

QUEER FEMININITY MULTIMODAL DISCOURSE ANALYSIS ON WEB SERIES BOUNDARIES: CONFINING OR FREEING (?)

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ABSTRACT

This study attempts to explain and dissect the position of queer femininity in the gender order constellation in the context of queer in Indonesia, exploring the position of queer femininity on the Batas web series. Analysis of multimodal discourse from the perspective of Kress and van Leeuwen with terminologies; representational meaning, interactive meaning and compositional meaning, shows that queer femininity discourse within Batas explains the shifting and blurring of boundaries between subject-object and active-passive which always refers to rigid masculine and feminine binary. Queer femininity discourse in Batas shows that femininity is not monolithic. A queer perspective can provide a subversive position, negotiate and resist the dominant discourse. On the other hand, it shows the idealized codes of heterosexual discourse, patriarchy and media.

Keywords: *Queer, Femininity, Discourse, Multimodal, Webseries,*

ABSTRAK

Penelitian ini berusaha menjelaskan dan membedah posisi *queer femininity* di dalam konstelasi *gender order* pada konteks *queer* di Indonesia, melakukan eksplorasi posisi *queer femininity* pada *web series Batas*. Analisis wacana multimodal dari perspektif Kress dan van Leeuwen (1996) dengan terminologi: *representational meaning, interactive meaning and compositional meaning*, menunjukkan bahwa wacana *queer femininity* dalam *Batas* menjelaskan pergeseran dan kaburnya batas antara subjek-objek dan aktif-pasif yang selalu merujuk pada bineritas maskulin dan feminin yang kaku. Wacana *queer femininity* dalam *Batas* menunjukkan bahwa femininitas bukanlah sesuatu yang monolitik, karena dengan perspektif *queer* dapat memberikan posisi subversif, melakukan negosiasi dan resistensi dari wacana yang dominan. Namun, di sisi lain menunjukkan kode-kode yang diidealkan dari wacana heteroseksual, patriarki dan media.

Kata Kunci: *Queer, Femininitas, Wacana, Multimodal, Webseries,*

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INTRODUCTION

Gender normative in the digital era has been broken with the diversity of gender identities, gender expressions, sexual practices and sexual orientations. The digital era is a space to articulate the diversity of identities in the context of gender, namely related to LGBTQIAAP issues (lesbian, gay, bisexual, transgender, queer, questioning, intersex, allies, asexual, pansexual) to categorize one's gender identity and sexuality (BBC, 2016).

However, D'Cruz (2020: 236 - 237) explained that "For a time, queer operated like an umbrella term for what today has become the alphabet soup of LGBTIQA + (lesbian, gay, trans, intersex, queer, asexual) identities". Queer is understood as a term used for people who are considered outside the norm, "It can also be a way of challenging norms around gender and sexuality through different ways of thinking or acting" (Barker and Scheele, 2016).

Queer identity in the digital era can be seen in its emergence in various fields of art, culture and traditions, such as music, literature, applications, web blogs, fanfiction, films, or in other film formats such as web series. Web series or commonly known as web series is a short film with several episodes that aired on the internet (Kompasiana, 2018). *Batas* is a web series produced by the *Blued* application, a social media application for the LGBT community with their motto "Changing LGBT lives with knowledge and technology" (VIVA, 2018).

If you look further in the writing of Laura Brightwell (2018) entitled *The Exclusionary Effects of Queer Anti-Normativity on Feminine-Identified Queers*, queer as a large umbrella for various identities shows that there is an identity that is privileged in the queer umbrella, namely masculine queer identity. Queer is no longer seen as an anti-

binary and anti-discrimination umbrella. Discrimination related to femininity is increasingly widespread, not only in heteronormativity with a patriarchal system but also in the queer space itself. As explained by Barker and Scheele (2016) that queer theory might reinstall masculinity, or in other words queer focuses too much on gay men and masculinity.

Departing from this, the author's research argues that queer is no longer neutral (non-binary), queer is again trapped in the binaryities of heterosexual and patriarchal discourses, again showing hierarchical gender opposition between femininity and masculinity.

