

# The Representation of Gay on Instagram (Semiotics Analysis of @Alpantuni Account)

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## ABSTRACT

Instagram is often used to resist negative stigma and discrimination for the homosexual because of its characteristics: dispersal, decentralized, and easily used. It encourages the homosexual to convey their ideas broadly, just the same as the straight people as the majority do. One of the examples is the @alpantuni account on Instagram. This account is trying to describe the life of becoming gay as the effect of a public understanding that being gay is a taboo. The account uses comic stripe with satire, Alpantuni as the main character of the comic stripe is a Muslim gay. I argue that this comic becomes the media to resist the public stigma of LGBT. Therefore, this paper will focus on the question of how the gay is represented in the @alpantuni account on Instagram, which performs the resistance against the stigma and discrimination. The paradigm of this research is interpretive with a hermeneutic approach and I use Roland Barthes's semiotic analysis which divides two stages of interpretation. The stages are denotation and connotation with the myth which is attached to the research object. In the @alpantuni account on Instagram, 11 comic stripe posts could be analyzed. From the analysis, I found that the gays' fear to express their thoughts and tend to be silent when their thoughts are considered to be erroneous. Those are caused by the inequity, discrimination and violence against the gays, and the majority promote democracy only for their own sake but are dogmatic to the thoughts of the gays. Thus, the story of the comic stripe containing the representation above is criticizing the current social conditions.

**Keywords:** LGBT, stigma, semiotics analysis

## INTRODUCTION

The existence of the @alpantuni account on Instagram is the resistance of Lesbian, Gay, Bisexual, and Transgender (LGBT) against stigma and discrimination in daily life. Instagram is a social media that provide convenience and freedom for the LGBT. According to Pool (in Jenkins & Thorburn, 2003) freedom is supported by dispersal, decentralized, and easily used media that provide the opportunity to the people to convey their ideas broadly.

Eight comic stripe posts narrate a Muslim gay with various topics. Based on what the author sees, Islam identity is attached to the Alpantuni, as the main character of the comic, which obliges him to be religious. Yet, he is a gay who fears revealing his gay identity.

The fear is recognized from the comic that Alpantuni is living in a lie, and showing different attitudes and behavior when is being with the majority. The comic is trying to describe the impact of stigma and discrimination on the LGBT with satire. Wicaksono (2014) defines satire as an expression that uses sarcasm, irony, or parody to threaten or laugh at ideas, habits, etc.

Research about social media role in spreading the movement of LGBT in Malaysia shows that social media's

has a big role to shape the thought of the society along with spreading the movement of LGBT (Mokhtar et al., 2019). Freedom, easily used, inexpensive, and uncontrolled by the authorized party are the driving factors for the LGBT community in spreading information and their experience on social media. The resistance is caused by the assumption that LGBT is a social disease, the target of intimidation, and Malaysia refuses the existence of LGBT even discriminating against gender identity and sexual orientation through regulations.

The motives for the emergence of homosexual in a virtual public space are discovered in research that examines the LGBT movement on Melela.org. There are two motives discovered in this research (Febriani, 2020). The first is In Order Motive, the emergence in a public virtual space is to be recognized by the majority because the LGBT feels that homosexual is a destiny that could not be avoided. The second is Because Motive, the refusal, violence, and discrimination by the majority affect the oppressed and threatened feeling, and fear so that the LGBT do not want to show their identity. Therefore, public virtual space is a safe place to assemble, express, reveal the identity, and construct the reality of the LGBT.

There is a shift in the spiral of silence theory that is proved in research about the phenomenon of openness of the minority in communicating on social media (Salim, 2020). The existence of the LGBT in Indonesia is very opposed and criminalization often happens. Yet, the presence of social media encourages the courage of the LGBT in self-actualization even though the opposition still exists.

Similar to the @alpantuni account on Instagram that describes the concept of gay by constructing the condition of gay in Indonesia, we argue that the @alpantuni becomes a media to resist the stigma and discrimination. By that, the research question is how the gay is represented by the @alpantuni account on Instagram and this research try to see the construction of the gay that shows the resistance so that the built concept of gay is a resistance form.

