

Visual Culture in Southeast Asian Web Series: Reimagining Queer Identities and Life after Death Narratives

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Abstract:

Visuals are never separated from the culture of their creators. This is what is then also contained in the web series in Southeast Asia in depicting Queer identity and life after death. Web series as audio-visual products, not only pack the two realities. But it has made a symbolic transformation of both. The study was conducted to see the new reality presented by the web series about the two realities, for this reason this study uses the thought of Jaques Baudrillard with his theory of hyperreality. This study uses qualitative research in multi-stage. At the first stage researcher using semiotic analysis from Roland Barthes and in the second stage conducted interviews with each community in Southeast Asia to see the reality of Queer identity and life after death. Researchers see that the actual narrative of reality about queer identity is not actually a basic reflection of reality. In the initial phase of hyperreality reality has experienced the opposite reality, because reflection never fully describes a reality. Including about Queer identity, especially homosexuals who seem to be lulled into acceptance, commonplace and reasonable in web series in Southeast Asia. This also applies to the afterlife narrative which describes the existence of an intermediate world for wandering spirits who have not yet had time to die, to return to the human world to solve the mystery of his death. Web series lovers have experienced ecstasy from mediapreneurs who package web series as an intoxicating entertainment and realize a world without reality.

Keywords: Hyperreality, Multi-stage Qualitative Research, Visual Culture, Web Series

1 Introduction

The Media will never fully pack the message to its audience. The background of the message manufacturer will have a large share in producing the product it produces. Audio visual products will never be separated from the culture of the maker. The work will also cause a rich meaning when 'meeting ' with the culture of the audience. Fuerry and Fuerry refer to it as visual culture. In visual culture there are three elements of emphasis is very important image (image), culture and audience (Rio, 2011).

Various cultural artifacts have sprung up over time. If before, the community was given the freedom to enjoy cultural artifacts in the form of audio-visual such as soap operas and films, technology then brought the community to a new phase. Depictions of relationships between humans, then appeared in a format known as web series. Web series are drama series that we can watch through channels on the internet (Lobodally, 2020). Web series offer a new sensation where producers and consumers can exchange roles, giving rise to the term prosumer (producer – consumer). Although in its final development, web series were dominated by large producers, producers from all over the world

brought their own visual culture to portray reality. Including the reality of queer which is still controversial.

The term queer is an old term used since the 1910s in the United States. Queer is used to describe the difference between “normal” men and those who feel differently. The term queer relative is more neutral and not derogatory. This term was previously also used to indicate immaturity, but over time it has taken on a more special and complex meaning. However, Chauncey notes that in the 1930s this term was later replaced by the term gay or homosexual (Maimunah, 2014).

Homosexuality as a social reality, has undergone a metamorphosis of symbolic depiction. Since the 1980s, 1990s and 2000s, the depiction of homosexuality in audio-visual products has undergone significant changes. In the 1980s and 1990s homosexuality as a social reality became a major attraction for film producers. But the producers are still struggling to find a place to produce films with the theme. In the 2000s several homosexual-themed films were increasingly produced, including *Milk* (2008), *Brokeback Mountain* (2005), and *A Single Man* (2009). But in this era, Baker in his research found tragic depictions for homosexuals or gays, namely suffering and leading to death (Baker, 2015).

The reality of homosexuals in the media frame in Asia, in fact, has also become its own color. Message producers in Asia portray homosexual issues variously. Media frames in Asia depict homosexuality ranging from issues that talk about sexual health such as HIV/AIDS, to the struggles of life experienced by homosexuals. But Asian media portrayals of homosexuality do not attempt to show the liberation of homosexuals. In his research, Yue even pointed out that the depiction of homosexuality in the media frame is actually an interesting issue to sell to Western countries (Yue, 2014).

Technological developments are increasingly significant, also followed by the development of audio-visual communication products. The era of feature films or soap operas on television began to be replaced by the era of web series. The method of streaming content is becoming a new market in the world of audio-visual industry. These digital viewing platforms are starting to get more and more popular, since these streaming platforms are easily accessible to audiences. Starting from Netflix, Amazon Prime, Hot Star, Ullu, Voot, Kooku, to Zee (Raj, Nikhil; Ida, 2022). Asia has a fairly large market share for mediapreneurs. A Digital Media report conducted by Simon Muray and his team, predicts that there will be 4,216.3 million subscribers market share of users of this platform in 2027 (Muray, 2022)

Web series can be produced and consumed by a variety of people from all over the world. Mediapreneur web series come from diverse circles with diverse cultural backgrounds. The diversity of cultural backgrounds is what then makes the web series an audio-visual product that is rich in diverse cultural views. The infinity of space and time consuming this web series is also an attraction. It is this breadth that ultimately creates the translation of the mediapreneur's image to be so diverse and rich in meaning. Jenks stated that the relationship between image and culture is also not one-way but two-way because images are formed and interpreted based on the knowledge we get from culture, but in turn also reshape or maintain that culture (Rio, 2011).