However, there is something interesting about *Batas* is that it gives more space for queer femininity to articulate themselves. So, in this case the discourse of queer femininity talks about how femininity with a queer perspective is redefined with a subversive position, resisting and negotiating the binary that is realized in gender stereotypes. Or in other words, the discourse of queer femininity seeks to free femininity from the various stereotypes that stick and confine it. This study aims to explain and dissect the position of queer femininity in the gender order constellation in the queer context in Indonesia, to explore the position of queer femininity in the context of the *Batas* web series.

LITERATURE REVIEW

A number of studies have explored how multimodal discourse analysis works to find out the ideology and message to be conveyed. Research conducted by Edwin Pujadharja (2013) entitled *Multimodal Study of Women's Body Texts in Documentary Films, Miss Nyonya?* Lucky Kuswandi's work states

that the discourse in the film cannot be separated from the ideology of the filmmaker. The discourse analysis method that focuses on multimodal analysis of texts in this film shows that women are positioned as a marginal group who tend to be described as having an equal relationship with the audience, while the dominant group tends to be described as superior.

Similar to the research conducted by Francesco Screti (2019) entitled *Meat, Charcoal, and Balls - The Representation of Masculinity in Contemporary Swiss Video Advertisement: The Case of Bell* which analyzes multimodal data (images, voice and written text) to find out meaning and ideology in the advertisement. Francesco shows how gender is constructed through various stereotypes which then aims to perpetuate traditional masculine values. Thus, multimodal discourse analysis in this study helps to see the ideology and meaning offered from the discourse of queer femininity in the *Batas* web series.

THEORETICAL FRAMEWORK

Placing the web series as text will certainly see a variety of technical matters and design elements which Gunther Kress and Theo van Leeuwen refer to as a modality (Noviani, 2018: 108), marking the increasingly rapid development of media technology making communication more characteristic. multimodal (van Leeuwen 2015, Kress 2011a, Kress and van Leeuwen, 2001). The book *Language as Social Semiotic: The Social Interpretation of Language and Meaning* (1978) describes Halliday's ideas regarding social semiotics, which then for Kress and van Leeuwen multimodality is part of the field of social semiotics studies (Noviani, 2018: 109).

Halliday's social semiotic idea refers to Malinowski's thoughts regarding the use of language by a person according to certain situations and contexts (van Leeuwen in Moschini, 2014: 205).

Kress further explains the relationship between social semiotics and multimodality, according to Kress "Multimodality names the field, in which semiotic work takes place, a domain for inquiry, a description of the space and of the resources that enter into meaning in some way or another" (2011a: 38; italics by Kress).

Noviani (2018: 111) explains that if multimodality is understood as "the application of a theory of meaning", then "social semiotics is a theory of meaning". In line with what Kress (2011b: 242) stated, multimodality is also understood as a domain in which theory has its application. Multimodality is also explained by van Leeuwen that "The term multimodality designates a phenomenon rather than a theory or a method [...] The term multimodal here indicates that different semiotic modes (for instance language and image) are combined and integrated in a given instance of discourse or kind a of discourse..." (2015: 447; italics from van Leeuwen). There is a combination and integration of various semiotic modes, so that then multimodality can be understood as the use of various semiotic modes in constructing meaning.

Moda according to Kress (2009: 54) is "a socially shaped and culturally given resources for making meaning", for example, the modes exemplified by Kress, such as images, writing, layout, music, sound, gestures, speech, moving images or soundtracks, and several other socio-cultural products such as clothes, home furnishings or food, all of which are modes that can build meaning (Noviani 2018: 112). Therefore, Kress and

van Leeuwen offer what they call "image grammar" in conducting multimodal text analysis.

In communication practice, various modes can build a multimodal ensemble — a designed complex of different modes — which can work together in constructing meaning (Kress 2015: 57). Or in other words, the modes are arranged and arranged in such a way by the text producer to convey meaning. However, it should be noted that every communication practice according to Kress and van Leeuwen is never separated from what is called discourse. According to Kress and van Leeuwen (2001: 4) discourse is "socially constructed knowledges of (some aspects of) reality" by referring to the Foucauldian perspective that knowledge is only what is collected and decided to be correct by a group of people (in Fillingham, 1993: 6), so that knowledge can be said to be a social category.