## LITERATURE REVIEW

### Previous Research

The @alpantuni account on Instagram has been researched in 2019 with the results that there is the framing of the news that shows the Muslim resistance between morality, human rights, and intolerance to the LGBT and the Indonesian government needs to protect the LGBT who is vulnerable to persecution (Octavianti, 2019). Another research about this account shows that the Muslim homosexual is represented as a discriminated person reveals the lifelessness of the Gay in society (Azizah, 2019). Those studies have limited the research on the depiction of the Muslim homosexual as the lifeless community, this research expands the research boundaries by seeing the lifelessness that is depicted as a form of resistance.

## Representation in Comic

Representation is the use of language to tell something meaningful or describe the world to others (S. Hall, 1997). It is the important thing where the meaning is produced and exchanged by the members of a community using signs, languages, and pictures. There are two processes in the representation system. The first is the conceptual system which can operate as a mental representation of people, objects, and events. The second is the language which enables us to translate our concepts to a certain language to express meanings and communicate thoughts, therefore other people have the same understanding. In this context, words, sounds, or images that have meaning are signs and operated as language. The same understanding is based on the culture where the members similarly interpret the world.

A comic is a series of pictures and symbols that has a certain sequence as an art of telling a story which is strengthened by the text (McCloud in Jaya et al., 2019). In this research, the type of the research object is a comic stripe which is a series of sequential pictures and consists of some panels (Prayoga, 2020). Disk (in Tehseem & Bokhari, 2019) explains that the meaning contained in the written text and pictures consist of an ideology that has an important role in opinion shaping. The ideology of the comic writer is contained in the elements of the comic stripe as signs which are divided by Thipgen (in Tehseem & Bokhari, 2019) into some aspects:

1. Prose

Text is the element of the prose aspect that consists of words between the characters referring to dialogue and is also used to describe the feelings and thoughts of the characters.

2. Gesticulatory and Ingesticulatory Act

Element in gesticulatory act is the gestures of the character to show the attitude such as body gestures, facial expressions, and facial gestures which refer to ingesticulatory art as signs of happiness, anger, etc.

3. Perspective

Element in this aspect is divided into three types of information: the character placement, the view of the body and face of the character, and the character closeness.

4. Environment

The background is the element of this aspect that provides visual information by deciding the setting (time, place, or mood) of the story.

Thus, a story of a comic stripe is a meaning constructed of the real meaning by the writer. Signs in a comic stripe contain the writer's ideology which has an important role in opinion shaping. The culture also affects the reader's understanding of the meaning of the comic stripe in a certain context. Therefore, the meaning of signs in comics depends on how the concept of the symbol, text, or pictures in the mind of the reader.

## Homosexual as a Social Construction

Littlejohn & Foss (2009) explains the general concept of Gay, Lesbian, Bisexual, and Transgender (GLBT) theories which describes its resistance concept: identity, community, identity politics, and liberation. Identity refers to how we see ourselves and others see us, GLBT as marginal identities are used by society to label, denigrate, and stigmatize individuals who deviate from conventional sexual and gender norms. The marginal identities become

the primary mechanism to organize and coordinate efforts to fight against oppression, then identity turns into the vital and powerful force that creates and sustains community. GLBT use identity politics as a powerful organizing tool to build vocal political communities when they are threatened. Liberation is freedom from the social and cultural limitations that oppress and limit the life chances of sexual and gender minorities. Therefore, these theories take a broad political and cultural stance by providing ideas, argumentation, information, and strategy to create a more just, equitable, and inclusive society.

Homosexual is defined as a person sexually attracted to another who has the same sex or gender (W. J. Hall, 2019) which is closely related to three matters. First, sex identity is biological characteristics such as sexual anatomy, genetics, and hormones that distinguish men, women, intersexual, and transsexual. Second, gender identity is the inner feeling of a person about being male, female, transgender, and genderqueer. Third, sexual orientation is the interest of a person in sexual behavior which is generally divided into a trinity of sexual orientation identities: heterosexual, bisexual, and homosexual.

