

**THE PERSPECTIVE OF MUSLIM PARENTS IN YOGYAKARTA
AGAINST LGBT DEPICTION IN THE FILM STRANGE WORLD (2022)**



UNDERGRADUATE THESIS

**Submitted to Fulfill the Requirements for Obtaining a bachelor's degree in
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Universitas Islam Indonesia

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UNIVERSITAS ISLAM INDONESIA**

2024

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It has been given permission by the thesis supervisor to be tested and defend in front of
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STATEMENT OF ACADEMIC ETHICS

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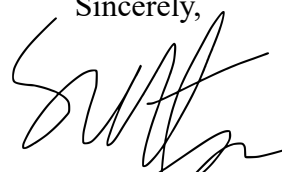
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2. Therefore, this thesis is entirely my scientific work, both as a student and researcher, not plagiarize or the work of others.
3. If this thesis is found to have strong indications of plagiarism or academic fraud after I have received my degree from the Faculty of Psychology and Social-Cultural Science at the Islamic University of Indonesia, I will be held accountable for all repercussions and academic sanctions imposed by the Universitas Islam Indonesia.

Thus, I truly agree with this remark.

Yogyakarta, 23 April 2024

Sincerely,




Sultan Milano

FOREWORD

Bismillah al-Rahman al-Rahim

Alhamdulillah (praise be to God), by the grace of Allah (SWT), I have been able to complete this thesis titled "How the Perspective of Muslim Parents in Yogyakarta Against LGBT Depiction in the Film Strange World (2022)". This research journey has been a quest for knowledge (ilmu) and a pursuit of understanding a contemporary issue that intersects with Islamic values and media consumption.

My deepest gratitude goes to Allah (SWT) for granting me the strength, guidance, and perseverance to navigate this research endeavor. I am also incredibly grateful to my esteemed supervisor, Prof. Dr.rer.soc. Masduki, S.Ag., M. Si. His invaluable guidance, insightful critiques, and unwavering support have been instrumental in shaping this thesis. I am equally indebted to Dr. Iwan Awaluddin Yusuf, S.IP., M.SI., PH. D., Chair of the Communication Studies Study Program at the Islamic University of Indonesia (UII). His leadership and dedication to fostering a vibrant academic environment have provided an inspiring backdrop for this research.

This thesis explores the perspectives of Muslim parents in Yogyakarta regarding the portrayal of LGBT themes in the film "Strange World (2022)". Understanding these perspectives is crucial within the context of Islamic teachings that emphasize the importance of family and upholding moral values. Through this research, I strive to contribute to a deeper understanding of how Muslim parents navigate the complex influence of media on their children's upbringing. I pray that this thesis serves as a springboard for further research and discussion, fostering a more nuanced understanding of these critical issues.

Jazakum Allahu Khairan (May Allah reward you with goodness) to all those who have supported me on this journey.

Wassalamu alaykum wa rahmatullahi wa barakatuhu

Yogyakarta, 23 April 2024

Sincerely,



Sultan Milano

TABLE OF CONTENTS

AGREEMENT SHEET	ii
VALIDITY SHEET	iii
STATEMENT OF ACADEMIC ETHICS	iv
FOREWORD.....	iv
TABLE OF CONTENTS.....	vi
LIST OF TABLES.....	vii
LIST OF PICTURES.....	viii
ABSTRACT	ix
ABSTRAK	x
CHAPTER I INTRODUCTION	1
A. Background.....	1
B. Research Questions.....	5
C. Research Objective.....	5
D. Research Benefits.....	5
E. Literature Review.....	6
1. Previous Research.....	6
2. Theoretical Framework.....	8
F. Research Method.....	11
1. Type of Research.....	11
2. Time and Location.....	12
3. Population.....	12
4. Sample.....	12
5. Data Collection.....	13
6. Data Analysis.....	15
CHAPTER II RESEARCH OBJECT.....	16
A. Muslim Parental.....	16
B. Yogyakarta.....	17

C. Strange World (2022).....	18
CHAPTER III FINDINGS.....	27
A. Religious Background.....	27
B. Depiction of LGBT in Children’s Films.....	28
C. Depiction of LGBT in Strange World (2022).....	30
D. Influence Film on Children.....	32
E. LGBT and Belief.....	34
F. Children LGBT Education.....	36
G. Muslim Parent Hopes Regarding LGBT.....	38
CHAPTER IV DISCUSSION.....	41
A. Religious Identity and Media Selection.....	41
B. LGBT Representative and Perceived Media Effects.....	41
C. Parental Mediation Strategies.....	42
D. Media Literacy and Religious Values.....	43
E. Synthesis and Future Direction.....	43
CHAPTER V CONCLUSION.....	44
REFERENCES.....	47
APPENDIX.....	54

LIST OF TABLES

Table 1.1 Informant List.....	13
Table 3.1 Religious Background	22
Table 3.2 Depiction of LGBT in Children’s Film	28
Table 3.3 Depiction of LGBT in Strange World (2022).....	30
Table 3.4 Influence Film on Children	32
Table 3.5 LGBT and Belief	35
Table 3.6 Children LGBT Education.....	36

Table 3.7 Muslim Parent Hope Regarding LGBT.....	38
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LIST OF PICTURES

Picture 2.1	19
Picture 2.2	20
Picture 2.3	21
Picture 2.4	22
Picture 2.5	22
Picture 2.6	23
Picture 2.7	23
Picture 2.8	24
Picture 2.9	24
Picture 2.10.....	25
Picture 2.11.....	25
Picture 2.12.....	26

ABSTRACT

This study examines the perspectives of Muslim parents in Indonesia regarding LGBT representation in children's films, with a focus on the animated movie "Strange World." Through in-depth interviews with five informants, the research explores the intersection of religious identity, media consumption habits, and attitudes towards LGBT content in children's media. Utilizing Uses and Gratifications Theory and Perspective Communication Theory, the study analyzes how religious beliefs influence media selection, interpretation, and parental mediation strategies. Findings reveal unanimous opposition to LGBT representation in children's films among the informants, citing religious principles, cultural values, and child development concerns. The study highlights the tension between pervasive media influences and parents' desire to control their children's media exposure, emphasizing the need for culturally sensitive media literacy education. This research contributes to the understanding of how religious identity shapes media perceptions and parenting strategies in an increasingly diverse media landscape, offering insights for future studies on media representation, religious values, and child-rearing practices in Indonesia.

Keywords: LGBT representation, children's media, Muslim parents, Indonesia, religious identity, media literacy, Uses and Gratifications Theory, Perspective Communication Theory

ABSTRAK

Studi ini meneliti perspektif orang tua Muslim di Indonesia mengenai representasi LGBT dalam film anak-anak, dengan fokus pada film animasi "Strange World." Melalui wawancara mendalam dengan lima informan, penelitian ini mengeksplorasi hubungan antara identitas agama, kebiasaan mengonsumsi media, dan sikap terhadap konten LGBT dalam media anak-anak. Dengan menggunakan Teori Penggunaan dan Gratifikasi dan Teori Komunikasi Perspektif, penelitian ini menganalisis bagaimana keyakinan agama memengaruhi pemilihan media, interpretasi, dan strategi mediasi orang tua. Temuan penelitian mengungkapkan adanya penolakan bulat terhadap representasi LGBT dalam film anak-anak di antara para informan, dengan mengutip prinsip-prinsip agama, nilai-nilai budaya, dan masalah perkembangan anak. Penelitian ini menyoroti ketegangan antara pengaruh media yang meluas dan keinginan orang tua untuk mengendalikan paparan media terhadap anak-anak mereka, yang menekankan perlunya pendidikan literasi media yang peka terhadap budaya. Penelitian ini berkontribusi pada pemahaman tentang bagaimana identitas agama membentuk persepsi media dan strategi pengasuhan anak dalam lanskap media yang semakin beragam, yang menawarkan wawasan untuk studi masa depan tentang representasi media, nilai-nilai agama, dan praktik pengasuhan anak di Indonesia.

Keywords: LGBT representation, children's media, Muslim parents, Indonesia, religious identity, media literacy, Uses and Gratifications Theory, Perspective Communication Theory

CHAPTER I

INTRODUCTION

A. Background

The LGBT community has a rich and complex history that spans centuries, with evidence of same-sex relationships and gender non-conformity dating back to ancient civilizations such as Greece and Rome (Pilgrim, 2020). The term "LGBT" is an acronym that stands for lesbian, gay, bisexual, and transgender, which are all distinct identities that fall under the umbrella of non-heterosexual and non-cisgender identities (Human Rights Campaign, 2021). The LGBT community has long fought for equal rights and protections, including the right to marry, adopt children, and be free from discrimination in employment and housing (Human Rights Campaign, 2021). While significant progress has been made in recent decades by the LGBT community regarding greater acceptance and inclusion of LGBT individuals, there are still many pros and cons within society.

From *The Little Mermaid* to *Lightyear*, Disney has done the least in LGBT representation for years. They have given us queer-coded villains, background characters that may be lesbians, minor characters who have easy-to-cut lines declaring their orientation, or some main characters who seem sub-textually queer but will not dare declare (Puchko, 2022). As a climax, the studio also released *Strange World* in 2022, which features a main character who is undeniably gay (Catelyn, 2023). The film *Strange World* is described as an explicit normalization of a teenage gay supported by his environment, including his parents (Catelyn, 2023). This raises questions about the perspective of Muslim parents on the depiction or normalization of an LGBT in a film that is intended for children and adolescents.

Film portrayal communication, particularly in Disney cartoons, plays a crucial role in shaping societal attitudes and beliefs. Disney films are known for their ability to capture the hearts of audiences of all ages, and as such, their messages are often seen as reflections of societal values. According to Collins and Skover (2009), Disney films are renowned for portraying traditional gender roles, where male characters are often seen as strong and assertive, while female characters are portrayed as passive and submissive. However, in recent years, Disney has taken steps to incorporate more diverse and inclusive themes in their films, such as showcasing different cultures and highlighting the importance of friendship and acceptance. This approach to film

portrayal communication can promote greater understanding and empathy among audiences, contributing to a more inclusive and tolerant society.

Perspective communication is an essential aspect of effective communication, requiring individuals to share their viewpoints while also being open to understanding the perspectives of others. According to Riggio and Feldman (2005), effective communication involves active listening and respectful responses to the views of others, as well as clear and concise expression of one's opinions. Perspective communication allows individuals to appreciate diverse perspectives, leading to better relationships, reduced conflicts, and increased collaboration. This approach helps foster mutual respect and understanding, leading to a more harmonious and productive environment. In summary, perspective communication is a crucial aspect of effective communication that can lead to positive outcomes in personal and professional settings.

In examining the perspective of Muslim parents in Yogyakarta regarding the LGBT depiction in the film *Strange World*(2022), it is essential to consider the communication dynamics at play. The Uses and Gratifications Theory provides a useful framework for understanding how these parents actively engage with media content. This theory posits that media consumers are not passive recipients but rather active participants who choose media based on their personal needs, values, and expectations. As West and Turner (2010) describe, individuals use media to fulfill specific gratifications, whether for information, entertainment, or reinforcing personal beliefs. In this case, Muslim parents may engage with media, including films like *Strange World*, in a way that aligns with their religious and cultural values, actively selecting or rejecting content that corresponds with their beliefs about family, morality, and social norms. The Uses and Gratifications Theory thus contrasts with the notion of media having a unilateral influence, as it emphasizes the agency of media users in interpreting and responding to content. This approach parallels the concept of perspective communication, which values diverse viewpoints and encourages dialogue and understanding. By recognizing the active role of parents in interpreting media content, this analysis underscores the importance of considering the intentional choices and critical engagement of audiences in discussions about media impact.

Relating to communication through LGBT depictions in recent Disney films, in the context of the Islamic religion, it is essential to note that there are interpretations of Islamic scripture that prohibit same-sex relationships. The Quran and Hadiths offer varying perspectives on homosexuality, but many scholars interpret them as

condemning same-sex sexual activity (Schmitt, 2020). For example, the story of the people of Lot in the Quran is often cited as evidence of the Islamic prohibition of homosexuality (Q.S. Al-A'raf 7:80-84)

وَلَوْطًا إِذْ قَالَ لِقَوْمِهِ أَتَأْتُونَ الْفَاحِشَةَ مَا سَبَقَكُمْ بِهَا مِنْ أَحَدٍ مِنَ الْعَالَمِينَ ٨٠

“And ‘remember’ when Lot scolded ‘the men of’ his people, ‘saying,’ “Do you commit a shameful deed that no man has ever done before?” (7:80)

إِنَّكُمْ لَتَأْتُونَ الرِّجَالَ شَهْوَةً مِّنْ دُونِ النِّسَاءِ ۚ بَلْ أَنْتُمْ قَوْمٌ مُّسْرِفُونَ ٨١

“You lust after men instead of women! You are certainly transgressors.” (7:81)

وَمَا كَانَ جَوَابَ قَوْمِهِ إِلَّا أَنْ قَالُوا أَخْرِجُوهُمْ مِّنْ قَرْيَتِكُمْ ۖ إِنَّهُمْ أَنَاسٌ يَّتَطَهَّرُونَ ٨٢

“But his people’s only response was to say, “Expel them from your land! They are a people who wish to remain chaste!” (7:82)

فَأَنْجَيْنَاهُ وَأَهْلَهُ إِلَّا امْرَأَتَهُ كَانَتْ مِنَ الْغَابِرِينَ ٨٣

“So We saved him and his family except his wife, who was one of the doomed.” (7:83)

وَأَمْطَرْنَا عَلَيْهِمْ مَطَرًا ۖ فَانْظُرْ كَيْفَ كَانَ عَاقِبَةُ الْمُجْرِمِينَ ٨٤

“We poured upon them a rain ‘of brimstone’. See what was the end of the wicked!” (7:84)

Additionally, several Hadiths mention homosexuality as a sin, with some even prescribing the death penalty for same-sex sexual activity (Sahih Bukhari, 84:64-65). Some Islamic countries have laws criminalizing homosexuality, and LGBT individuals in those countries may face severe persecution (Human Rights Watch, 2021). In essence, according to the Qur’an and Hadith, LGBT is clearly a despicable act and serious violations in Islam that damage the dignity of humans as the most noble creatures of God.