As stated by Noviani (2018: 116) "discourse does not only contain who does what, but there is also an evaluation of a certain action, idea or attitude, there is an explanation of the purpose of that action and there is legitimacy and justification for why an action is carried out". The important point according to Kress and van Leeuwen is that discourse is plural in nature (van Leeuwen, 2005: 99; Kress and van Leeuwen, 2001: 24), so that it is never separated from the various interests behind it. Which then, a combination of various semiotic modes, both from written language, spoken language, color, image, layout, voice, dance and so on, can realize discourse (Kress and van Leeuwen, 2001: 5). Likewise, the web series *Batas* can become a text that articulates the discourse of queer femininity, in line with what Kress and van Leeuwen conveyed that text can be seen as a

material site for generating and building discourse (2011b: 36).

Building the discourse of queer femininity in the limit departs from Butler's explanation regarding "a free-floating artifice" that gender is radically independent of sex, according to Butler, "man and masculine might just as easily signify a female body as a male one, and woman and feminine. a male body as easily as a female one" (Butler, 1990: 6). Butler again explains that "sex is as culturally constructed as gender; indeed, perhaps sex was always already gender, so that sex / gender distinction is actually not a distinction at all" (Butler, 1990: 7).

In other words, it can be understood that sex and gender are culturally formed. Butler added that "There is no gender identity behind the expressions of gender; that identity is performatively constituted by the very expressions that are said to be its results" (Butler, 1993: 25). So it can be understood that feminine expressions are not always based on female anatomy, in line with a queer perspective that rejects monolithic categories.

Gender is performativity in Butler's discussion of drag shows. When Butler visited a gay club and saw a drag show, for him "it quickly dawned on me that some of these so-called men could do femininity much better than I ever could, ever wanted to, or ever would" (Butler, 2004: 213). In this case, building identity can be done by repetition and citation of existing and existing practices. Thus, Butler explains how queer femininity identities are formed through feminine traits or stereotypes in the heterosexual concept of established discourse and then with a queer perspective offering a subversive position of femininity, out of categories or gender binaryities.

If a queer perspective offers "a critical position to question norms ... question ridiculousness, look at how labels or identities are constructed and expose the assumptions and simplifications behind them" (Yulius, 2019: 23).

So, the queer femininity discourse seems to re-explain what Wening Udasmoro (2017: vi) said, that "Women are not just objects. They are also subjects who can negotiate, engage in resistance and have agency when dealing with structures dominated by masculine narratives". However, it is necessary to look more deeply into the discourse of queer femininity, because "what is taboo and seems to be an anti-norm is part of a reality in which many oppressions of marginality are often carried out" (Udasmoro, 2017: xvii).

RESEARCH METHOD

This study borrows three terms offered by Kress and van Leeuwen (1996) to conduct multimodal discourse analysis, namely; representational meaning, interactive meaning and compositional meaning (Leeuwen and Jewitt, 2001: 140).

First, representational meaning will dissect the scene to show a character who plays a more active and passive role in the scene, or how the classification or category shown by the character from the scene, including the presence of symbolic objects that define the meaning or identity of the character. Second, interactive meaning which plays a role in explaining the relationship that the characters in the scene have with the audience, trying to explain how the characters in the scene interact with the audience, helping the audience identification process with the characters in the scene. Third, compositional meaning, which tries to further

explore the scene to find out what then becomes the focus and wants to be conveyed. The scene to be analyzed is a scene that represents a representative explanation of queer femininity in the Batas web series.

RESULTS AND DISCUSSION



Picture 1 Seventh episode scene *Limits of Patience* at 5:56 minutes

Source: Capturing from Blued's YouTube channel

Figure 1 shows two figures, Rio (A) and Maya (B). The place setting in this scene is inside the Rio car, you can see car elements such as the rear view mirror (1), car seat (2), steering wheel (3), dashboard (4) and wipers (5). Rio is on the left frame of this scene, Rio is wearing a dark blue sweater with a white line on the v-neck and wearing glasses, Rio looks to turn his face to look at Maya. Maya is on the right frame of the scene, Maya is wearing a short slim-fit red dress with a lower chest cut, wearing a gold necklace and flowing hair down the front. Maya was seen looking away, looking at Rio with a serious expression.