Biological sex and sex categories are conflated which is agreed and classified as male or female automatically achieving the status of biological, psychological, and moral certainty. In Thailand, *kathoeys* is a person who has a sex identity as male but dressed as a female which is neither male nor female. Therefore, the meaning of sex is based on the shifting cultural understanding and ever-changing social practices so that the system of sex categorization is destabilizing, shifting, and expanding (Marecek et al., 2004).

Gender involves social meaning that categorizes humans into masculine and feminine along with the roles which are defined by the society (Frank & Treichler in Söylemez, 2010). A child since its birth has been surrounded by pre-determined rules and values of male or female as gender social roles. Furthermore, the 'right' behavior of boys or girls is imposed by society through the responsibilities, rights, and roles of men and women which are determined by social gender identity.

W. J. Hall (2019) explains that sexual orientation identity is a social construction because of ignoring and oversimplifying the reality of society's sexual experience. For example, the definition of a lesbian is a female or woman who is sexually attracted to other females or women. Identity is always based on someone's attraction to sex while the transgender, genderqueer, and intersex might be not sure about their sexual orientation identity, or gender.

Homosexuality is considered 'a mental disorder' by American Psychological Association until the middle of the 1970's (Gaynor, 2018). It was a negative social construction that infiltrates into the public organization, policy, and administrative decision-making. It started from the social group that created 'deviations' by making regulations whose violations are deviations and applying these rules to the public and labeling these people (Greenberg, 1988). Furthermore, this social construction is also forming thoughts that the LGBTQ is an unwanted and useless social group (Young in Gaynor, 2018)

Schneider & Ingram (in Gaynor, 2018) explain that social construction refers to the characterization of appropriate or inappropriate by social groups through language, symbols,

and stories. Kuhn (in Bruffee, 1986) states that scientific knowledge is a social construction, not an actual discovery. This knowledge, identical to the sign system (language), is formulated by "knowledgeable" people who build knowledge that is then agreed to be "right" socially.

Hatman and Judd (in Söylemez, 2010) found that the use of sexist language was built into textbooks that students studied. Language in textbooks is an ideological former and determinant of social roles that generalize the role of sex in society. Keeney (in Freud, 1994) confirms that language is an epistemological knife in social reality as the main object needed to think deconstructively. The system of sign (language) is important in social construction practices. Therefore, semiotics theory is important to analyze the social construction and discrimination which work through signs.

### Semiotics in Comic Analysis

Roland Barthes's semiotics is influenced by the work of Ferdinand de Saussure about the sign, signifier, and signified (S. Hall, 1997). Saussure sees that meaning production depends on language such as sounds, pictures, written text, etc. as 'a system of sign'. The sign is composed of two elements which are signifier: the form of language and signified: ideas or concepts which come to mind with which the form is associated. The relationship between signifier and signified is arbitrary because there is no reason why, as an example, the concept of 'Tree' is represented by the words 'T-R-E-E' although it is agreed by the people.

Barthes explains that there are two interrelated operations in completing the representation process. First, first-order signification is signifier as the descriptive level or denotation that most people agree with the codes. Second, second-order signification is signified as connotation level where a reader defines the codes based on the cultural meaning. This cultural meaning is closely related to the myth and working on that level.

Some semiotics analysis techniques show different uses of Barthes's theory. Tehseem & Bokhari (2019) categorizes comic aspects based on Thipgen, as previously explained such as prose, gesticulatory and ingestulatory act, perspective, and environment, which consist of elements as analyzable signs. Murtiningsih (2017) categorizes comic aspects based on five codes of Barthes's analysis such as hermeneutic, proairetic, cultural, symbolic, and semic. The difference between these two techniques lies in the categorization of the research aspects. Yet, these techniques explain the important elements in a comic that have implied meaning and state that the elements are signs that could be analyzed denotatively and connotatively.