Yogyakarta, a city predominantly inhabited by a Muslim population, stands as a bastion of traditional values and retains a strict adherence to conservative political and cultural norms, which paradoxically contrasts with the evolving discourse surrounding LGBT representation. As noted by Nugroho (2019), Yogyakarta's social and political fabric remains deeply influenced by Islamic principles, fostering an environment where adherence to traditional modesty is paramount. The intersection of Islamic teachings and the conservative cultural milieu in Yogyakarta creates a complex backdrop where societal attitudes toward the LGBT community are often shaped by deeply ingrained values. This dynamic underscores the need to explore how the clash between the city's dominant Muslim identity and entrenched conservative culture manifests in the perceptions of parents toward the portrayal of LGBT characters in films, as exemplified by the case of "Strange World" (2022).

Recently, there has been news of the possible prohibition or banning of the Disney film "Strange World (2022)" in Indonesian cinemas due to its alleged LGBT elements that are not in accordance with the culture and religion (Islam) of the majority of Indonesians (Tempo.co, 2022). Such discussion caused controversy and raised concerns about the potential impact of such a ban on the LGBT community and the values of freedom of expression and diversity in Indonesia. On one hand, some argue that the ban is necessary to uphold the Indonesian society's moral and religious values. They fear that the LGBT elements in the film could corrupt the morality of the youth and go against the teachings of Islam, which is the dominant religion in Indonesia. On the other hand, some who view the ban as a form of discrimination against the LGBT community in Indonesia. They argue that such a ban goes against the values of diversity and tolerance, which are important for a democratic society.

The issue presents an urgent need to investigate the opinions of Muslim families in Indonesia on the matter. By conducting direct interviews and surveys, researchers hope to gain insights into their perspectives on the film and the issues of LGBT rights and freedom of expression in Indonesia. This study aims to investigate the perspectives of Muslim parents in Yogyakarta, Indonesia, towards the portrayal of LGBT individuals in the film "Strange World (2022)". The significance of this study lies in the fact that LGBT individuals often face discrimination and marginalization in Indonesia, which is a predominantly Muslim country. The portrayal of LGBT individuals in popular culture, such as in films, can have a significant impact on the attitudes and perceptions of individuals toward this community. By understanding the perspectives of Muslim

parents regarding LGBT representation in media, this study could provide valuable insights for policymakers toward the campaign and portrayal of LGBT communities, especially in a cartoon film for Indonesians. This study may also contribute to the literature on media representations of marginalized communities, particularly in conservative societies. This research is timely and relevant as it addresses a critical social issue in Indonesia and provides an opportunity for the voices of Muslim families to be heard.

B. Research Questions

Based on what has been described in the background, this research tries to find out how Muslim parents in Yogyakarta view the development of LGBT in the world of children's shows. Furthermore, The problem formulation of this research is as follows:

- How is the perspective of Muslim parents in Yogyakarta against LGBT depiction in the film *Strange World* (2022)?

C. Research Objective

This research endeavors to delve into the perspectives held by Muslim parents in Yogyakarta regarding the portrayal of the LGBT community in the Disney children's film "*Strange World*" (2022). The representation of LGBT characters in children's media has become an increasingly significant topic of global discourse. Yogyakarta, renowned for its cultural richness and predominantly Muslim population, presents a distinctive backdrop to explore how religious and cultural values intersect with contemporary attitudes toward the depiction of sexual and gender minorities in popular media, particularly a Disney production. By concentrating on the viewpoints of Muslim parents, this study seeks to unravel the intricate interplay between religious convictions, cultural milieu, and parental apprehensions. Through this examination, we aspire to contribute valuable insights into the multifaceted ways in which societal attitudes and religious values shape perceptions of LGBT representation in films intended for children, specifically within the unique cultural and religious landscape of Yogyakarta.

D. Research Benefits

1. In terms of education, the research can contribute to raising awareness among educators and educational institutions about the attitudes and beliefs of Muslim

parents regarding LGBT depictions. Thus, it is possible to create parenting guidelines for Muslim parents regarding LGBT.

2. In terms of culture, understanding the perspectives of Muslim parents in Yogyakarta can promote cultural understanding and respect within educational settings. It can help educators navigate sensitive topics related to gender identity and sexual orientation in a way that respects diverse beliefs and values.

E. Literature Review

1. Previous Research

The first study is a qualitative study by Asbi, Malik, R., Kurniawati, J., & Nurhasanah, L. (2024) employed a media analysis approach to explore Muslim acceptance of LGBT issues in Indonesia. The research utilized actor network theory, analyzing 10,000 Twitter tweets through Gephi software. Findings revealed strong opposition to LGBT acceptance among Indonesian Muslims, rooted in Quranic interpretations and religious edicts such as MUI Fatwa No. 57 Year 2014. The study identified dominant actors in political and social discussions surrounding LGBT issues. Results indicated that LGBT identities and behaviors are not widely recognized or accepted in Indonesian society, with many viewing them as deviant and incompatible with prevailing moral values. This research highlights the complex intersection of religion, social media, and LGBT acceptance in the Indonesian Muslim context.

The study by Panji S., Susanto, & Dwi, S. (2022) employed critical discourse analysis to examine the ban of the film "Memories of My Body" in Depok City, Indonesia. Using Norman Fairclough's critical discourse analysis framework, the research analyzed electronic news sources to understand the discourses surrounding the film ban. The study identified two primary discourses driving the ban: protecting the younger generation and perceived incompatibility with Islamic values. Findings revealed that these discourses were not isolated to this specific event but were part of a broader, dominant anti-LGBT narrative in the region. The research concluded that the film ban was a manifestation of this pervasive anti-LGBT discourse, highlighting the complex interplay between media censorship, religious values, and LGBT representation in Indonesian society.

The study by Muflihah, I., Nurrohim, A., & Auliya, N. Q. (2023) employed an analytical approach to examine the Qur'anic perspective on parenting's role in addressing LGBT issues. The research analyzed data on factors contributing to LGBT identities, focusing on the correlation between parenting and LGBT outcomes. The study utilized Qur'anic exegesis to extract relevant verses and interpret their guidance on LGBT prevention and management. Findings highlighted the significance of parental influence, with eight out of ten LGBT individuals attributing their identity to parenting factors. The research concluded that the Qur'an emphasizes the importance of early sex education and instilling religious values as preventive measures against LGBT identities. Additionally, the study recommended a curative approach for parents dealing with LGBT children, including positive communication, counseling, and seeking professional help. This research underscores the intersection of religious teachings, parenting practices, and LGBT issues in Muslim communities.

While these previous studies do not specifically address the attitudes of Muslim parents in Yogyakarta toward the LGBT depiction in the film "Strange World" (2022), they provide valuable insights that can be applied to the topic. The findings suggest that the perspectives of Muslim parents in Yogyakarta may be influenced by their religious beliefs, which can shape their attitudes toward homosexuality and LGBT individuals. However, it is important to recognize that attitudes can vary within a religious group, and there may be a range of perspectives among Muslim parents in Yogyakarta, as demonstrated by the study on Muslim parents with LGBT children in the United Kingdom.

Considering the prevalence of negative attitudes toward homosexuality found in previous studies, it is possible that some Muslim parents in Yogyakarta may have reservations or concerns about the LGBT depiction in the film "Strange World" (2022). These concerns may be rooted in religious teachings and cultural norms, as well as a lack of understanding or exposure to diverse sexual orientations and gender identities. It is essential to approach this topic with sensitivity and respect for diverse perspectives, recognizing the potential for differing viewpoints among Muslim parents in Yogyakarta.

It is worth noting that there may also be Muslim parents in Yogyakarta who adopt more accepting attitudes toward the LGBT depiction in the film, aligning with the findings of the study on Muslim parents in the United Kingdom. These parents

may have engaged in a process of negotiating their religious beliefs and incorporating more inclusive interpretations within their framework of understanding.

2. Theoretical Framework

a. Perspective Communication Theory

According to Griffin's "A First Look at Communication Theory" (2021), Perspective Communication Theory posits that communication is shaped by the perspectives individuals bring to interactions. This theory emphasizes how individuals' backgrounds, experiences, and beliefs influence their communication behaviors. It suggests that our unique perspectives serve as lenses through which we interpret and respond to messages.

From an educational perspective, Perspective Communication Theory highlights the need for educators to recognize and accommodate diverse perspectives within learning environments. By acknowledging the influence of students' backgrounds on their communication styles, educators can promote inclusivity and foster a more conducive learning atmosphere. This approach enhances students' ability to engage in meaningful dialogue and collaborative learning experiences.

Moreover, from a social impact standpoint, Perspective Communication Theory underscores the significance of promoting empathy and understanding in interpersonal interactions. By encouraging individuals to consider multiple perspectives, this theory contributes to developing a more tolerant and cohesive society. It encourages respectful communication across differences and facilitates constructive dialogue on complex social issues.

In summary, Perspective Communication Theory offers valuable insights into the dynamic nature of communication and its implications for education and social cohesion. By embracing diverse perspectives and promoting empathetic communication, this theory fosters inclusive communities and meaningful interactions.

b. Uses and Gratifications Theory

The Uses and Gratification Theory (UGT) is a significant framework within media studies that examines how individuals actively seek out media to

satisfy specific needs or desires. Unlike other media theories that focus on the effects of media on audiences, UGT shifts the focus to the audience's role in media consumption, considering them as active participants rather than passive recipients (Katz, Blumler, & Gurevitch, 1973). According to Katz et al. (1973), the theory posits that individuals use media to fulfill various needs, such as cognitive needs (information and knowledge), affective needs (emotional and aesthetic experiences), personal integrative needs (credibility, stability, and status), social integrative needs (family and friends), and tension release needs (escape and diversion). This theory provides a comprehensive understanding of the motivations behind media consumption and underscores the importance of considering audience agency in media research.

In the context of contemporary media environments, UGT has gained renewed relevance due to the proliferation of digital and social media platforms. These platforms offer users an unprecedented level of control over their media consumption, enabling them to curate their media experiences to align with their individual preferences and needs. Research by Ruggiero (2000) suggests that the interactive nature of the internet has expanded the scope of UGT, as users now have the ability to engage with content in more personalized and participatory ways. For instance, the ability to comment on articles, share videos, and create user-generated content has transformed the way individuals interact with media, making the gratification process more dynamic and individualized (Ruggiero, 2000).

Moreover, UGT has been instrumental in understanding the appeal of social media platforms, where users actively engage to fulfill specific needs such as social connectivity, entertainment, and self-expression. For example, Whiting and Williams (2013) found that social media users primarily engage with platforms like Facebook and Twitter to satisfy their social integrative needs, such as maintaining relationships and staying connected with others. This aligns with the core tenets of UGT, as users selectively choose media that aligns with their personal motivations and gratifications (Whiting & Williams, 2013).

c. LGBT

LGBT stands for Lesbian, Gay, Bisexual, and Transgender, which refers to individuals who identify as non-heterosexual or non-cisgender. It's important

to note that gender is a complex concept that extends beyond biological sex. Gender is a social construct that encompasses identity, expression, and roles, which may or may not align with one's assigned sex at birth (Butler, 1990). This understanding of gender as a spectrum rather than a binary has led to the recognition of diverse gender identities, including non-binary, genderqueer, and gender fluid individuals (Richards et al., 2016). The "Gender Bird" model, developed by Sam Killermann, illustrates this complexity by depicting gender as having four distinct components: identity, expression, sex, and attraction (Killermann, 2017). This model helps explain how these aspects can vary independently, contributing to the rich diversity of gender experiences. LGBT characters play a significant role in literature, film, and other forms of media, serving as catalysts for representation and social change (Russell & Bohan, 2020). For instance, in the iconic film "Brokeback Mountain," the characters Ennis Del Mar and Jack Twist navigate their complicated relationship in a conservative society, highlighting the challenges faced by gay individuals (Lee, 2005). These characters contribute to the broader understanding of LGBT experiences, fostering empathy and acceptance. The inclusion of diverse gender representations in media has also expanded, with shows like "Pose" featuring transgender characters and exploring their unique experiences (Mock, 2018).