This scene representational meaning shows a two-way vector, first from Rio's point of view to Maya and second from Maya's point of view to Rio. According to Jewitt and Oyama (in van Leeuwen and Jewitt, 2001: 141) "A vector is a line, often diagonal, that connects participants, ..". However, the vector shown by Maya tends to be weak

compared to Rio, this can be seen from how Rio looked at Maya, turned his face and leaned towards Maya, showing a stronger vector. This is further strengthened by the verbal data from this scene, Rio's dialogue which says "I am gay, but I don't want my parents to know that I'm gay. I don't want to disappoint them. So... I must have respect with the choice of my parents".

This dialogue shows that the stronger vector direction departs from Rio's position towards Maya. Rio is placed in an active position because literally in this scene he occupies the driver's seat, while Maya is in a passive or less active position because he literally occupies the passenger seat. In this scene Rio plays a more active role in this scene than Maya who tends to be passive or less active.

Rio in this scene impresses the figure of a mature and authoritative man, with a smooth haircut. Haircuts like this give a neat and classy impression but are contemporary, often used for office men's hairstyles (Lolita, 2018). Rio's maturity can be marked from the glasses he wears, as well as the reliability of the car he owns. The car does not only mark the establishment as explained by Jewitt and Oyama (in van Leeuwen and Jewitt, 2001: 143-144) that the car can be converted to wealth related to success. There is a value of masculinity attached to Rio, namely related to the establishment and technology (cars) which are still masculine prerogatives.

In compositional meaning, Jewitt and Oyama (in van Leeuwen and Jewitt, 2001: 148) explain that the information value associated with reading the text from left to right according to Kress and van Leeuwen (1996) creates a 'given-new' structure. Rio that is to the left of the frame is categorized as given and Maya that is to the right of the frame is categorized as new. Rio as a given is

a figure that is understood and known together. Rio as a man in the driving seat is something that can be taken for granted, especially in the context of heterosexuality and patriarchy in Indonesia. Not only that, even Rio's v-neck collar that labels himself as gay is a common sign of the gay label. The use of a v-neck in Indonesia is often considered to reduce the level of masculinity and doubts its masculinity (Hipwee, 2016), seems feminine. Or in other words, Rio performed feminine performativity from a v-neck collar, but Rio negotiated and resisted the choice of blue, as if he wanted to assert his identity as a masculine gay. In other words, showing femininity but still having the impression of being tough and manly from the blue color (Anggraini and Nathalia, 2014: 37).

Maya is categorized as new and therefore viewers are invited to pay attention to Maya. Maya is shown to represent the new queer femininity in this scene. Maya works as a model with a sexy appearance. Maya applies the concept of open relationship in relationships, allowing Maya and her partner to be independent and free to have sex other than between the two of them. Maya as a woman under the umbrella of a queer tries not to be confined anymore in relation to her sex and sexuality, both from the concept of open relationships and from the clothes she wears.

What is attached to Maya can also be seen as salience. According to Kress and van Leeuwen (in van Leeuwen and Jewitt, 2001: 150) salience serves to make some elements look more attractive. The big gold necklace and red shirt with a low chest cut make Maya look more attractive in this scene. The color red is said to be the most emotional and tends to be extreme, symbolizing aggressiveness, courage, enthusiasm, confidence, passion, strength and vitality (Anggraini and Nathalia,

2014: 38). Maya shows that women are not asexual beings, as if they do not have sexual expression and desire. Maya, with what is attached to herself, is shown trying to resist the gender and sexual norms that have confined women.

The discourse of queer femininity from Maya invites out of the domain of pleasure and sexual fantasies which were always repressed by norms, confining women in their appearance and behavior. Maya tries to negotiate and resist feminine performativity from her appearance. The use of large and short necklaces and a striking gold color is a form of Maya control, because it will attract the attention of the interlocutor (and the audience) to the upper neck and face (LineToday, 2016).

