the various attributes attached to it turned out to be used as a commodity by Jamilla, the owner of restaurant. She was also a divorced woman, who then tried a culinary business with a friend who was also a widow. She recruited two more people with the same status to become crews at her place. All of them use attractive costumes to gain the attention of public. Jamilla also invited journalists when held soft launch.

The existence of widow noodles becomes viral. Online reporting media also has an increase in the number of readers, as revealed by one of the news writers to me. In the interview session I did, she said she was surprised because the widow noodle news she wrote was the most clicked article in the media, an achievement she had never achieved before.

Debate can be drawn on whether what the owner of the eatery is doing something we deserve to criticize, whether it falls under the category of sexual objectification or is it a celebration of women's sovereignty over their bodies. They consciously and deliberately choose the strategy of self-commodification to add trade value the noodles it produces.[4]

In the study of feminism, the term *raunch aesthetic* is known as an attempt by female hip hop singers to express sexuality through lyrics, choreography, fashion style, and stage style. Hip-hop is indeed known as a music genre that is synonymous with the streets and resistance to established classes. Aesthetic Raunch is deliberately done to give a

message to the world that they have full sovereignty over the body and sexual identity they want.[5] What we do by Jamilla can be interpreted as an attempt to give the same statement.

A different perspective given by Miller, who saw that the woman is not a value-free individual, it is also part of a larger cultural system.[6] So, in understanding the environment women are more or less shaped by the majority value. When women determine the desired identity, define the meaning of being attractive and operationalize the concept of body sovereignty that will appear only objectification in another form. Women seem to be subjects, even though they are nowhere and trapped in a patriarchal net. Heldman, when conducting research on how advertisements display female figures, came to the conclusion that women had been deceived that displaying them as sexual objects was an attempt to empower them. But unfortunately the trick was swallowed by many women themselves.[7]

The author in this case agreed on a second point of view. Where any attempt to make a woman's body as a commodity and let it become the eyes of the people around her is not an appropriate form of empowerment with the spirit of promoting women's equality. Even though it done by the women concerned.

When the mass media did not see this problem in carrying out its coverage, the problem of objectification of women was even more complex, because the mass media, especially online, had the power to disseminate information to a wide audience.[8]–[10] This was what happened when they attended and covered the soft opening. The journalists who were present there, not all men, do male gazing, which is viewed woman early as physical objects that satisfy the desires and fantasies of men alone.[11] What are seen in this context are the owner and her servants. This perspective can be known from the text they produce.

II. RESEARCH METHODS

This study uses a discourse analysis method developed by Teun A. Van Dijk. This analysis tool allows researchers to look at three structures at once. First, the micro structures in which the language unit in the news is reviewed to get an idea of how the widow's discourse is constructed in such a way. Second, this device also considers the element of text production through social cognition analysis whose data is taken from interviews with related journalists. Finally, Van Dijk also paid attention to the social context in which the text was present. In this study the context in question is the culture of Indonesian society.

There were three online media in Indonesia that were selected, namely *jawapos.com*, *detiknews.com*, and *tribunnews.com*. these three media are popular online portals and are widely read by Indonesian people, besides the three have been officially registered as press industries in the Press Council. I selected the most read news from each media.

III. RESULTS AND DISCUSSION

After the observation, I know that the three media had macro structures are at the same, namely "the widow and sexual pleasure". This can be seen from the smaller text elements, namely the superstructure, consisting of titles and leads; and microstructure. Which includes syntax, semantic, lexicon, and rhetoric from news texts.

The first news, the title chosen was "Menikmati Janda Hot di Bakmi Janda Surabaya! Bikin Ngilu Cara Nguleknya" (Enjoying the "Hot Widow" at the Bakmi Janda in Surabaya! Stiff Alert When She Pulverized). Hot Widow is actually the name of a spicy chicken noodle in the shop. When examined from the completeness of sentence elements, the sentence is an active sentence but blurs the subject of the sentence. That is, the focus on the object is "Hot Widow", this is actually a variant of the food menu, but the position as an object and coupled with quotation marks instead direct the reader to focus on the object "hot widow" earlier.