LGBT communities form vital support networks that offer social, emotional, and political solidarity (Rodriguez, 2016). One prominent community is the LGBT Center, an organization that provides resources and safe spaces for individuals across the gender and sexuality spectrum (The LGBT Center, n.d.). By fostering inclusivity and offering support services, these communities help combat isolation and discrimination, promoting overall well-being among LGBT individuals.

The history of LGBT rights and activism is marked by significant milestones and struggles. The Stonewall Riots in 1969, which occurred after a police raid on the Stonewall Inn, ignited the modern LGBT rights movement (Carter, 2004). This event spurred the formation of activist groups, such as the Gay Liberation Front and the Human Rights Campaign, advocating for equal rights and social justice for LGBT individuals (Belge, 2021). The historical progress made since then includes legal victories, such as the decriminalization of homosexuality and the legalization of same-sex marriage in numerous

countries (Human Rights Campaign, 2022). These achievements demonstrate the resilience and determination of the LGBT community in adversity.

The concepts of LGBT encompass a rich tapestry of characters, communities, and historical milestones. Through diverse characters in media, LGBT representation advances understanding and empathy. Communities provide crucial support systems, fostering inclusivity and combating discrimination. Furthermore, the history of LGBT rights highlights significant moments of activism and legal progress. By exploring these concepts, we can promote social acceptance, equality, and social change.

The context of the research title pertains to the depiction of LGBT characters in the film *Strange World* (2022), which may be a sensitive issue for some Muslim parents in Yogyakarta. According to the study by Herek (2009), there is still a significant stigma and discrimination toward LGBT individuals in many societies, including Indonesia. Therefore, the representation of LGBT characters in the media can be controversial and may elicit different reactions from various social groups, including Muslim parents

F. Research Method

1. Type of Research

This research uses qualitative methods to obtain and analyze data about the perspective of Muslim parents in Yogyakarta against LGBT depiction in the film *Strange World* (2022). According to Denzin and Lincoln (2018), qualitative research is rooted in the traditions of interpretivism and constructivism, which highlight the importance of understanding social phenomena through multiple perspectives and socially constructed meanings. This approach is particularly valuable in exploring subjective, culturally bound, or context-dependent topics, such as beliefs, values, identities, and social interactions.

Qualitative research also allows for flexibility and adaptability during the research process. Researchers can iteratively refine their research questions, data collection methods, and analytical frameworks based on emerging insights and patterns within the data. This iterative approach, often referred to as grounded theory or inductive reasoning, enables researchers to uncover new insights and generate theories that are grounded in empirical evidence.

Furthermore, qualitative research promotes ethical considerations and reflexivity, encouraging researchers to critically reflect on their roles, biases, and the ethical implications of their research practices. By engaging in transparent and participatory approaches, researchers can enhance the trustworthiness and credibility of their findings among stakeholders and the broader academic community.

2. Time and Location

The research was carried out from November 2023, to March 2024. It took four months to complete, starting with the approach stage of contacting several Muslim parents in Yogyakarta, then the interview process or data collection, data processing, conducting analysis, and preparing the final research report. The research location is the city of Yogyakarta, Yogyakarta Special Region province.

3. Population

The population in this study is Muslim parents in Yogyakarta. Yogyakarta is a city in Indonesia that has a diversity of religions, but most of the population is Muslim. According to statistical data released by the Central Statistics Agency (BPS) in 2020, around 85% of Yogyakarta's population adheres to Islam (BPS, 2020).

4. Sampling

The sample for this research will be selected purposively, taking into account the criteria of being a Muslim parent with children in Yogyakarta. Purposive sampling is chosen as it allows for the deliberate selection of participants who can provide rich and relevant information about the research topic (Patton, 2015). Specific criteria for selection will include self-identification as Muslim, having at least one child aged 5-18 years old, residence in Yogyakarta for at least the past year. To ensure diversity within the sample, efforts will be made to include parents from various socioeconomic backgrounds, education levels, and degrees of religious observance. The recruitment process will involve reaching out to local mosques, Islamic schools, and community centers to identify potential participants. Snowball sampling may also be employed, where initial participants recommend other eligible parents, helping to expand the pool of informants (Noy, 2008). The

number of samples taken will be determined based on the principle of data saturation, where new interviews are conducted until no new themes or insights emerge (Guest et al., 2006). It is estimated that 15-20 in-depth interviews may be sufficient to reach saturation, but this number may be adjusted as the research progresses. The adequacy of the data will be continuously assessed to ensure it meets the research objectives, with the flexibility to include additional participants if necessary.

5. Data Collection Method

This thesis uses primary and secondary data sources to collect data. Primary data is information obtained through interviews with Muslim parents in Yogyakarta. The interview is conducted using interview guidelines adapted to the research objectives. Interviews will be conducted directly with the parents selected as the research sample. The following are the sources that researchers interviewed while conducting research:

Table 1.1
Informant List

Informant 1	
Name	Sri Sunarni
Gender	Female
Religion	Islam
City Domicile	Wates
Year of Married	2004
Children	3 Daughter
Informant 2	
Name	Hariyandini Dwi Putri
Gender	Female
Religion	Islam
City Domicile	Sleman
Year of Married	2004
Children	1 Daughter
Informant 3	
Name	Harini Nursanti

Gender	Female
Religion	Islam
City Domicile	Wates
Year of Married	2012
Children	2 Daughter and 1 Son
Informant 4	
Name	Syamsuwarno
Gender	Male
Religion	Islam
City Domicile	Moyudan
Year of Married	1993
Children	1 Daughter and 1 Son
Informant 5	
Name	Anonymous
Gender	Male
Religion	Islam
City Domicile	Kaliurang Street
Year of Married	2015
Children	1 Son

The interview aims to explore the opinions of Muslim parents regarding LGBT, the influence of films on children, and the film *Strange World* (2022) itself. Furthermore, here is a list of questions that have been asked:

- a. What is your family's religious background?
- b. What is your opinion on depicting LGBT in children's films?
- c. What is your opinion about the film *Strange World*, which depicts LGBT normalization?
- d. What is your opinion about the possibility of films influencing children?
- e. Do LGBT films with your beliefs?
- f. How do you educate children about LGBT?
- g. What are your hopes regarding LGBT depictions in films?

6. Data Analysis

a. Data Reduction

Data reduction in research refers to the process of simplifying and condensing large volumes of data into manageable and meaningful units for analysis and interpretation. This step is crucial in qualitative research, where researchers often deal with rich and diverse data sources that require organization and synthesis to extract key insights.

b. Data Display

Data display involves visually representing coded data using tables, matrices, charts, or diagrams, facilitating comparisons, pattern recognition, and deeper analysis. Summarization techniques, such as memo writing or narrative synthesis, help researchers condense and synthesize findings into coherent and meaningful narratives.

c. Conclusion Drawing

Conclusion drawing refers to the process of synthesizing findings, interpreting results, and making informed judgments or inferences based on the collected data and analysis. This step is crucial as it allows researchers to draw meaningful conclusions, contribute to existing knowledge, and make recommendations for future research or practical applications.

CHAPTER II

RESEARCH OBJECT

A. Muslim Parental

Muslims are individuals who follow the religion of Islam. In the context of the research, it refers to Muslim parents in Yogyakarta who may have a particular perspective on LGBT depiction in the media. According to Islamic teachings, homosexuality is considered a sin, and same-sex relationships are not recognized as valid (Abdullah, 2018). Therefore, Muslim parents in Yogyakarta may have a negative view of the LGBT depiction in the film *Strange World* (2022) and consider it inappropriate for their children to watch.

Muslim parents play a pivotal role in shaping the upbringing and values of their children within the Islamic faith. This discussion aims to explore the concepts of Muslim parents, focusing on their history, practices, and cultural influences. Scholarly references will be cited to provide a comprehensive overview.

The role of parents in Islam can be traced back to the time of Prophet Muhammad, who emphasized the importance of raising righteous and pious children (Al-Qaradawi, 2000). Islamic parenting practices are deeply rooted in the teachings of the Quran and Hadith, providing guidance on nurturing and educating children (Hedayatullah, 2015). Throughout history, Muslim parents have strived to instill core values such as faith, respect, compassion, and responsibility in their children, reflecting the principles of Islam (Kaur & Saeed, 2020).

Muslim parents employ various practices to foster the religious, moral, and emotional development of their children. These practices include teaching the Quran, praying, and imparting Islamic knowledge through storytelling and religious lessons (Memon, 2012). Parents often emphasize the importance of modesty, good manners, and the observance of Islamic rituals such as fasting during Ramadan and performing acts of charity (Abdul Wahab & Gökçe, 2019). Muslim parents also encourage the involvement of extended family members and the community in supporting the upbringing of their children (Shah, 2013).

Muslim parenting practices are influenced by cultural factors, as Islam encompasses diverse ethnicities and cultural backgrounds. Practices may vary depending on regional customs, traditions, and social norms (Ali, Mahmood, & Amir, 2020). These cultural influences shape parenting styles and approaches while still

adhering to Islamic principles of faith, morality, and respect for elders (Gokler, 2019). Understanding the interplay between Islamic teachings and cultural contexts is crucial in comprehending the diversity and complexity of Muslim parenting practices.

Muslim parents play a vital role in raising their children within the Islamic faith, drawing upon their communities' rich history, practices, and cultural influences. Grounded in the teachings of Islam, Muslim parents strive to instill core values, educate their children about the Quran, and nurture their moral and emotional development. While the practices may differ based on cultural contexts, the underlying principles of faith, respect, and responsibility remain central. By exploring the concepts of Muslim parents, we gain insights into the diverse approaches and deep commitment of Muslim parents to raising their children within an Islamic framework.

B. Yogyakarta

Yogyakarta, often referred to as Jogja, is a city renowned for its rich cultural heritage and deep-rooted Islamic traditions. As the cultural heart of Java, Yogyakarta uniquely blends ancient Javanese customs with Islamic principles, creating a distinct socio-cultural landscape (Woodward, 2011). The city's cultural fabric is intricately woven with elements of Hinduism, Buddhism, and Islam, reflecting its historical evolution and the syncretic nature of Javanese society (Ricklefs, 2012).

The Islamic influence in Yogyakarta is particularly strong, with the religion playing a central role in shaping the city's identity. The presence of numerous mosques, Islamic schools (*pesantren*), and religious institutions underscores the importance of Islam in daily life (Lukens-Bull, 2005). The iconic Masjid Gedhe Kauman, located near the Sultan's palace, stands as a testament to the city's Islamic heritage and continues to be a focal point for religious activities (Boogert, 2015).

Yogyakarta's Islamic landscape is characterized by the presence of two major Islamic organizations: Muhammadiyah and Nahdlatul Ulama (NU). Muhammadiyah, founded in Yogyakarta in 1912 by K.H. Ahmad Dahlan, advocates for a more modernist interpretation of Islam, focusing on education and social welfare (Nakamura, 2012). On the other hand, Nahdlatul Ulama, while not originating in Yogyakarta, has a strong presence and represents a more traditionalist approach to Islam, emphasizing the importance of local customs and traditions in religious practice (Bush, 2009).

The interplay between these two organizations has shaped the religious discourse in Yogyakarta, creating a dynamic and diverse Islamic environment. This

diversity is reflected in the various religious practices and celebrations observed in the city, such as the month-long Ramadan festivities and the annual Sekaten ceremony, which commemorates the birth of Prophet Muhammad while incorporating Javanese traditions (Woodward, 2011).

Yogyakarta's strong cultural identity is further reinforced by the continued relevance of the Sultanate. The Sultan of Yogyakarta, who also serves as the governor of the Special Region of Yogyakarta, is seen as both a political leader and a cultural figurehead (Kato, 2017). The Sultan's dual role as a custodian of Javanese culture and an Islamic leader exemplifies the harmonious coexistence of traditional Javanese and Islamic values in the city.

The city's artistic traditions, including batik, wayang kulit (shadow puppetry), and gamelan music, often incorporate Islamic themes and motifs, demonstrating the seamless integration of religion into cultural expressions (Woodward, 2011). These art forms not only serve as cultural artifacts but also as mediums for conveying religious and moral teachings, further strengthening the bond between Islam and Javanese culture in Yogyakarta.

In the realm of education, Yogyakarta's status as a center of learning is closely tied to its Islamic heritage. The city is home to numerous Islamic universities and institutions, including the prestigious Sunan Kalijaga State Islamic University (Azra, 2014). These institutions play a crucial role in shaping Islamic discourse and producing religious scholars who contribute to the intellectual and spiritual life of the community.

C. Strange World Film (2022)

Disney Animation Films have been a significant part of popular culture, captivating audiences of all ages with their enchanting stories and memorable characters. Over the years, Disney has evolved in its portrayal of diversity and inclusivity, including representations of the LGBT community. This evolution is evident in the history of Disney Animation Films.

Historically, Disney Animation Films have faced scrutiny and criticism for their lack of LGBT representation. The early years of Disney were marked by traditional gender roles and heteronormative narratives, with little to no visibility of LGBT characters or themes. However, as societal attitudes shifted toward greater acceptance and recognition of LGBT rights, Disney began incorporating more diverse and inclusive storytelling.