Maya can no longer be said to be an object, but moves to become a subject, so that the boundaries between the subject and the object are more and more dissolved because the two positions are not fixed (Yulius, 2019: 83). As stated by Yulius (2019: 84), sometimes by "tearing down" someone's self also becomes a subject, becoming a subject that controls other people in controlling the direction of view of the interlocutor and the audience for example in this scene. Thus, Maya in the queer femininity discourse offered by Batas gives the subject's position to femininity to be sexually assertive.

In interactive meaning, according to Jewitt and Oyama (in van Leeuwen and Jewitt, 2001: 143), if the participant's eye line (view) is not directed at the viewer, the process that occurs is seen as more of a reaction than an action. So, from the contact Rio and Maya made to the viewer, this scene shows that Rio and Maya are not "demanding" viewers, they are more "offering" something to viewers. Rio and Maya in this scene offer negotiation and

resistance from feminine stereotypes attached to their bodies. According to Jewitt and Oyama (in van Leeuwen and Jewitt, 2001: 146) "distance" can operationally be seen from the size of the frame of the shots. This scene is categorized as medium close up, showing a character from the chest to the head (Tumpi, 2017). This type of shot wants to show the facial expressions of the characters, showing the expressions of Rio and Maya.

The medium close up category in this scene also aims to show an intimate relationship or a personal relationship, as if seeing Rio and Maya as close people or close to the viewer. This scene talks about Rio's coming out to Maya, coming out is understood as the process of opening one's identity and revealing it to others. Rio in this scene seems to offer that problems related to coming out are problems that are still or can be said to be often experienced by those under the queer umbrella. Coming out Rio to Maya in this scene offers closeness to the audience, because the process of coming out often occurs in close relationships, for example in a friendly environment. What's next interesting about Rio's statement is "don't disappoint parents", it seems that this is still a reason not to be open about one's identity.

Another thing that Rio and Maya 'offered' was the matchmaking case, because Rio and Maya were matched by their mother. Matchmaking is even positioned in this scene as something close to the audience's life, or in other words someone who is under the queer umbrella often experiences matchmaking because they feel that they are mature and mature in age but still haven't got a partner. The matchmaking that confines Rio and Maya can be seen from the car that seems to have locked Rio and Maya back in order to express themselves as part of the queer match that she experienced, even though Rio is in

the driver's seat, Rio cannot get out of the arranged marriage that his mother has arranged. 'Mobil' again emphasizes as if Rio and Maya must drive in a path where sex determines not only gender, but also one's sexual orientation, in line with heterosexual discourse in the Indonesian context.

"Mobil" again draws Rio and Maya in differentiating treatment and roles based on gender, the concept of matchmaking represents the concept of a family that regulates men and women, men must be established, women can protect the family. 'Mobil' further affirms that Rio and Maya are not truly free, for example in terms of dress, coming out, establishment and decision-making, because there is a glass partition, or in other words the audience is invited to see Rio and Maya from outside the car, as if the audience offered to see the pressure holding Rio and Maya.

When returning to the interactive meaning point of explanation, which is related to the point of view, this scene is included in the category of eye level angle which defines equality (in van Leeuwen and Jewitt, 2001: 136). So as a whole this scene displays the complexity that liberates and confines Rio and Maya as something that is usually experienced or as if it represents the complexity that the audience also experiences, because the audience is invited to see Rio and Maya equally.



Picture 2 *The sixth episode of Desire Limit at 03:27*

Source: Capturing from Blued's YouTube channel

Figure 2 shows two figures, Ahmad (A) and Lyla (B). The place setting in this scene is inside the room, you can also see room lights (1) and pillows (2). Ahmad is on top of the frame of this scene, while Lyla is at the bottom. Ahmad looks naked, looks away and doesn't look at Lyla. Ahmad is seen closing his eyes as if enjoying what he is doing. This is made clearer from Ahmad's voice over who said "Now I feel satisfied, I never have this kind of position". Lyla seems to see something that is in front of her, but does not direct her gaze to the viewer, Lyla shows a happy expression from her big smile. This scene shows the anal sex scene performed by Ahmad and Lyla in the room.