### RESEARCH METHODS

In this research, the researchers use the interpretive paradigm as qualitative research which considers the reality constructed through subjective perception and interpretation (Croucher & Daniel Cronn-Mills, 2019). This research approach is hermeneutic which initially studies and interprets sacred texts and expands to various texts. The research object is the comic stripe content of the @alpantuni account on Instagram with documentation and literature review as the data collection techniques. The researchers use Barthes's semiotics analysis with the technique that refers to Tehseem & Bokhari using comic aspects by Thipgen. The researchers analyze the comic by

collecting the screenshot of the comic, categorizing the comic, analyzing denotatively, analyzing connotatively, and concluding the result of the analysis.

### RESULT AND DISCUSSION

In the @alpantuni account on Instagram, 11 comic stripe posts are categorized into some themes to be analyzed which are Dogmatic to the LGBT, The Restriction of Freedom, The Lustful, and The Destiny.

#### Dogmatic to the LGBT



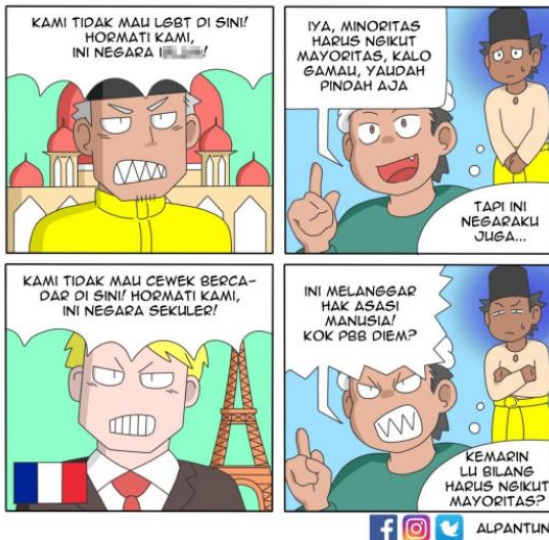
Source: *Kerancuan Para Ustad*. (2019). Retrieved from

<https://www.instagram.com/p/Bymitp7naOi/>

In this comic, ISIS lost in refusing democracy and equality in Suriah. The followers of ISIS are accepted by the old-Muslim religious to be back to live with. The Muslim LGBT is in talking about asking living safely without being persecuted but considered as a disease and dangerous people by the old-Muslim religious. We argue that this comic is a critic of the social condition of Indonesia. ISIS (Islamic State of Iraq and Syria) is a terrorist movement that uses violence to fight for its interest. Although, ISIS has an Islamic appendage in its abbreviation but is not in accordance to Islam. By this, the Muslim-dogmatic is criticized as to why they stigmatize the LGBT as a dangerous community and refuse to live with them while the LGBT, especially Muslim LGBT, only urges to live in peace without violence. ISIS, or violence in this context, is the one that should be opposed because it violates human rights by discriminating and violating. This argumentation is based on the signs on the comic. The old-Muslim religious is seen from the prose aspect such as 'saudara Muslimku', although it is blurred but in this context that is 'Muslimku'. The environment aspect is a domed-building and koko shirt. The gesticulatory and ingestulatory act aspects such as the old-Muslim is standing in front of the mosque and preaching. The perspective aspect where the Muslim religious is positioned in the middle, eye level, and medium shot.