In the late 1990s and early 2000s, subtle hints of LGBT representation started to emerge in Disney films. For example, "The Lion King" (1994) and "Beauty and the Beast" (1991) featured characters with ambiguous gender expressions, sparking discussions about underlying LGBT themes. Despite these subtle nods, overt and explicit representation remained limited.

In recent years, Disney has made efforts to be more inclusive and representative of diverse identities, including the LGBT community. However, these efforts have been challenging. The release of "Strange World" (2022), a highly anticipated Disney Animation Film, was met with criticism, protests, and disappointment regarding its handling of LGBT representation, particularly in children's media.



Picture 2.1

"Strange World" (2022) was directed by Don Hall, a veteran Disney animator and director known for his work on films like "Big Hero 6" (2014) and "Raya and the Last Dragon" (2021). Hall, along with co-director and writer Qui Nguyen, aimed to

create a film that would push boundaries in terms of representation and storytelling within the Disney canon (Vary, 2022).

Don Hall's career at Disney Animation spans over two decades. He joined the studio in 1995 and worked his way up from story artist to director. Hall's directorial debut came with "Winnie the Pooh" (2011), and he went on to co-direct the Academy Award-winning "Big Hero 6" (2014). Known for his innovative approach to storytelling and character development, Hall has been instrumental in Disney's efforts to diversify its narratives and representations. In "Strange World," Hall sought to create a film that not only entertained but also reflected the diversity of the modern world, including LGBT representation (Grobar, 2022).



Picture 2.2

One of the main characters in "Strange World" is Ethan Clade, voiced by Jaboukie Young-White. Ethan is a 16-year-old boy who becomes the first openly gay teen protagonist in a Disney animated feature. His sexuality is presented as a normal aspect of his character, with scenes showing his crush on another boy named Diazo. This representation was a significant step for Disney in terms of LGBT inclusion in their animated films (Donnelly, 2022).

Ethan Clade's character is multifaceted, extending beyond his sexuality. He is portrayed as a confident, adventurous teenager who struggles with living up to his family's legacy of exploration. Ethan's relationship with his father, Searcher Clade

(voiced by Jake Gyllenhaal), forms a central part of the film's narrative, exploring themes of intergenerational conflict and understanding. The character's design and personality were crafted to resonate with modern audiences while maintaining the classic Disney charm. Young-White's voice performance brings depth and authenticity to Ethan, helping to create a relatable and engaging character for viewers of all ages (Lenker, 2022).



Picture 2.3

"Strange World" was expected to break new ground in Disney's portrayal of LGBT characters and narratives. However, the film's execution fell short of expectations, with critics and audiences expressing concerns about the normalization of LGBT themes for children. This sparked protests and widespread critique, highlighting the complexities and controversies surrounding LGBT representation in family-oriented entertainment.

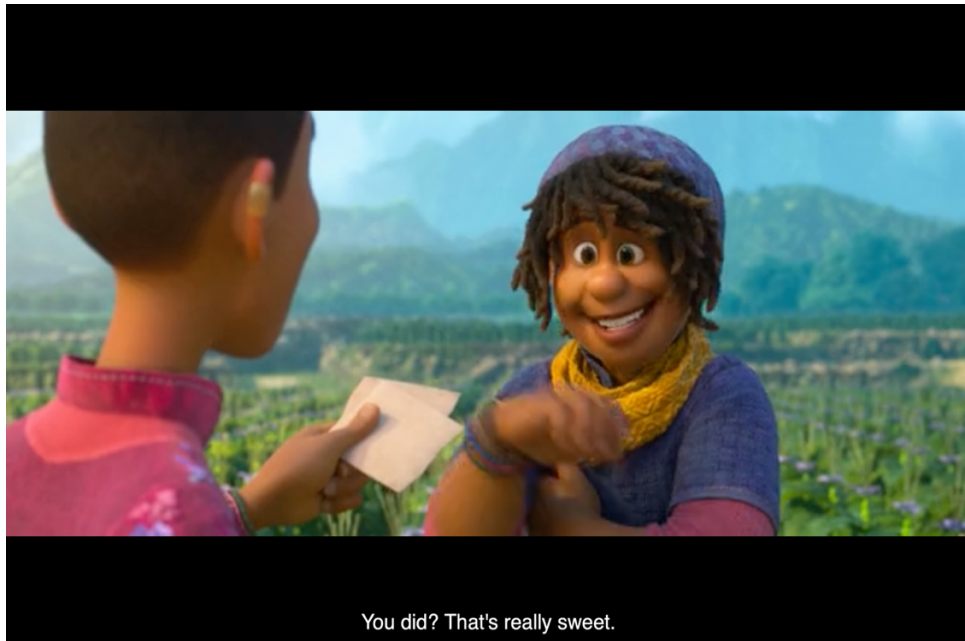
Furthermore, as an addition, the following is a scene in the film Strange World (2022) which is considered to normalize LGBT behavior in children:



Picture 2.4



Picture 2.5



Picture 2.6



Picture 2.7



Picture 2.8



Picture 2.9



Picture 2.10



Picture 2.11



Picture 2.12

In the scene above, a man named Ethan is in a field when a car approaches him. It turns out the car contains his friends, and then a man named Diazo appears wearing a pink shirt. Ethan and Diazo greet each other. Diazo gives Ethan a gift because he knows Ethan is busy and cannot take it himself, and then Ethan blushes. Not long after, Ethan's father, Clade, came from the field. Clade asks to Ethan "Is this him?", Ethan tries to prevent his father from finding out more, but his father immediately greets Diazo by saying, "He always talks about you all the time," indicating that Ethan has admiration for Diazo. After that, Diazo and his friends left, while Ethan and his father returned home. Then, while walking, his father says, "Hey, Diazo looks cool. I understand why you like him," Ethan feels embarrassed and asks his father to stop making fun. His father also says that he remembered his first crush, which indicates that Ethan considers Diazo his crush. Based on this scene, many people think that the message of LGBT normalization among families, especially children, seems too inclusive and disturbing. The character of parents, who should educate children about LGBT issues, instead support and considers such behaviors.

The failure of "Strange World" to strike a balance between inclusivity and age-appropriate content underscored the challenges faced by media companies in navigating societal expectations and sensitivities regarding LGBT representation in children's media.

CHAPTER III

FINDINGS

A. Religious Background

The first question the researchers asked was, "What is your family's religious background?". The purpose of asking the question "What is your family's religious background?" in studying the perspective of Muslim parents in Yogyakarta against LGBT depiction in the film "Strange World" (2022) is to understand the influence of religious beliefs and practices on their views regarding LGBT representation in media. This question aims to uncover how deeply rooted religious values and traditions are within the family structure and how these beliefs may shape their attitudes toward topics related to sexuality and gender identity.

Table 3.1

Religious Background

Participant	Answer
Sri Sunarni	"Insha Allah, for us, for our small family at this time, religion is very important and must be instilled from childhood considering that I myself came from a family that lacked religious studies."
Hariyandini Dwi Putri	"Because my husband is Arab, his Islam is very conventional."
Harini Nursanti	"We are Muslims on the right path, we don't stray here or there, we are Muslims from the past until now."
Syamsuwarno	"My family background since my ancestors has believed in Islam including the Muhammadiyah organization."
Anonymous	"Alhamdulillah, I have a Muslim background, and my family, God willing, are devout Muslims"

The findings reveal a strong Muslim identity among all informants, with varying degrees of religious observance and backgrounds. Sri Sunarni emphasized the importance of instilling religious values from childhood, particularly due to her own experiences with limited religious education. This suggests a generational shift towards greater religious engagement in some families. Hariyandini Dwi Putri noted the

influence of cultural factors, specifically her husband's Arab heritage, on their religious practices, indicating a more "conventional" approach to Islam. This highlights the interplay between culture and religion in shaping family religious identity.

Harini Nursanti and the anonymous informant both described their families as devout Muslims, with Harini specifically stating they are "on the right path" without straying. This suggests a perception of religious correctness and adherence to traditional interpretations of Islam. Syamsuwarno's response was unique in mentioning affiliation with the Muhammadiyah organization, indicating a more specific denominational identity within Islam. This diversity in responses reflects the varied ways Muslim identity is expressed and maintained within families, ranging from cultural influences to organizational affiliations, while all emphasizing the centrality of Islam in their lives.

B. Depiction of LGBT in Children's Films

The purpose of asking the question "What is your opinion on depicting of LGBT in children's films?" in the context of studying the perspective of Muslim parents in Yogyakarta against LGBT depiction in the film "Strange World" (2022) is to explore their attitudes and beliefs regarding the portrayal of LGBT themes in media targeted at children. This question aims to uncover Muslim parents' concerns, objections, or reservations regarding such depictions, particularly considering religious and cultural perspectives that may influence their views.

Table 3.2
Depiction of LGBT in Children's Film

Participant	Answer
Sri Sunarni	"In my opinion, it just violates norms, from a religious perspective, because humans are created in pairs, boy and girl. Just like animals, male and female. So, it's like going back to the time of the prophet Luth. So, personally, I reject it, I don't like that."
Hariyandini Dwi Putri	"That's their propaganda. It's true that they are trying, they are trying to include vile things so that these things are normalized and so that things like that are considered normal, not considered something that is taboo, not considered something that is not good, just normalized like

	that. That's why they are trying to include these things not only in films, but in the academic curriculum, in books, they are trying to normalize it. If I say that, it's propaganda, so that it can be accepted. But that's their goal."
Harini Nursanti	"This is not allowed. I saw there that the father was supportive and the child liked the same sex"
Syamsuwarno	"It is an action that is not in accordance with religious rules, especially religion recommends preserving life, namely normal couples between men and women, children have been shown not to be on the path, if that happens later the next generations will be cut off."
Anonymous	"In my opinion, the depiction of LGBT in children's films is very annoying because it can cause children to think that sexual deviation is something normal"

The findings demonstrate unanimous opposition to LGBT representation in children's films among the informants. Sri Sunarni framed her objection in terms of violating religious norms and natural order, drawing a parallel to the story of Prophet Luth. She emphasized that humans are created in pairs, "boy and girl," and viewed LGBT representation as a return to what she considers a morally problematic time.

Hariyandini Dwi Putri offered a more analytical perspective, interpreting such depictions as deliberate propaganda aimed at normalizing LGBT identities. She extended this view beyond films to include academic curricula and books, suggesting a perceived broader societal shift that she opposes. Her response indicates a belief in a coordinated effort to change societal norms regarding sexuality and gender.

Harini Nursanti and Syamsuwarno both emphasized the contradiction between LGBT themes and religious teachings. Syamsuwarno elaborated on this, stating that it goes against the religious recommendation of "preserving life" through "normal couples between men and women." He expressed concern about the potential long-term consequences, suggesting that acceptance of LGBT identities could lead to the cessation of future generations.

The anonymous informant described LGBT depiction in children's films as "very annoying," expressing concern that it could lead children to view sexual deviation as normal. This response encapsulates the overall sentiment among informants that LGBT representation is fundamentally problematic and potentially harmful to children's moral development.

C. Depiction of LGBT in Strange World (2022)

The purpose of asking the question "What is your opinion about the film Strange World, which depicts LGBT normalization?" in the context of studying the perspective of Muslim parents in Yogyakarta against LGBT depiction in the film "Strange World" (2022) is to understand their views and concerns, specifically regarding the portrayal of LGBT normalization in strange world film. This question aims to uncover their reactions, objections, or apprehensions toward media content that promotes or normalizes LGBT themes, particularly within the context of their religious and cultural beliefs.

Table 3.3

Depiction of LGBT in Strange World (2022)

Participant	Answer
Sri Sunarni	"Well, that seems really dangerous, what's worse is that these parents are supportive. So, if you can don't watch them with children who don't understand, like underage children, for fear that their understanding will be different"
Hariyandini Dwi Putri	"From a religious point of view, it's clearly wrong, so let's just return it to ourselves, avoid things that could influence our children with things related to LGBT because things like that can't be avoided, what this means is that their aim is to include things related to LGBT, we don't have any power other than just to prevent our children from that."
Harini Nursanti	"Don't accept films like that being watched by children because it's not appropriate to watch with them. I'm afraid it will be a lesson for them, how come their parents allow it."

Syamsuwarno	"Normalizing is an action that is contrary to nature as a human being, because it will justify things that are not in accordance with the teachings of religion itself, especially since the continuation of this life requires generations who can continue, especially as humans to serve the Almighty. Those parents do not know that this will lead their children to do things that are not commendable, let alone against their nature as humans."
Anonymous	"In my opinion, the depiction of LGBT in the film Strange World is quite clear, where there is a teenager who likes the same gender as it is clearly depicted. The depiction in the film is very brutal, where the parents of the teenager also support the deviation, which gives the impression that sexual deviation is something normal, not something that is normalized anymore"

The findings indicate a uniformly negative reaction to the film "Strange World" and its depiction of LGBT themes. Informants expressed deep concern about the movie's potential impact on children's perceptions of sexuality and gender. Sri Sunarni described the film as "really dangerous," particularly noting the portrayal of supportive parents. She advised against allowing children, especially those who "don't understand," to watch such content, fearing it could lead to misunderstanding.