In representational meaning, this scene has a vector that can be seen from Ahmad's arm holding Lyla's hand underneath. Jewitt and Oyama (in van Leeuwen and Jewitt, 2001: 143) explain that in general "actor" is a participant which is the starting point of the vector and "goals" are the participant of the vector goal. Thus, Ahmad is categorized as an 'actor' and Lyla as 'goals', and represents something that happens transactively, which is made clear from Ahmad's dialogue and Lyla's response from her facial expressions. Thus, Ahmad is categorized as an 'actor' and Lyla as 'goals', and represents something that happens transactively, which is made clear from Ahmad's dialogue and Lyla's response from her facial expressions. Or in other words, it can be seen that Ahmad plays an active role in this scene, while Lyla plays a passive role. The anal sex scene performed by Ahmad and Lyla in this scene places Ahmad in an active position due to penetration, while Lyla is seated in a passive position due to being penetrated.

The explanation of interactive meaning leads to the analysis that with the close up medium category which aims to show an

intimate or personal relationship, as if seeing Ahmad and Lyla as close people or those who are familiar with viewers, viewers are invited to identify themselves with Ahmad and Lyla's figures because medium close up allows you to see the facial expressions of the characters that are shown in the scene. In line with the queer viewing perspective according to Evans and Gamman (in Burston and Richardson, 1995: 48) it does not only provide a fluid identification in gender identification.

This scene also shows that Ahmad and Lyla do not "demand" the viewer, but rather "offer" something to the viewer, because the process is seen as more of a reaction than an action. What Ahmad and Lyla offer in this case is positioned equally, parallel to the viewer, as if the viewer also sees what Ahmad and Lyla are showing as something that is common to be seen, as if something common and commonplace with the viewpoints that viewers often use, because of the point of view in this scene is included in eye level which means equality. Viewers are not only invited to identify themselves more closely with the characters Lyla and Ahmad, but viewers are also offered to experience the same happiness from Lyla and Ahmad.

In compositional meaning, Jewitt and Oyama (in van Leeuwen and Jewitt, 2001: 148) explain that information value is related to reading the text with elements placed on top and other elements below, so according to Kress and van Leeuwen (1996) the elements that placed on top is known as 'ideal' which displays idealized or generalized information and elements that are placed below is called 'real' which displays specific information (detail), as if it is a real depiction of ideal information.

Ahmad who is on top of the frame is categorized as 'ideal' and Lyla who is at the bottom of the frame is categorized as 'real'.

Ahmad as an ideal displays idealized or generalized information. Ahmad, who penetrates this scene, is general information that has been understood and even idealized in the patriarchal heterosexual discourse, where men with the penis are in charge of penetrating. This clearly reaffirms the general concept of sex in the dominant discourse, where sex will always be associated with penetration involving the penis.

However, despite being placed in the ideal category, Ahmad tries to "offer" something to viewers. Ahmad does penetration, but this penetration is done through anal sex which is understood as a different sexual behavior and places him as subordinate masculinity such as femininity in dominant discourse. Anal sex done by Ahmad with Lyla, who is a transgender woman, is certainly something that is beyond normative.

However, on the other hand, Ahmad again shows that the penis will always be associated with masculinity and is attached to something that is said to be active and the vagina or anus as a substitute for the vagina is associated with femininity and is attached to something that is said to be passive. It is clear that with Ahmad's position on top (top), Ahmad can move more freely to dominate or be active when having sex. Ahmad has become increasingly idealized because of his position as top, dominating (active) and penetrating as idealized by dominant discourse. Ahmad's appearance with a beard further emphasizes his category as a subject, a figure who gives meaning to the enjoyment he feels, which can clearly be seen from Ahmad's dialogue. Ahmad's 'real' category in this scene seems to reaffirm gender stereotypes of masculine and feminine gender binaries.

Lyla as real displays specific information, related to the details of the information in this scene. Lyla's expression becomes a clear

depiction of the ideal information on Ahmad's character. Lyla is shown from her penetrated position (bottom) which makes her dominated (passive) especially because Ahmad's position is also holding Lyla's hand and pressing her, so that she is categorized as an object and with long hair and makeup is something close to viewers with a feminine side.