The clause, "making pain how to get it" also strengthened the sexual pleasure direction of the text. "Ngilu" or stiff relates to the pain felt by people when their limbs are exposed to something painful. That is, new pain is obtained after physical contact between the object and the body. However, in the news sentence above, the pain can be due to seeing a woman pulverized the spices. The movement of grind in Indonesian culture is often used as a joke material for sex because it represents the movement of women who are making love. While "nya" additions are third person pronouns that refer to objects. Who is the object? Of course it has appeared in the first sentence, namely "hot widow".

What stands out again from the news created by *tribunnews.com* is the repetition of the word "beautiful woman" and "beautiful widow" in the text, as if wanting the reader to keep the focus being discussed delicious, spicy, and hot is not the noodle, but the diner owner and waiters. The graphics presented were photos when Jamilla, the owner was wearing a black tank top with a slightly open back tattoo, and also hot pants that showed her belly button and part of her stomach. She was calling, reinforcing the message of "sexual pleasure" what had appeared in the title.

In the second news, the title chosen is "Nikmat! Disini bisa makan ditemani janda-janda cantik" (Delicious! Here you can eat accompanied by beautiful widows). Again, the sentence only focuses on the object. Like the eyes of an erotic video camera that often displays the entire body of a female object, but rarely leads to the face and the entire body of a man.[12] The story is categorized as a culinary coverage. So that, "nikmat" have a close meaning with the favor. However, the pleasure of experiencing a second meaning shift is "experiencing something pleasant" because the information that follows is "here can eat accompanied by beautiful widows". Why? Because widows are identified with the richness of sexual experiences.

The second news gives more portion to the cosplay makeup worn by the eatery employees. They dress up with a "French maid" theme, one of the most popular costumes among

cosplayers. According to the most popular anime-manga site for cosplayers, anime-planet.com, maid characters are identical with women, subdominant positions, have large breasts, and tend to behave masochist.[13] This French maid costume is also widely used for sexual roleplaying. In the porn industry, the term “uniform fetishism” is known, namely sexual pleasure that is obtained because of the stimulation of couples wearing certain uniforms, the most popular ones used are medical fetish, military costume, school uniform, and also French maid style.[14], [15] News photos and videos made by detik.com also highlighted certain body parts of store employees wearing French maid costumes.

The third news was written by jaw apos.com with the title "Dag Dig Dug sensation of enjoying widow noodles". "Dag dig dug" is a metaphor to refer to heart sounds because of experiencing a thrilling or tense event, while eating noodles is not the kind of experience that is capable of straining or flaring people. The adverb "widow" finally becomes a determinant to interpret "dag dig dug" in its entirety.

The researcher reads the discourse of "Sexual pleasure" on the news of the noodle widow getting the legitimacy of the journalists who covered the event. They admit that when writing stories, they make a lot of sentences and choose associative words with sexual pleasure. Thus, their news becomes very salable in readers. Although, one of them admitted that she did not agree and was uncomfortable with what was done by the shop owner.

IV. CONCLUSION

The results of this study indicate that the media is building a discourse of "sexual pleasure" in the coverage of this widow noodle shop. They use a lot of diction associative words in the story -said porn. The media eventually became agents who confirmed the stigma of widows as mere sexual objects.

Indeed, it must be admitted that the owner of the shop itself also makes sexuality a commodity of his restaurant. However, that does not mean to be a fixer that the media swallows the bait. However, the media has an information and education function to society, not just seeking profit.

Journalists who come down in the field are expected to be able to dig up information that has more news value. If indeed the event is seen as culinary coverage, information such as taste, comfort, the process of making, the superiority of the ingredients used will certainly be more informative. If intended as a human interest because it focuses on widows and social implications, journalists can focus in depth story behind the breakup of marriage with her partner, is there violence or other phenomena associated with divorce.

Research can be developed to find out the value and point of view of the eatery owner who is not yet explored in this

study. Because, the reason used by journalists to defense is that they only write what is want by the owner, she's a woman who have a free will, include explore her body.

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