Hariyandini Dwi Putri reiterated her view of LGBT content as fundamentally wrong from a religious standpoint. She emphasized the need for parents to protect their children from such influences, acknowledging the pervasiveness of LGBT-related content in media and suggesting that religious faith could serve as a shield against these influences.

Harini Nursanti expressed strong disapproval of the film, stating it's "not appropriate" for children to watch. She voiced concern about the potential for such content to become a harmful lesson for children, particularly criticizing the depiction of parents allowing or supporting LGBT behavior.

Syamsuwarno provided a more detailed critique, describing the normalization of LGBT identities as "contrary to nature as a human being" and inconsistent with religious teachings. He expressed concern that parents supporting such behavior in the film could lead children towards "things that are not commendable" and against their nature as humans.

The anonymous informant described the depiction in "Strange World" as "quite clear" and "very brutal," particularly noting the supportive parents. This characterization suggests a visceral negative reaction to the content, viewing it not just as inappropriate but as actively harmful in its normalization of what the informant considers sexual deviation.

Collectively, these responses reveal a perception that "Strange World" and similar content in children's media are not merely representations of diversity, but active challenges to fundamental religious beliefs and societal structures. The informants uniformly view such content as potentially harmful to children's moral and social development, with concerns ranging from immediate behavioral influence to long-term societal changes.

D. Influence Film on Children

The purpose of asking the question "What is your opinion about the possibility of films influencing children?" in the context of studying the perspective of Muslim parents in Yogyakarta against LGBT depiction in the film "Strange World" (2022) is to explore their beliefs and concerns regarding the potential impact of media, specifically films, on children's attitudes, behaviors, and perceptions. This question aims to uncover their thoughts on how films, including those with controversial or sensitive themes such as LGBT depiction, may influence children's understanding and behavior, especially in the context of their religious and cultural values.

Table 3.4

Influence Film on Children

Participant	Answer
Sri Sunarni	"Yes, it really has an influence, if children have watched it, they can really pretend it as their behavior in their daily lives,"

Hariyandini Dwi Putri	"That's a film that can be watched by all ages, if young children are accompanied by parents who are too open-minded and don't understand religious teachings, we don't just talk about Islam, but all religions. If they are not religious about their religion and are open minded, it will be considered normal that people like that really exist around us, especially for Gen Z."
Harini Nursanti	"Children can't digest information properly. Sometimes as parents, we can lose control over them, what they watch, what they see, sometimes we like to miss out. So that really influences it"
Syamsuwarno	"Children are still unstable so they cannot decide what is right and what is wrong, what children imitate is what is in front of their eyes that they have seen to imitate, and bad things are actually easier to do than good things, children tend to do the easiest things."
Anonymous	"In my opinion, films no longer provide the possibility of influencing children, because in this modern era, digital entertainment such as films has become attached and become one of the factors that supports the growth and development of children, especially in the development of thought patterns and character"

The findings show a strong consensus among informants regarding the significant influence of films on children's behavior and attitudes. Sri Sunarni directly stated that children can "really pretend it as their behavior in their daily lives," indicating a belief in direct imitation of media content by young viewers.

Hariyandini Dwi Putri offered a more nuanced view, suggesting that the impact of such films depends on parental guidance and religious understanding. She expressed particular concern for children of parents who are "too open-minded" or lack strong religious convictions, implying that religious grounding serves as a protective factor against media influences she deems negative.

Harini Nursanti highlighted the challenges of controlling children's media consumption in the digital age, noting that parents can "lose control" over what children watch. This response acknowledges the pervasive nature of media in modern life and the difficulties parents face in monitoring content.

Syamsuwarno emphasized children's developmental stage, describing them as "unstable" and unable to discern right from wrong independently. He suggested that children tend to imitate what they see, particularly gravitating towards "easier" behaviors, implying that negative influences might be more readily adopted than positive ones.

The anonymous informant provided a broader perspective, stating that films no longer merely provide a "possibility" of influence but have become integral to children's development in the modern era. This view suggests a shift from seeing media as an external influence to recognizing it as a fundamental part of the environment in which children grow and form their worldviews.

These responses collectively indicate a heightened concern about media impact, particularly when parents are absent or ill-equipped to provide appropriate guidance. They reflect an understanding of media as a powerful force in shaping children's perceptions and behaviors, with implications for moral, social, and even religious development.

E. LGBT and Belief

The purpose of asking the question "Do LGBT films align with your beliefs?" in the context of studying the perspective of Muslim parents in Yogyakarta against LGBT depiction in the film "Strange World" (2022) is to understand their religious and cultural beliefs regarding LGBT representation in media. This question aims to uncover their views on the compatibility or contradiction between their beliefs and the portrayal of LGBT themes in films, particularly within the context of Islamic teachings and values.

Table 3.5
LGBT and Belief

Participant	Answer
Sri Sunarni	"Yes, I really believe it is very contradictory because it violates Islamic norms."
Hariyandini Dwi Putri	"Yes, it clearly goes against my beliefs and can really influence children, especially children who are still unstable, children who are not accompanied by parents who have a high level of intelligence."
Harini Nursanti	"Yes. God doesn't teach his people to be like that."
Syamsuwarno	"Far from my belief, because it is really against human nature and violates religious norms, morality, and culture, especially the Indonesian nation."
Anonymous	"In my belief, LGBT is something wrong, therefore LGBT films are something that is misguided and also misleading"

The findings reveal a unanimous perception among informants that LGBT-themed films contradict their personal and religious beliefs. All participants expressed that such content violates Islamic principles and natural human behavior.

Sri Sunarni and the anonymous informant both explicitly stated that LGBT content goes against their beliefs, with Sri Sunarni emphasizing that it "violates Islamic norms." This direct linkage between personal beliefs and religious teachings was consistent across all responses.

Hariyandini Dwi Putri expanded on this, emphasizing the potential for these films to negatively influence "children who are still unstable" or those without proper parental guidance. Her response suggests a concern not just about the content itself, but its potential real-world impact on vulnerable viewers.

Harini Nursanti's response, "God doesn't teach his people to be like that," encapsulates the religious foundation of the objection shared by all informants. This appeal to divine authority underlies the strong stance against LGBT representation in media.

Syamsuwarno provided the most comprehensive response, stating that such content goes against "human nature and violates religious norms, morality, and culture, especially the Indonesian nation." This response broadens the scope of objection beyond personal or religious beliefs to include cultural and national identity.

The responses indicate a strong alignment between personal convictions and religious teachings, with LGBT representation in media seen as a direct challenge to a faith-based worldview that extends into cultural and national identity for some informants.

F. Children LGBT Education

The purpose of asking the question "How do you educate children about LGBT?" in the context of studying the perspective of Muslim parents in Yogyakarta against LGBT depiction in the film "Strange World" (2022) is to understand their approach and strategies in discussing LGBT-related topics with their children. This question aims to uncover their methods, beliefs, and concerns regarding how to address such sensitive topics within the framework of their religious and cultural values, as well as their views on age-appropriate education.

Table 3.6

Children LGBT Education

Participant	Answer
Sri Sunarni	"Explain it using children's reasoning. Just explain it according to their age."
Hariyandini Dwi Putri	"I try to educate myself on how to talk to my child. After talking to my child, I also pray. I talk to him more about religion, the child must have a shield, a shield of strong religious faith so that he can be protected."
Harini Nursanti	"I prefer to tell them stories. Later I will intersperse it with a story about what punishment we will receive if we commit a sin. So basically it's scary, "this way, you'll go to hell, you'll be like this."
Syamsuwarno	"Especially instilled in children to know about the religion they believe in, and coincidentally I am Muslim,

	I will teach according to religious teachings that do not deviate from the hadith and the Quran."
Anonymous	"Regarding how to educate children especially in terms of LGBT, I will provide concrete education based on my beliefs and religion where LGBT is not worthy and should be rejected to exist in this world"

The findings show diverse strategies for educating children about LGBT issues, albeit all grounded in religious perspectives. Sri Sunarni advocated for age-appropriate explanations, suggesting a more measured approach that takes into account children's developmental stages.

Hariyandini Dwi Putri emphasized personal preparation, stating, "I try to educate myself on how to talk to my child." Her approach involves combining religious instruction with prayer, aiming to build a "shield of strong religious faith" in her child. This response indicates a proactive stance, recognizing the need for parents to be equipped to handle these discussions.

Harini Nursanti reported using cautionary tales and religious concepts of sin and punishment. Her strategy of interweaving stories with warnings about divine retribution ("you'll go to hell, you'll be like this") represents a more direct approach to instilling fear of consequences for what she perceives as transgressive behavior.

Syamsuwarno emphasized comprehensive religious education based on Islamic sources, stating he would "teach according to religious teachings that do not deviate from the hadith and the Quran." This approach suggests a reliance on traditional religious texts and interpretations to guide children's understanding of gender and sexuality.

The anonymous informant indicated a direct, belief-based approach, providing "concrete education based on my beliefs and religion where LGBT is not worthy and should be rejected." This stance represents the most unequivocal rejection of LGBT identities among the responses.

While the specific tactics vary, the responses collectively suggest a common goal of instilling religious values to guide children's understanding of gender and sexuality, rather than engaging with LGBT topics directly or objectively.

G. Muslim Parent Hopes Regarding LGBT

The purpose of asking the question "What are your hopes regarding LGBT depictions in films?" in the context of studying the perspective of Muslim parents in Yogyakarta against LGBT depiction in the film "Strange World" (2022) is to understand their expectations and desires regarding the portrayal of LGBT themes in media, particularly in films. This question aims to uncover their hopes, concerns, and suggestions regarding the representation of LGBT individuals and topics in media content, taking into account their religious and cultural perspectives.

Table 3.7

Muslim Parent Hope Regarding LGBT

Participant	Answer
Sri Sunarni	"My hope is that we really limit our viewing of porn like that, for me it's considered porn. So my hope is that we don't let our children be careless, we limit our children's viewing and we have to supervise them. Usually we give them time to watch and we must accompany, even if not directly, at least we must listen."
Hariyandini Dwi Putri	"There is no need for LGBT film, in Indonesia, the government is doing the right thing, blocking it, minimizing access because all religions reject it."
Harini Nursanti	"Now we can't hope for a return to the way it was in the past where cartoons still had norms. So expecting people to change that won't be possible, so we have to change ourselves. We are the ones who at home, we are the people who taught what is good and what is right for our children."
Syamsuwarno	"My hope is that the depiction of LGBT for children does not happen, especially children need guidance, need knowledge to become a progressive person, a person who

	is upright in life and can become a generation of successors for the progress of their nation. In fact, it is prioritized that children tend to play, so the film should tend to be playful. Even though the child is already a teenager, this is still not good and is not educational."
Anonymous	"I hope that the depiction of LGBT in films will not be done again, because everything that is normalized is not normal and should indeed be avoided wherever and whenever it is"

The findings indicate a strong desire among informants for the reduction or elimination of LGBT representation in films, particularly those aimed at children. Sri Sunarni called for limiting "viewing of porn like that," equating LGBT content with pornography. She emphasized the need for parental supervision and time limits on children's viewing habits, suggesting a pragmatic approach to content management.

Hariyandini Dwi Putri took the most extreme stance, stating, "There is no need for LGBT film," and supporting government intervention to block or minimize access to such content. Her response indicates a belief that institutional action is necessary to address the issue.

Harini Nursanti acknowledged the difficulty of reversing current media trends, shifting focus to parental responsibility: "We are the ones who at home, we are the people who taught what is good and what is right for our children." This response suggests an adaptation strategy, focusing on home education rather than broader societal change.

Syamsuwarno emphasized the need for age-appropriate content, suggesting that children's films should focus on play and positive development rather than complex social issues. He extended this view to teenage audiences as well, indicating a broad definition of "children" in terms of media consumption.

The anonymous informant expressed hope that LGBT depictions in films would cease entirely, stating that "everything that is normalized is not normal and should indeed be avoided." This response encapsulates the overall sentiment among informants

that LGBT representation is fundamentally problematic and should be eliminated from media.

These responses reveal a tension between wanting to change media trends and acknowledging the need to adapt parenting strategies in a changing media landscape. While some advocate for external control through government action or industry change, others focus on enhancing parental guidance and home-based education as a means of mitigating perceived negative influences from media.

CHAPTER IV

DISCUSSION

The findings from this study reveal a complex interplay between religious identity, media consumption, and attitudes towards LGBT representation in children's films among Muslim parents in Indonesia. This discussion will analyze these findings through the lenses of Uses and Gratifications Theory (UGT) and Perspective Communication Theory (PCT).

A. Religious Identity and Media Selection

The strong Muslim identity expressed by all informants plays a crucial role in their media selection and interpretation processes. This aligns with the core premise of UGT, which posits that individuals actively choose media to satisfy specific needs (Katz et al., 1973). In this case, the informants' religious beliefs act as a primary filter for media content, particularly when it comes to children's entertainment.