However, Lyla's smile seemed to show her resistance and agency regarding her sexuality. Even though she is categorized as an object that is attached to the feminine side, dominated (passive) and bottom, Lyla actually shows her legitimacy that she feels pleasure, even this enjoyment can be seen as something to be happy, from the smile she gives.

Lyla shows queer femininity by negotiating and resisting the categorization of subject and object categories of sexual relations. If we return to the explanation of performativity as a discursive practice that produces something that is named through quotation and repetition of certain norms or conventions, then the representation of queer femininity in the context of sexual intercourse positions is a continuous repetition and quotation of statements about certain identity categories, or in it is related to sexual relations in patriarchal heterosexual discourse.

However, even though she was penetrated, Lyla seemed to show that she was also a subject and not just an object, Lyla became a subject because she gained pleasure from anal sex she did with Ahmad, Lyla's smile in this scene further confirmed her position as a subject. The smile from Lyla shows the position of the subject who cares about his sexual satisfaction, no longer focuses on Ahmad's sexual satisfaction alone. This smile shifts the position of objects related to sexual intimacy which tend to

ignore the position of women and femininity. A smile from Lyla confirms her position as a subject, a smile becomes a statement regarding Lyla's happiness from sexual relations.

Queer femininity discourse provides a political position to redefine femininity with subversive values. Ahmad and Lyla try to offer the same pleasure as vaginal sex, and even make it "more" than the vagina (Yulius, 2019: 133). Ahmad and Lyla offer a form of resistance to sex that is considered "natural" and established in society, where vaginal sex is sex that is considered natural because it is oriented towards procreation in the presence of children. Meanwhile, the anus is associated with something disgusting, painful, deviant and is even mentioned as sex for gay people (Yulius, 2019: 135-136).

The queer femininity discourse from this scene shows Lyla's resilience, because anal sex has another interpretation related to the "expansion" of the body's capacity which has the potential to resist normative body construction as socially constructed. This scene shows that the body stores capacities and potentials that may be rarely and never explored because they are normatively confined to bodily functions (Yulius, 2019: 140). In this case the meaning of anal sex will depend on the situation and can vary not monolithically (Yulius, 2019: 134).

The two pictures above explain that Batas tries to construct a queer femininity discourse with the entrance to Butler's concept of performativity. Where in this case Rio, Lyla and Maya show the performativity of femininity. The performativity described in the limit is an act that is performative, because there are performative aspects that are not only intended to present an action or fact or situation, but are related to certain contexts that have the capacity to build gender and / or

sexual identity, namely the queer femininity discourse in the Batas web series.

Performativity according to Butler is a discursive practice that builds or produces something named, through quotation and repetition (in Woodward, 2002: 236) of certain norms or conventions. Thus, the discourse of queer femininity is explained in the boundary through constant repetition and quotation of statements about the category of femininity which with a queer perspective offer subversive positions, negotiation and resistance that continues to confine femininity.

CONCLUSION

The discourse of queer femininity in Batas explains the shifting and blurring of the boundary between subject-object and active-passive which always refers to rigid masculine and feminine binaries. The discourse of queer femininity in the limit shows that femininity is not something monolithic, because with a queer perspective it can provide a subversive position, negotiate and resist the dominant discourse. Limits explain that the discourse construction of queer femininity does not only refer to sex or gender.

However, it cannot be denied that the queer femininity discourse described in the boundary web series still re-uses codes from dominant discourses, namely heterosexuality, patriarchy and also the media, presenting the body and sexuality prescribed by the dominant discourse, and affirming the values of masculinity that have not yet can be owned and achieved from femininity with a queer perspective on establishment.

In other words, even though the boundary web series was created by and for various identities under the queer umbrella in

Indonesia, it still seems that they have not been able to get out of the established heterosexual and patriarchal discourse.

Media, in this case the Blued application through the boundary web series, seems to be an extension of the dominant discourse to construct a queer femininity discourse. It seems that the queer femininity discourse described in the web series Limits can be seen as a metaphor of climbing a ladder, one foot climbing a ladder, giving space for femininity to articulate oneself, but the other leg still does not move, still confines femininity in dominant discourse and is idealized by industry. social media (app) Blued on the Boundary representation space.

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