### MAYORITAS BERKUASA



Source: *Mayoritas Berkuasa*. (2019). Retrieved from <https://www.instagram.com/p/BvCHskbnpr/>

This comic tells a story that the old-Muslim religious do not agree with the existence of LGBT because it is an Islam country and it is agreed by the follower who concludes that the minority has to follow the majority. The Muslim gay as the minority states that he is also from the country. In France, there is a person who does not agree with the existence of veiled women because he states that his country is a secular country. The follower of the old-Muslim religious does not agree because it violates human rights and the Muslim gay repeats the previous statement of the follower. By this, the comic conveys if the condition of the Muslims as the majority of Indonesia is changed to be the minority, they will fight for human rights to live by what they believe. Thus, the majority should respect the minority who have their own beliefs to live. In this context, the old-Muslim religious is seen from the prose aspect which is 'ini negara Islam', although it is blurred but in this context that is 'Islam'. The environment aspect is a domed-building, and koko shirt. The gesticulatory and ingesticulatory act aspects where the old-Muslim is standing in front of the mosque and opposing. Alpantuni is the main character of the comic who is considered as Muslim gay.

Muslim group. A Muslim gay let the Muslim group keep their opposition to the LGBT because the Muslim gay assumes that they think they are religious. Yet, the Muslim group says that the Muslim gay is not a Muslim who understands Islam. Therefore, the Muslim gay should not interfere with what the Muslim group does. By this, the Muslim group as the majority dominates the minority by not listening to what the minority asks for. Although, there is a Muslim who is not in the same opinion. The comic would like to say that violation is not an action that should be done for any reason. Furthermore, violation of the LGBT is a humanitarian issue that is indoctrinated in every religion as a prohibited action. The argumentation is based on the prose aspect such as 'Kafir' refers to a non-Muslim woman and 'Muslim' refers to Alpantuni as the Muslim. Both of them are the minority. The environment aspect such as the red color of 'Kafir' and 'Muslim' are important things in this comic and the blurred font of 'Islam' and 'Alim' refers to the dogmatic people in this comic.

### The Restriction of Freedom

#### KELAKUAN



Source: *Kelakuan*. (2019). Retrieved from <https://www.instagram.com/p/Btuz2-enHdw/>

In this comic, there is a male student named Fikri. He is Alpantuni's friend who behaves like a female. The two persons suspect that Alpantuni is gay and has a love relationship with Fikri. Due to this suspicion, Alpantuni breaks ties with Fikri. We analyze that this comic is a critic of the social condition that disagrees and tends to reject the existence of LGBT. It causes LGBT fears to express their identity. The community's rejection is reflected in the prose aspect where two people satirize Alpantuni with the question 'Woi Anjing... Kau pacaran sama si banci Fikri ya?'. The blurred word 'banci' is a kind of expression to discriminate against Fikri who behaves like a female. It is reinforced by the gesticulatory and ingesticulatory aspects where the two persons smile broadly as a satire against the existence of gay, the expression of Alpantuni who is gloomy when satirized, and Alpantuni's attitude towards Fikri after satirized.

### MAKHLUK SOK SUCI



Source: *Makhluk Sok Suci*. (2019). Retrieved from <https://www.instagram.com/p/BuDVBu7gHXA/>

In this comic, a non-muslim woman shares her idea to stop violations of the LGBT but the idea is refused by the

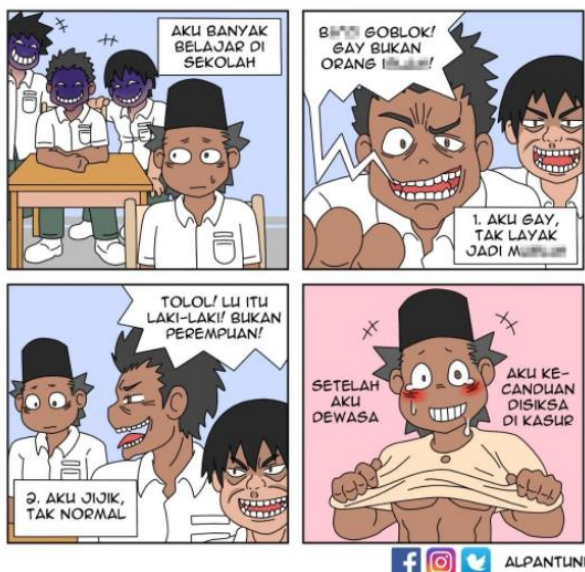
### DENIAL



Source: *Denial*. (2019). Retrieved from <https://www.instagram.com/p/Btv5ZCQnI0z/>