For instance, Hariyandini Dwi Putri's emphasis on her husband's Arab heritage influencing their religious practices suggests that cultural factors intersect with religious identity to shape media preferences. This intersection of culture and religion in media selection is consistent with studies that have explored how cultural values influence media gratifications (Kim et al., 2011)

B. LGBT Representation and Perceived Media Effects

The unanimous opposition to LGBT representation in children's films among the informants reflects a strong belief in powerful media effects, particularly on young viewers. This perception aligns with early media effects theories but contrasts with the more nuanced view proposed by UGT, which emphasizes audience agency (Rubin, 2009).

However, the informants' concerns about media influence can be understood through PCT, which emphasizes how individuals' perspectives shape their interpretation of communication (Deetz, 1982). The informants' religious worldview serves as a dominant perspective through which they interpret media content, leading to a heightened perception of potential negative influences from LGBT representation.

C. Parental Mediation Strategies

The diverse strategies reported by informants for educating children about LGBT issues, all grounded in religious perspectives, reflect different approaches to parental mediation. These strategies can be analyzed through both UGT and PCT lenses.

From a UGT perspective, parents are actively selecting and interpreting media content to gratify their need for maintaining religious values in their children's upbringing (Ruggiero, 2000). For example, Sri Sunarni's advocacy for age-appropriate explanations and Hariyandini Dwi Putri's emphasis on personal preparation demonstrate how parents are taking an active role in shaping their children's media experiences.

Through a PCT lens, these parental mediation strategies represent attempts to shape children's perspectives on gender and sexuality in alignment with religious teachings (Pearce, 2007). The use of cautionary tales and religious concepts, as reported by Harini Nursanti, illustrates how parents are trying to establish a religious framework through which their children will interpret media content.

D. Media Literacy and Religious Values

The findings suggest a tension between the pervasiveness of media in children's lives and parents' desire to control media influences. This tension highlights the need for media literacy education that is sensitive to religious and cultural values.

From a UGT standpoint, enhancing media literacy could empower both parents and children to make more informed choices about media consumption, potentially leading to greater gratification of their needs for entertainment, information, and value reinforcement (Potter, 2010).

Through a PCT lens, media literacy education could help parents and children develop more nuanced perspectives for interpreting media content, potentially reducing the perceived threat of LGBT representation while maintaining religious values (Golan et al., 2015).

E. Synthesis and Future Directions

This analysis demonstrates how UGT and PCT can provide valuable insights into the complex relationship between religious identity, media consumption, and attitudes towards LGBT representation in children's media among Muslim parents in Indonesia. The interplay between religious beliefs, media selection, and parental mediation strategies highlights the multifaceted nature of this issue.

UGT helps explain how parents actively select and interpret media content to satisfy their needs for maintaining religious values in their children's upbringing. Meanwhile, PCT illuminates how religious perspectives shape the interpretation of media content and inform parental mediation strategies.

The findings suggest a need for nuanced approaches to media literacy that respect religious and cultural values while promoting more inclusive attitudes. Future research could explore how media literacy interventions might address the concerns raised by these parents while fostering a more balanced understanding of diverse representations in media.

Additionally, longitudinal studies could investigate how parental attitudes and mediation strategies evolve as children grow older and media landscapes continue to change. Such research could contribute to developing culturally sensitive media education programs that bridge the gap between traditional religious values and increasingly diverse media representations.

CHAPTER V

CONCLUSION

A. Conclusion

This study explored the perspectives of Muslim parents in Indonesia regarding LGBT representation in children's films, particularly focusing on the film "Strange World." The findings reveal a strong interplay between religious identity, media consumption habits, and attitudes towards LGBT content. All informants expressed unanimous opposition to LGBT representation in children's media, citing religious beliefs, cultural values, and concerns about child development as primary reasons for their stance.

The study highlights how religious identity serves as a crucial filter through which parents select and interpret media content for their children. This aligns with Uses and Gratifications Theory, demonstrating how media choices are actively made to satisfy specific needs, in this case, the need to maintain religious values in child-rearing. Moreover, the Perspective Communication Theory helps explain how the informants' religious worldviews shape their interpretation of media content, leading to heightened perceptions of potential negative influences from LGBT representation.

Parental mediation strategies emerged as a key theme, with informants reporting various approaches to educating their children about LGBT issues, all grounded in religious perspectives. These strategies ranged from age-appropriate explanations to more direct religious instruction, reflecting parents' active role in shaping their children's media experiences and understanding of gender and sexuality.

The findings also reveal a tension between the pervasiveness of media in children's lives and parents' desire to control media influences. This tension underscores the need for media literacy education that is sensitive to religious and cultural values while promoting a more nuanced understanding of diverse representations in media.

B. Limitations

This study has several limitations that should be considered when interpreting the results. First, the sample size was relatively small and geographically limited, which may not fully represent the diverse perspectives of Muslim parents across Indonesia. The study focused primarily on parents with strong religious identities, potentially overlooking more moderate or secular viewpoints within the Muslim community.

Second, the study relied on self-reported data, which may be subject to social desirability bias, particularly given the sensitive nature of the topic. Informants may have felt pressure to express views they believed aligned with religious expectations, potentially limiting the range of perspectives captured.

Third, the study focused specifically on the film "Strange World" and LGBT representation in children's media, which may not capture the full complexity of parents' attitudes towards LGBT issues in other contexts or media formats.

C. Recommendations

Based on the findings and limitations of this study, several recommendations for future research and practice can be made:

1. Expand the scope of research to include a larger, more diverse sample of Muslim parents across different regions of Indonesia, capturing a wider range of religious observance levels and cultural backgrounds.
2. Conduct longitudinal studies to explore how parental attitudes and mediation strategies evolve as children grow older and media landscapes continue to change.
3. Develop and evaluate media literacy programs that are sensitive to religious and cultural values while promoting critical thinking skills and a more nuanced understanding of diverse representations in media.
4. Explore the potential for interfaith dialogues or community discussions about media representation and children's education, fostering understanding between different perspectives.
5. Investigate the experiences and perspectives of LGBT individuals within religious communities to provide a more comprehensive understanding of the issues at stake.
6. Examine the role of religious leaders and institutions in shaping community attitudes towards media content and LGBT representation, potentially identifying opportunities for collaborative approaches to media education.
7. Conduct comparative studies with non-Muslim religious communities in Indonesia to identify commonalities and differences in approaches to media consumption and LGBT representation.

These recommendations aim to build upon the current study's findings, address its limitations, and contribute to a more comprehensive understanding of the complex relationship

between religious identity, media consumption, and attitudes towards LGBT representation in children's media within diverse cultural contexts.

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APPENDIX

APPENDIX 1

Interview Transcript

INFORMANT 1

Name: Sri Sunarni

Gender: Female

Location: Wates

Year of Married: 2004

Children: 3 Daughter

Question	: “Aku langsung masuk aja ya. Jadi intinya di film itu ada anak kecil dia cowo tapi suka nya sama cowok. Terus ada adegan yang orang tuanya malah nge dukung malah support. Kurang lebih kayak gitu sih. Aku langsung masuk ke pertanyaan ya. Boleh mungkin nama panjangnya siapa, terus agama nya sama jumlah anak.”
Answer	: “Nama panjangku Sri Sunarni. Agama Muslim. Anak nya 3 cewek semua.”
Question	: “Mungkin ibu bisa cerita latar belakang agama, seberapa penting agama itu sendiri.”
Answer	: “Kalo dari agama sendiri, kami dari agama yang minus ya kurang gitu lah untuk ilmu agama. Tapi seiring berjalannya waktu karna dulu kami tinggal di Jogja, mungkin bisa dikatakan islam kejawaen. Masih ada yang bakar kemenyan segala macam kayak gitu masih di lakukan tradisi itu sama nenek moyang nenek moyang kami dulu. Alhamdulillah semakin kami gede makin kesini makin belajar dapet dari sekolah, apalagi setelah menikah kan juga belajar terus ya orang tua juga ikut belajar, alhamdulillah semua dari kakak kakak adik semua tidak lagi seperti dulu agamanya, insha Allah hijrah lah tapi untuk istiqomah nya itu yang agak berat. Insha Allah bagi kami untuk keluarga kecil kami saat ini, agama itu penting banget dan harus ditanamkan dari kecil mengingat saya sendiri dulu dari keluarga yang minus untuk Pelajaran agamanya. Makanya anak anak sekarang saya sekolahkan di sekolah yang notaben nya banyak ilmu agamanya, gitu.”
Question	: “Oke. Terus pertanyaan selanjutnya. Di pikiran ibu pertama kali dan juga perasaan ibu Ketika ibu tau kok ada film yang menggambarkan LGBT tuh gimana?”
Answer	: “LGBT itu kayak gay gitu ya?”
Question	: “Iya, Gay, Lesbi.”
Answer	: “Oh yang cowok sama cowok, cewek sama cewek. Kalo menurut saya itu melanggar norma aja ya, dari segi agama juga karna manusia kan sudah di ciptakan berpasang pasangan kan, cowok cewek. Binatang aja Jantan sama betina. Jadi kayak balik ke jaman nabi Luth ya. Jadi di diri saya pribadi sih saya menolak ya, ndak suka gitu. Apalagi ada cowok yang gayanya lebay kecewe-cewek an, kalo cewek terlalu kasar dalam arti kata dia itu sudah kayak melewati

	batas, kan Perempuan tuh harus kuat tegar, beda dengan kasar yang melampaui batas itu kan beda.”
Question	: “Oke pertanyaan selanjutnya. Dari film yang udah di tonton itu kalau menurut ibu gimana? Dari penggambaran LGBT disitu?”
Answer	: “Sebenarnya itu kan film kartun yah? Cuma masuknya ke ranah LGBT ya? Nah itu kayaknya bahaya banget ya. Parahnya itu si orang tua ini ngedukung . jadi kalo bisa film film kayak gitu jangan sampai dilihat sama anak anak yang belum paham kayak anak anak dibawah umur, takut pemahamannya nanti berbeda kan. Makanya kita harus selektif banget kan kalo nonton nonton tuh. Apalagi sekarang kan era nya handphone tuh anak kecil udah pintar scroll scroll gitu kan, bayi aja udah pintar scroll scroll, takutnya ketonton terus terekam sampai mereka dewasa. Kalau bisa orangtua membatasi untuk gadget.”
Question	: “Berarti secara agama kalo dari film itu tuh bertentangan ya?”
Answer	: “Bertentangan sekali karna pernah terjadi di jaman nabi Luth tadi. Dulu namanya kaum Sodom ya? Jangan sampai ya naudzubillahmindzalik. Tapi sekarang sekarang ini kayaknya marak ya? Nah itu kita harus Batasi banget jangan sampai ditonton anak anak lah.”
Question	: “Dari pandangan ibu, seberapa mungkin si film film kartun itu atau karakter LGBT di sebuah film itu mempengaruhi anak kecil atau remaja?”
Answer	: “Ya ngaruh banget ya, anak anak tuh kalau sudah nonton itu bisa mendalami banget biasanya dilakukan di kehidupan sehari hari, contohnya misalkan kayak yang positif aja saya ambil ya, kayak upin ipin itu melekat banget di otak anak anak. Kayak di film kemarin itu kan “kamu suka ya sama dia?” nah takutnya dia niru gitu kan kalau sudah melekat bahasanya itu.”
Question	: “Pertanyaan ke 6 ya bu. Ibu percaya ngga kalau exposure dari film atau apapun di media itu tentang LGBT bertentangan sama Pelajaran agama ibu? Kenapa gitu? Kalo misalnya iya kenapa kalo engga tuh kenapa?”
Answer	: “Ya percaya banget sangat bertentangan karna itu kan melanggar norma islam. Islam sudah melanggar banget ya karna tidak dibenarkan di dalam agama itu. Dalam kehidupan sehari hari juga sudah tidak benar.”
Question	: “Pertanyaan selanjutnya. Gimana sih ibu berdiskusi tentang topik LGBT atau Ketika anak ibu penasaran itu gimana?”
Answer	: “Kalau yang sudah SMA itu kan sudah mulai paham, nah yang kecil ini ni yang nomor 2 sama 3 mereka kan masih kelas 1 sama kelas 4 SD. Alhamdulillah selama ini belum pernah nanya sih. Tapi waktu itu pernah bertukar pikiran dia ngomong gini “bun kata kakak kakak, kalo suka tuh boleh lho bun”. Itu anak yg kelas 4. Kalau yang kelas 1 itu belum pernah ada tanya sampai ke ranah situ. Kalo yg kelas 4 itu sejauh ini Cuma bilang kalo cowok ga boleh suka sama cowok, cewek juga ga boleh suka sama cewek gitu, dalam arti pacaran bun. Ohyaaa aku bilang gitu. Itu aja sih. Ngejelasinnya gitu aja pakai nalar anak anak.”
Question	: “Berarti kalau mereka penasaran tentang LGBT, exposure di media kayak misal dia penasaran berarti dijelaskan sesuai penalaran dia aja gitu ya bu?”
Answer	: “Iya dijelaskan sesuai umurnya aja.”
Question	: “Oke pertanyaan terakhir ya bu. Apa harapan ibu sama ekspektasi ibu terhadap penggambaran LGBT di film anak anak?”
Answer	: “Harapan saya ya itu tadi bener bener membatasi untuk tontonan tontonan porno kayak gitu, itu kan termasuk porno kan jadi saya sih harapanya supaya anak anak jangan sampai kitanya lengah, ngebatasi tontonan anak anak dan harus mengawasi. Biasanya kita kasih waktu nonton dan kita harus

	mendampingi walau tidak secara langsung setidaknya kita harus mendengar . kalo ibu misal anak anak ibu lagi pada nonton kita kan nyaring, nanti kalau misal di film tuh ada bilang “saya suka sama dia” terus aku langsung teriak “heh nonton ap aitu. Ngebatasin tontonannya aja sih.”
Question	: “Oke bu itu aja pertanyaannya. Terimakasih sudah bersedia di wawancara ya bu.”