The comic tells the story that there is a man who posts his masturbation video to a gay chatroom. After 3 days, The video is spread on social media. The man realizes that it was him. He has to lie that the man in the video was him because people should not know that he is gay. This comic conveys that the gay does not want to show their identity because of the gay fears of being bullied by the people. Bullying gives an impact on the freedom to be gay. Moreover, information on social media would spread rapidly. The argumentation could be seen by the prose aspect that tends to show the gay fears to be identified as a gay which is referred from 'Mereka tidak boleh tahu!' 'Itu bukan Aku! Aku bukan gay!'. Furthermore, the gesticulatory and ingestulatory act aspects show the expression of ejaculation of the man and bulging eyes referring to shock. It is reinforced by the environment aspect such as sperms on his body.

### SEKOLAH



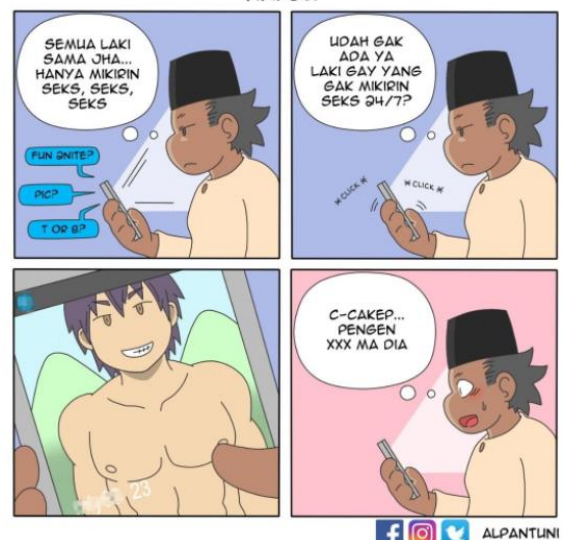
Source: *Sekolah*. (2019). Retrieved from <https://www.instagram.com/p/BtvuuHFHaGE/>

This comic tells the story of Alpentuni's life at school. Alpentuni is a person who studies hard at school. His friends know that he is gay, and this causes Alpentuni to be bullied by his friends. This bullying makes Alpentuni self-blaming. This comic conveys do not to judge or even bully people who have different perspectives about their life.

Judgment and bullying will only give a negative impact on a person's psychology. It could be seen based on the prose aspect such as the words 'Banci goblok! Gay itu bukan orang Islam!' dan 'Tolol! Lu itu laki-laki bukan perempuan' refer to bullying which gives an impact on Alpentuni's attitude which tends to be self-blaming and is stated in the texts 'Aku Gay, tak layak jadi Muslim' and 'Aku jijik, tak normal'. In addition, the gesticulatory and ingestulatory act aspects show the expressions of Alpentuni's friends as attitudes that oppose Gay and Alpentuni's expression is gloomy after being judged by his friends. The perspective of bullying people is positioned in front of the bullied people, medium close up, and close up, these show that the scenes of bullying are the main story of this comic.

### The Lustful

### NAFSU



Source: *Nafsu*. (2019). Retrieved from <https://www.instagram.com/p/BtxQErPA9-F/>

Alpentuni as the Muslim gay thinks that all men only think about sex then he concludes that no man who does not only think about sex. He finds a photo of burly men while he scrolls his phone. He is attracted to have sex with the burly men. This comic is a critic of the stigma that the attraction of a gay is to a burly man. By that, the comic conveys that not all gay are attracted to a burly man. This interpretation is strengthened by the prose aspect such as 'XXX' refers to sex and 'click click' refers to scrolling a phone. The environment aspect such as the two mountains behind the burly man indicates the breast of women as the meaning of the lust for the burly man. It is also reinforced by the gesticulatory and ingestulatory act aspects which is the expression of Alpentuni that changes from flat to attract.



### SANDIWARA RAMADHAN



Source: Sandiwara Ramadhan. (2019). Retrieved from <https://www.instagram.com/p/BvRgEMLnwJg/>

The comic tells a story in the month of Ramadhan. Alpentuni's friend takes the rice to Alpentuni's Mom then he plays with Alpentuni. He kisses Alpentuni and has sex with Alpentuni. Alpentuni concludes that his fasting on that day is unsuccessful. When the time of breaking the fast is coming, Alpentuni's mother asks about the succeeding of fasting on that day, and Alpentuni and his friend instantly answer 'yes' while the fact is not. In this comic gay is represented as a group that takes advantage of a rare opportunity where gay people could release their lust. It could happen though in praying because the opportunity to pray is greater than releasing their lust. Based on this, this comic also wants to convey the message that gays are a group that could not be accepted by the society, which can be seen in the way of gay people releasing their lust secretly. These argumentations could be seen from the prose aspect such as 'MMM!' refers to kiss and 'Ah... puasaku batal, harus dibayar nanti...' refers to the condition after having sex. It is reinforced by the environment aspect such as the scene where Alpentuni and his friend sleep without wearing clothes which refers to cuddling up. The perspective aspect also reinforces the argumentation, the kissing and sex scene are positioned in the second and third scenes which is the main story of the comic. Besides that, the position of Alpentuni and his friend in the scenes which are in the middle and medium close up to refer to the important story of this comic.

### MINDLESS



Source: Mindless. (2019). Retrieved from <https://www.instagram.com/p/B3TcN4LF2Da/>

In this comic, there is a burly man who wears tight clothes. It shapes the curves of the body of the burly man. It makes Alpentuni look at the burly man and squeeze the chest of the burly man. The burly man is uncomfortable with what Alpentuni does. This comic is a critic of the stigma that the attraction of a gay is always to a burly man. By that, the comic conveys that not all gay are attracted to a burly man. Therefore, there is no correlation between gay and burly men or muscle. This interpretation is strengthened by the prose aspect such as 'Salah lu sendiri pake baju seksi sampe ototnya nyeplak' refers to the attraction of Alpentuni to the burly man and 'Lu udah kenapa!?' refers to the uncomfortable feeling of the burly man. It is reinforced by the gesticulatory and ingestive act aspects which are the expression of Alpentuni that is attracted and the burly man who is angry at what Alpentuni does. It is also reinforced by the environment aspect such as dotted lines that arrange Alpentuni's eyes to the chest of the burly man and the scratches on the burly man's clothes that refer to the effect of squeezed.

### The Destiny



Source: Conversion Therapy. (2019). Retrieved from

A Muslim religious had said to Alpentuni that being gay is a choice. By that, Alpentuni decides to be a straight man so he watches a hot girl film. He watches a pornographic film that involves a man and a woman. When the scene of the film is a woman only using a bra, Alpentuni is not lustful. When the scene of the man asks the girl if she wants the man's Coke, Alpentuni is lustful. After 10 minutes, the Coke sprayed on the girl's face and Alpentuni also wanted to be sprayed by the Coke and drink the Coke like the woman in the movie. We argue that this comic wants to convey that sexual desire is not an option but a self-directed one. It is proven by Alpentuni's choice to be a straight man but his sexual desire only appears when he sees a man. This argument is strengthened by the prose aspect such as 'ZZZ' refers to sleep, 'Coke' refers to the English term 'Cock' or male genitalia, 'Kok!' refers to sudden awakening, 'Crot Crot' refers to water being sprayed. Then, the gesticulatory and ingestive aspects such as Alpentuni's expression which is sure to choose to be a straight man, the face of a woman in the pornographic film that shows the highest level of libido, Alpentuni's flat expression with a bird curled up and eyes closed which refers to the absence of Alpentuni's sexual desire, Alpentuni's eyes and the bird glaring with its mouth wide open refers to the emergence of sexual desire, the opening of a woman's mouth with an expression that is satisfied with the spray of sperm from the man genitalia, and Alpentuni's expression of wanting to be a woman in the film. The perspective aspects such as Alpentuni's position in the middle, big close up, and eye level in the first scene confirm the initial statement as the key message of this comic story. The environment aspect such as the woman's bra with loose straps depicts a semi-naked condition to tell a sex scene, a bird that sleeps and wakes up depicts Alpentuni's genital erection when he sees a hot woman and a man, and the blue color in the words 'Coke' to imply the message of 'Coke', and a bottle of Coca-cola indicating the men genital in the film.