INFORMANT 2

Name: Hariyandini Dwi Putri

Gender: Female

Location: Sleman

Year of Married: 2004

Children: 1 Daughter

Question	: “Kalo dari video yang dikasih sama Safira ibu sudah nonton?”
Answer	: “Iya sudah nonton.”
Question	: “Oke aku ulangi ya. Jadi video itu intinya tentang film anak kecil yang menormalisasi suka sesama jenis atau bisa dibilang LGBT gitu ya bu”
Answer	: “Iya betul, pemahaman saya juga begitu”
Question	: “Aku akan ngasih beberapa pertanyaan. Ibu boleh jawab dengan jawaban apapun, tidak ada jawaban benar atau salah, jadi semua benar benar pure pendapat dari ibu.”
Answer	: “Oke Siap.”
Question	: “Oke. Mungkin ibu bisa memperkenalkan diri dulu dari nama,agama sama jumlah anaknya.”
Answer	: “Oke. Nama saya Hariyandini Dwi Putri. Agama islam. Anak 1 perempuan. “
Question	: “Oke, anak 1 perempuan. Ibu tinggal di Jogja ini di daerah apa?”
Answer	: “Di daerah jalan Kaliurang KM 12. Ngga jauh dari jalan besar.”
Question	: “Oke. Sekarang ke pertanyaan pertama ya bu. Mungkin ibu bisa jelasin, karna ibu tadi agamanya Islam. Mungkin bisa di jelasin background agama keluarga ibu dan seberapa penting sih agama di keluarga ibu?”
Answer	: “Kalau background dari keluarga, saya pribadi biasa aja. Cuma semakin tambah usia kami, keluarga juga semakin religious. Kalau jaman dulu kan belum tau kalau jilbab itu wajib, nah semakin kesini semakin tau. Kita sekeluarga pakai jilbab. Cukup religious lah ya, tapi ngga termasuk yang kategori banget gitu ya ngga. Nah tapi dari keluarga suami, karna suami saya orang Arab jadi yaa sangat sangat kental ya, konvensional lah kalau bisa di bilang, Islamnya konvensional banget sampai tidak boleh pacarana, makanya kami mendidik anak itu ga boleh pacaran ya, haram, terus gak boleh bergaul dengan lawan jenis terlalu dekat, dan pernikahan itu di lakukan dengan cara perjodohan, jadi sejauh itu ya menanamkan agama ke anak tuh karna saya menikah dengan orang Arab, jadi ya kental sekali dominasi agamanya religius nya, budayanya juga, seperti itu.”
Question	: “Thankyou ibu jawabannya. Pertanyaan selanjutnya, kira kira gimana nih perasaan ibu dan pemikiran ibu ataupun opini ibu tentang penggambaran LGBT di film animasi anak kecil itu bu?”

Answer	: “Itu kalau saya pertama kali melihat itu tuh propaganda nya mereka ya. Memang kan mereka berusaha, komunikasi mereka berusaha memasukkan hal hal keji agar hal hal tersebut di normalisasi dan supaya hal hal kayak gitu di anggap wajar, bukan di anggap suatu hal yang tabu, bukan di anggap sebagai suatu yang tidak bagus, di normalisasi saja gitu , makanya mereka berusaha untuk memasukkan hal hal itu kan bukan hanya dalam film, tapi dari kurikulum, dari buku buku , ya mereka berusaha menormalisasi. Kalau saya bilang nya tuh propaganda lah, jadi biar itu bisa di terima. Tapi kan memang itu tujuan mereka.”
Question	: “Oke. Mungkin pertanyaan selanjutnya bu. Gimana perspektif ibu mengenai penggambaran LGBT itu sendiri di film yang kemarin, film Stranger Wars di Disney? Khususnya dalam konteks agama ya, kira kira menurut ibu gimana?”
Answer	: “Kalau saya jelas sudah salah ya, tapi saya itu melihatnya bisa memahami bahwa itu memang tujuan mereka, Cuma kalau dari sudut pandang agama ya jelas salah , jadi kita kembalikan ke diri kita sendiri aja, hindari hal hal yang sekiranya bisa meng-influence anak anak kita dengan hal hal yang berbau LGBT karna hal hal seperti itu tidak bisa di hindari ya mas ya? Maksudnya tujuan mereka memasukkan hal hal terkait LGBT , itu kita ngga punya daya apa apa selain hanya menghindarkan anak anak kita dari itu, kalau dari segi agama udah gak bener. Jadi sudah tidak ada perdebatan, semua agama memang menolak dan melarang Cuma kan Kembali pada manusia nya sendiri sendiri. Jadi kalau saya dari agama jelas menolak, apalagi dari kekentalan religius kami ya.”
Question	: “Oke pertanyaan selanjutnya bu. Opini ibu nih di kepala ibu, apakah mungkin penggambaran LGBT di film itu terutama film ini bisa meng-influence?”
Answer	: “Jelas bisa, karna apa? Gen Z..itu kan film yang bisa di tonton semua umur, kalau anak anak kecil di damping sama orang tua yang terlalu open minded dan tidak mengerti ajaran agama, kita ngga hanya bicara islam saja ya tapi semua agama. Kalau mereka tidak religius dengan agama mereka dan open minded , itu akan dianggap biasa bahwa orang orang seperti itu betul ada di sekeliling kita tapi kita bisa menerima, kalau orang open minded kan seperti itu, apalagi Gen Z. Apa apa tuh patokannya orang barat. Ya gak apa apa itu kan hak nya orang, jadi dianggap biasa, gak apa apa kalau itu tuh bisa diterima. Jelas sangat meng-influence karna yang nonton belum tentu di damping sama orang tua yang ngerti agama, kental religi nya, seperti itu. Tapi untuk ukuran Indonesia ya itu masih bisa di control. Saya sendiri tidak tau ya film itu diperbolehkan atau ngga ya beredar di Indonesia.”
Question	: “Kalau di Indonesia setau saya itu di banned ya bu, tapi masih bisa di akses kalau di internet.”
Answer	: “Ya itu makanya. Kalau negara sih sudah melakukan yang seharusnya, tapi kalau orang orang bisa meng-akses itu dari internet juga yaaa susah juga ya, Gen Z kan tidak bisa dilarang. Isi kepala orang tuanya juga harus pintar untuk didik anak anak, gak bisa kan anak anak dilarang jadi harus jelaskan kenapa dilarang.”
Question	: “Oke kita ke pertanyaan nomor 6 bu. Berarti ibu percaya ya kalau misalkan exposure dari film film yang ambil tema nya LGBT itu bertentangan ya dengan kepercayaan ibu?”
Answer	: “Iya jelas bertentangan dengan kepercayaan saya dan sangat bisa meng-influence anak anak terutama anak anak yang masih labil, anak anak yang tidak di damping sama orang tua yang memiliki tingkat kecerdasan yang tinggi, itu

	kan jarang anak anak, kita patokannya Indonesia lah. Orang tua cerdas itu kurang kalo menurut saya.”
Question	: “Oke pertanyaan selanjutnya bu yang ke-7. Gimana sih ibu mengatasi nih kalau ada diskusi sama anak ibu atau keluarga tentang topik LGBT misalkan mereka penasaran atau bertanya gitu bu?”
Answer	: “Oke, ini saya pengalaman pribadi ya. Bisa di jadikan contoh ya. Anak saya di usia 13 tahun SMP kelas 2 dia kan tidak pernah pegang HP, setelah dia SMP kelas 3 tidak lama dari situ dia masuk dalam komunitas. Nah komunitas itu hampir kebanyakan LGBT nah disitulah saya banyak bertengkar sama dia, dia lagi di usia labil kan itu? Akhirnya saya berusaha untuk mendidik diri saya bagaimana saya bisa bicara sama dia. Tetapi dari kecil anak saya itu Sudah di body shield ya sama keluarga kami semua karna dia dibesarkan di negara ayahnya bahwa iman takwa pokoknya kuat lah ya. Cuma karna dia terus pindah ke Indonesia, di Indonesia lingkungannya kurang religi nya akhirnya dia masuk ke komunitas itu, satu komunitas yang penuh dengan LGBT, intinya seperti itu. Jadi dia bertentangan dengan saya, tapi saya berusaha mendidik diri saya bagaimana bicara dengan dia. Setelah bicara dengan dia, saya juga mendoakan ya akhirnya dia sendiri menemukan bahwa ini gak beres komunitas ini. Mereka ini berusaha, dan tidak semua mengerti bahwa saya LGBT. Jadi mereka berusaha mem-propaganda, menebar virusnya mereka itu. Disitu anak saya sadar sendiri. Akhirnya di kelas 1 SMA dia sebagai manusia dia appreciate ke manusianya. Jadi dia menghargai orangnya, menghargai karya orangnya, kebetulan anak saya kan Art ya suka gambar, dia menghargai karyanya tapi dia menolak dengan LGBT nya itu, jadi dia sadar sendiri. Saya berbicara dengan dia lebih ke agama ya, anak itu harus punya tameng, shield keimanan keagamaan yang kuat supaya terhindar. Anak saya tuh udah bener bener ada di komunitas itu dan itu dunia lho bukan Cuma Indonesia, karna anak saya kurang bisa bahasa Indonesia. Jadi memang sudah ketahuan banget memang maksudnya untuk mengajak orang normal ke dalam komunitas mereka atau kalau orang normal tetap normal tapi bisa menerima mereka dan menyebarluaskan komunitas mereka itu.”
Question	: “Terus kalau misalkan ekspektasi ibu sama harapan ibu terkait penggambaran LGBT di film film apapun deh baik itu film anak anak atau apapun itu gimana?”
Answer	: “Ya tidak perlu ada, di Indonesia ya sudah benar yang dilakukan pemerintah bahwa di blok, di minimalisir akses nya karna semua agama kan menolak ya. Jadi ya gak perlu ada, Cuma kita ngga ada kapasitas bisa melarang, ya negara sudah melakukan apa yang harus di lakukan.”
Question	: “Oke makasih ya bu Dini atas jawaban dan waktunya.”
Answer	: “Oke sama sama ya semoga sukses.”

INFORMANT 3

Name: Harini Nursanti

Gender: Female

Location: Wates

Year of Married: 2012

Children: 2 Daughter and 1 Son

Question	: “Oke, sebelumnya aku mau ucapin terimakasih karna bersedia menjadi responden aku untuk penelitian skripsi aku. Aku kasih brief dulu ya. Sebelumnya Mba Ayi udah nonton video nya belum?”
Answer	: “Iya sudah nonton.”
Question	: “Oke udah ya. Jadi penelitian aku tuh judulnya Bagaimana orang tua Muslim memandang normalisasi LGBT di scene film tersebut. Nah disini aku akan mewawancarai dan nggak ada jawaban benar atau salah. Aku mulai ya Mba Ayi. Pertanyaan pertama mungkin mba bisa sebutin nama, terus agama, terus jumlah anaknya.”
Answer	: “Perkenalkan nama saya Harini Nurtanti. Agama saya Muslim. Saya punya 3 anak , 2 putri dan 1 putra.”
Question	: “Oke. Mba Ayi kita masuk ke pertanyaan nya ya. Mungkin mba Ayi bisa jelasin latar belakang agama mba Ayi itu seperti apa.”
Answer	: “Keluarga ku semua muslim dari dulu sampai sekarang. Kita muslimnya tuh di jalan yang benar., kita nggak ada melenceng sana melenceng sini, kita muslim dari dulu sampai sekarang.”
Question	: “Oke. Berarti udah dari dulu muslim ya mba.”
Answer	: “Iya. Udah dari lahir dan dari nenek moyang sampai sekarang tuh muslim semuanya.”
Question	: “Oke, ke pertanyaan selanjutnya. Kira kira pandangan Mba Ayi nih dan perasaannya mungkin yah, Ketika Mba Ayi tau penggambaran LGBT di sebuah film animasi anak kecil, itu kayak gimana mba?”
Answer	: “Kaget. Pas aku liat, mungkin awal ceritanya nggak keliatan ya pas masuk ke Bapak nya lho kok ngedukung, wah gak bener ini dan gak pantas buat di tonton sama Masyarakat. Ini gak boleh. Aku liat disitu bapaknya mendukung dan anaknya menyukai sesama jenis, sedangkan itu kan tidak boleh. Aku sampai sekarang ngajarin ke anak anak kodratnya laki laki bagaimana kodratnya Perempuan bagaimana itu aku ajarin meskipun mereka masih kecil aku ajarin ke mereka biar mereka tau. “Bunda, kok itu dia pakaian nya kayak Perempuan yah? padahal kan dia laki laki. Itu melenceng ya bun?” iya itu gak boleh, itu dosa. Kalau itu dilakukan dia itu udah masuk ke neraka jahanam. Aku ajarin begitu ke anak anak. Gak boleh laki laki bergaya Perempuan, gak boleh laki laki berpakaian kayak Perempuan, gak boleh laki laki bersikap seperti Perempuan, laki laki itu ya laki laki, dia itu orang yang harus di segani, laki laki itu paling tinggi derajatnya. Aku ampe bilang begitu ke anak ku. Jadi kadang kalau dia bersikap kayak melambai lambai, aku bilang ga boleh.”
Question	: “Oke. Pertanyaan selanjutnya mba Ayi. Terus bagaimana sih mba Ayi menerima atau memandang yah karakter LGBT di film yang tadi, terutama dalam konteks agama ya.”
Answer	: “Kalau dibilang menerima, ya gak menerima. Gak menerima sama sekali aku. Gak menerima film seperti itu di tonton sama anak anak karna itu gak pantas untuk di tonton sama mereka. Takutnya itu jadi Pelajaran buat mereka , kok itu orang tuanya mengizinkan kok aku nggak? Takutnya mereka seperti itu. Makanya sebisa mungkin tontonan anak anak itu dirumah aku control, apa yang boleh di tonton apa yang nggak.”
Question	: “Oke. Berarti kalau yang tadi tuh mba Ayi gak menerima gitu intinya ya?”
Answer	: “Nggak, nggak menerima.”
Question	: “Oke. Pertanyaan selanjutnya mba Ayi. Opini mba Ayi, apakah mungkin atau bisa nggak sih kalau penggambaran karakter LGBT di film anak kecil itu bisa mempengaruhi pandangan mereka , mempengaruhi nilai hidup mereka?”

Answer	: “Maksudnya pandangan ke mereka nya?”
Question	: “Iya. Bisa ngga mempengaruhi kalau penggambaran karakter di film tadi?”
Answer	: “Anak anak itu kan belum bisa mencerna bener apa ngga nih. Kan kita sebagai orang tua yang memberitahukan kan. Kadang kita sebagai orang tua bisa lost control ke mereka, apa yang mereka tonton, apa yang mereka lihat, kadang kita suka kecolongan. Maka nya itu mempengaruhi banget, mereka pasti “eh kok bisa begitu? Kok boleh begini?” pasti mereka mencerna menyimpan ke otak memori mereka, “di film bisa kok” nah pasti bakal begitu. Aku liat di tv bisa kok begitu, masa aku ngga boleh? Pasti begitu. Karna anak sekarang yang mereka cerna yang mereka pikirkan itu visual yang mereka simpan di otak mereka, apa yang mereka lihat ya itu yang mereka simpan, itu yang mereka pelajari.”
Question	: “Oke. Pertanyaan selanjutnya mba Ayi. Apakah mba Ayi percaya kalau misalkan LGBT, penggambaran LGBT, exposure LGBT di media, itu bertentangan sama kepercayaan agama?”
Answer	: “Percaya. Allah kan ngga ada mengajari umatnya untuk seperti itu”
Question	: “Berarti baik itu kepercayaan mba Ayi juga bertentangan gitu ya?”
Answer	: “Iya.”
Question	: “Oke pertanyaan selanjutnya mba Ayi. Gimana sih car amba Ayi ngatasin misal ada diskusi tentang LGBT sama anak mba Ayi?”
Answer	: “Aku lebih ke cerita ke mereka. Misal apa yang mereka tonton di youtube, “bunda kok pakaian mereka begitu?” kita kasih tau. Nanti aku selingin tuh dengan cerita tentang hukuman apa yang kita terima nanti kalau melakukan dosa. Jadi intinya menakuti, “ini loh nanti kamu masuk neraka jahanam, nanti kamu begini.” Aku kasih tau kayak gitu berarti gak boleh, langsung ke akhirnya hukumannya apa. Bunda ayah akan marah kalau kalian seperti itu. Langsung ke hukuman biasanya saya kasih Taunya.”
Question	: “Oke. Pertanyaan ke 8 mba Ayi. Gimana sih reaksi mba Ayi misal anaknya mba Ayi itu penasaran atau tertarik gitu sama komunitas LGBT, misal dari yang mereka liat di media, misal mereka penasaran atau apa.”
Answer	: “Maksudnya respon ku gitu ya?”
Question	: “Iya. Apa yang bakal mba Ayi lakukan?”
Answer	: “Menghukum dia. Mendengar penjelasan dia juga percuma, karna udah pasti salah penjelasan dia. Dia menjelaskan hanya dengan logika dia saja, ngga bisa kita terima. Kalo misalnya “aku nyaman seperti ini”, itu bukan kenyamanan, itu hanya hasudan setan, aku akan gituin.”
Question	: “Tapi kalo misalnya dia penasaran gitu?”
Answer	: “Terus kalo penasaran kita kasih ijin gitu? Ya ngga bisa. Kalo dia penasaran, “boleh ngga bun?” yauda silahkan. Nah nanti berikutnya dia akan begitu lagi. Mendingan dari pertama awal kita udh stop kita larang, kita jelasin biar selanjutnya dia kapok.”
Question	: “Mungkin pertanyaan terakhir nih mba Ayi. Apa harapan mba sama ekspektasi mba Ayi terhadap penggambaran LGBT karakter terutama di film film anak kecil dan remaja?”
Answer	: “Kalo untuk Sekarang kita ngga bisa berharap Kembali kayak jaman dulu lagi yang kartunnya masih ada norma norma nya ya. Jadi mengharap orang untuk merubah itu ngga akan bisa, jadi kita harus merubah dari diri kita sendiri. Kita yang dirumah, kita orang tua yang mengajari mana baiknya mana benarnya. Melarang film itu untuk beredar kita ngga bakal bisa karna bukan ranah kita

	untuk melarang seperti itu, ya paling kita yang mengontrol mereka tontonan mana yang bisa di tonton mana yang engga, itu aja.”
Question	: “Oke Mba Ayi itu aja pertanyaannya terimakasih banyak ya Mba Ayi.”
Answer	: “Ya sama sama”

INFORMANT 4

Name: Syamsuwarno

Gender: Male

Location: Moyudan

Year of Married: 1993

Children: 1 Daughter and 1 Son

Question	: “Bapak, boleh memperkenalkan diri, nama, tempat tinggal dan jumlah anaknya”
Answer	: “Nama saya Syamsuwarno, saya tinggal di Moyudan, anak saya 2, satu laki laki dan satu Perempuan.”
Question	: “ Untuk pertanyaan pertama, apa latar belakang keluarga Anda?”
Answer	: “Latar belakang keluarga saya sejak dari nenek moyang sudah berkeyakinan agama islam termasuk organisasi kemuhammadiyah.”
Question	: “Apa pendapat Anda tentang penggambaran LGBT dalam film anak-anak?”
Answer	: “Merupakan Tindakan yang tidak sesuai dengan kaidah2 agama, terutama agama menganjurkan untuk melestarikan kehidupan yaitu berpasangan yang normal saja antara lelaki dan Perempuan, anak anak sudah ditunjukkan tidak pada jalannya, kalau itu terjadi nanti akan terputus generasi2 berikutnya.”
Question	: “Apa pendapat Anda tentang film yang menggambarkan normalisasi LGBT?”
Answer	: “Menormalisasi adalah tindakan yang berlawanan dengan kodratnya sebagai manusia, karena akan menghalalkan hal hal yg tidak sesuai dengan ajaran agama itu sendiri apalagi kelangsungan hidup ini perlu ada generasi2 yang bisa melanjutkan terutama sebagai insan untuk mengabdikan kpd yg maha kuasa. Itu orangtua yang tidak tau kalau hal itu akan menjerumuskan si anak untuk melakukan hal-hal yang tidak terpuji apalagi menyalahi kodrat sebagai manusia.”
Question	: “Apa pendapat Anda tentang kemungkinan film ini akan mempengaruhi anak-anak ?”
Answer	: “Anak-anak itu masih labil jadi tidak bisa memutuskan mana yang benar dan mana yang salah, yang dicontoh anak-anak itu adalah yang di depan mata yang sudah dilihat untuk meniru, dan hal hal yang tidak baik itu malah lebih mudah dilakukan dari pada yang baik, anak anak cenderung melakukan hal yang termudah.”
Question	: “Apakah film LGBT sesuai dengan keyakinan Anda?”
Answer	: “Jauh dari keyakinan saya, soalnya itu betul2 berlawanan dengan kodrat manusia dan menjerumuskan norma2 agama, kesusilaan, dan budaya terutama bangsa Indonesia.”
Question	: “Bagaimana Anda mendidik anak-anak tentang LGBT?”

Answer	: “Terutama ditanamkan kepada anak itu untuk mengetahui tentang agama yang diyakini, dan kebetulan saya islam, saya akan mengajari sesuai dengan ajaran agama yang tidak menyimpang dari hadist dan quran.”
Question	: “Apa harapan Anda terkait penggambaran LGBT dalam film?”
Answer	: “Harapan saya penggambaran lgbt untuk anak2 itu jangan sampai terjadi apalagi anak2 butuh bimbingan, butuh pengathuan utk menjadi seorang yg maju, seorang yg lurus dalam kehidupan dan dapat menjadi generasi penurus utk kemajuan bangsanya. Malah diutamakan anak2 itu cenderung bermain, jadi harusnya filmnya cenderung bersifat bermain.”
Question	: “Bagaimana jika film berunsur LGBT tersebut diperuntukkan bagi remaja?”
Answer	: “Meskipun anak tersebut sudah beranjak remaja hal tersebut tetap tidak baik dan tidak mendidik.”
Question	: “Baik pak, terima kasih atas waktunya.”
Answer	: “Iya, sama-sama”

INFORMANT 5

Name: Anonymous

Gender: Male

Location: Kaliurang Street

Year of Married: 2015

Children: 1 Son

Question	: “Halo mas, langsung saja ya. Boleh perkenalkan diri, tinggal Dimana dan jumlah anaknya.”
Answer	: “Baik, saya tinggal di Jl Kaliurang Jogja, anak saya satu laki-laki.”
Question	: “Langsung saja ya mas, untuk pertanyaan pertama. Apa latar belakang agama keluarga Anda?”
Answer	: “Alhamdulillah saya berlatar belakang agama Islam, dan saya sekeluarga insyaAllah adalah muslim yang taat.”
Question	: “Selanjutnya, apa pendapat Anda tentang penggambaran LGBT dalam film anak-anak?”
Answer	: “Menurut saya penggambaran LGBT dalam film anak-anak itu sangat menjengkelkan karena dapat menimbulkan pola pikir anak mengenai penyimpangan seksual adalah suatu hal yang normal.”
Question	: “Apa pendapat Anda tentang film Strange World, yang menggambarkan normalisasi LGBT?”
Answer	: “Menurut saya penggambaran LGBT dalam film Strange World cukup gamblang, di mana ada seorang remaja yang menyukai sesama gendernya di gambarkan dengan jelas. Penggambaran dalam film tersebut sangat brutal yang mana orang tua dari remaja tersebutpun mendukung atas penyimpangan tersebut yang membuat kesan bahwa penyimpangan seksual adalah sesuatu yang normal bukan sesuatu yang di normalisasikan lagi.”
Question	: “Apa pendapat Anda tentang kemungkinan film memengaruhi anak-anak?”
Answer	: “Menurut saya film bukan lagi memberikan kemungkinan dalam memberikan pengaruh kepada anak-anak, karena di era modern ini hiburan digital seperti film

	sudah melekat dan menjadi salah satu faktor yang menjadi penunjang tumbuh kembang anak-anak khususnya dalam perkembangan pola pikir dan karakter.”
Question	: “Apakah film LGBT sesuai dengan keyakinan Anda?”
Answer	: “Dalam keyakinan saya, LGBT adalah sesuatu yang salah, maka dari itu film LGBT merupakan sesuatu hal yang sesat dan juga menyesatkan.”
Question	: “Bagaimana Anda mendidik anak-anak tentang LGBT?”
Answer	: “Mengenai cara mendidik anak-anak khususnya dalam hal LGBT, saya akan memberikan pendidikan yang kongkrit berdasarkan keyakinan dan agama saya dimana LGBT itu tidak layak dan seharusnya tertolak untuk ada di dunia ini.”
Question	: “Apa harapan Anda terkait penggambaran LGBT dalam film?”
Answer	: “Saya berharap penggambaran LGBT di dalam film tidak dilakukan lagi, karena segala hal yang di normalisasi merupakan hal yang tidak normal dan memang seharusnya untuk di hindari di manapun dan kapaunpun itu.”
Question	: “Baik, terima kasih banyak mas.”
Answer	: “Oke, aman mas.”