Source: *Pendidikan Seks*. (2019). Retrieved from [https://www.instagram.com/p/Bu\\_knDegDrO/](https://www.instagram.com/p/Bu_knDegDrO/)

Alpentuni asks a question to his mother about what is masturbation. His mother states shockingly that she never teaches Alpentuni about sex. A Muslim conservative disagrees that sex is studied in school because it encourages adultery in school. Alpentuni learns about sex by himself

with someone that Alpentuni does not know and without a condom. Alpentuni does not know that sperm could cause disease because no one teaches him. By this, the comic conveys that sexual desire is destiny. It could be seen from Alpentuni's curiosity about sex that Alpentuni practically learns about sex to a man. Besides that, this comic also conveys a message that sex education is important to know every detail of things related to sex such as HIV which could be spread through sperm. This argumentation is strengthened by the prose aspect such as 'Coli' refers to masturbation, 'Pffft!' refers to shocked, and 'Peju' refers to sperm. Then, the gesticulatory and ingestive aspects such as a Muslim religious expression that opposes sex education, Alpentuni's expression when practically learning about sex refers to Alpentuni's curiosity, and the shocked expression of Alpentuni when he does not know that sperm could spread HIV. The perspective aspect such as the center position, medium shot, and eye level of Muslim religious when talking about sex education and the center position, big close up, and eye level of Alpentuni when talking about sperm causing disease indicate that the important messages are in these scenes. The environment aspect such as the sprayed water from Alpentuni's mother's mouth refers to shock, the red color of 'Zina' refers to the unimportance of sex education, and the sperms on Alpentuni's face refers to the dangers of sperm.

## CONCLUSION AND RECOMMENDATION

The @Alpentuni account on Instagram is a media to resist negative stigma and discrimination against the gay which contains stories about the life of a Muslim gay and LGBT generally. Based on the comic stripe posts that have been analyzed by using semiotics theory, there are three categories of the comic stripe posts that generally uses satire to convey the meaning.

In Dogmatic to the LGBT, the comic's stories confront the LGBT to the Muslim to describe the social condition of the Indonesian minority and majority. The majority always opposes all activities of the Muslim gay or LGBT who just want to live in peace without conflicting beliefs because the LGBT has the same right to believe in their beliefs. Moreover, discrimination and violation are prohibited by all beliefs. In the Restriction of Freedom, LGBT is represented as a community that is not wanted to exist, should not be respected then must be eliminated. It is seen in the judging and bullying of the LGBT. Judgment and bullying should not be done to the LGBT who has their own perspectives. These only give an impact the fears of the LGBT to express their perspectives so that the freedom of expression is restricted.

In The Lustful, the comic resists the stigma that the gay is only attracted to a burly man whereas attraction is an individual preference. Due to the unacceptance of the society in the gay, the comic also conveys that the gay is not able to express their lust easily. In The Destiny, the comic conveys that being gay is a destiny because the gay could not direct their sexual desire. The comic also states that sex education is an important thing to know every detail related to sex. These are how the identity of the gay and LGBT are generally built as the marginal identity that is considered deviant from conventional sexual and gender norms which are constructed.

In this study, we conducted a semiotics analysis that focused on the representation of gay in the comic stripe in the

@alpantuni account on Instagram. Therefore, the results of this study were only based on the text contained in the comic stripe. We suggest to further researchers to focus on reception analysis of this comic or others that could enrich the study of the comic stripe.

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