Homosexual reality with all its controversies, then also interested in the maelstrom of the frame presentation of visual culture. Homosexuality is still a multifaceted and meaningful image. The visual culture of these mediapreneurs then seeks to translate it in many ways. Southeast Asia as a region in Asia that has cultural diversity, also gave birth to mediapreneurs who produce various web series within the frame of their respective visual cultures. In the study of visual culture it is mentioned that

the media do not only reflect opinions, tastes, reality, and so on; on the contrary, the media are among the forms that we are “made” as human subjects-as citizens, as sexual beings, as political beings, and so on (Ramli, Zaenudin; Cahyana, 2019).

Homosexual reality with all its controversies, then also interested in the maelstrom of the frame presentation of visual culture. Homosexuality is still a multifaceted and meaningful image. The visual culture of these mediapreneurs then seeks to translate it in many ways. Southeast Asia as a region in Asia that has cultural diversity, also gave birth to mediapreneurs who produce various web series within the frame of their respective visual cultures.

Southeast Asia consists of next to different countries. But each country in Southeast Asia has a semblance of cultural nodes that can be classified into clumps of the same type. However, due to differences in political identity, each country has a different nationalism. Barnard for example categorizes Indonesia, Malaysia and Brunei Darussalam in the same clump. The nations in these three countries are politically separated because the nation-state entity essentially emphasizes nationalism sentiments as a distinguishing identity from each other. However, the Indonesian, Malaysian and Bruneian peoples still display one cultural fabric and can interact and communicate with each other without significant obstacles. This is possible because of the common element of the language they use, namely Malay/Indonesian. Wagener sees a similar wedge between Thailand, Myanmar and Cambodia. The three peoples of mainland Southeast Asia are interconnected through language and other cultural nodes but are separated by national politics which sometimes leads to conflict (Suwignyo, 2021). Meanwhile, the Philippines and Singapore have similarities with other Southeast Asian nations if they trace them based on the migration of their initial populations.

The categorization of these cultural clumps, finally, creates a semblance of a visual culture type in looking at an issue. Although it cannot be said to be the same, there is a similar perspective in presenting issues. Including issues that are still the pros and cons in Southeast Asia, namely homosexuality. Web series as a platform that was born because of technological developments, finally used by the mediaprenuer web series to describe the phenomenon of relationships between men.

In Southeast Asia, the country that produces web series with story ideas center on homosexual relationships and has been recognized as acceptable to the world is Thailand (Enomoto, Yukihiro; Hashizume, Koga; Kashimoto, 2022). This Genre of web series, later known as Boys Love. Thailand presents many stories of relationships between men shown in school age or student level. One of the pioneers of the Boys Love Thailand web series that talks about relationships between men is SOTUS, which is then continued in the next session SOTUS S.

Other Southeast Asian countries also have web series that tell the story of relationships between men. Indonesia raised the story of the relationship of four men who have problems with family and HIV, namely Ferris wheel (2019). The Philippines also has a number of web series in the genre of Boys Love (BL). Among them are BenXJim (2020), Hello Stranger (2020) and #MyDay (2020). Vietnam has My Mother-in-Law (2017). Each of these webseries tells the story of relationships between men of the same type, namely the acceptance of relationships by the family and the anxiety of having unusual feelings. Singapore itself in 2016 had brought up the story of relationships between men involving the tantara environment, through the web series People Like us. Malaysia itself has a web series entitled “Wu Di in Love” which uses Mandarin Language. Cambodia itself produces a web series entitled "And that’s You". From Myanmar is “My Love”. Timor Leste as the youngest country, until 2023 has not produced web series, let alone those that talk about homosexuals.

In this study, researchers will map the visual culture depicting homosexuals shown by four web series from four different countries in Southeast Asia. Thailand as a country that productively produces homosexual-themed web series, Indonesia and Malaysia as countries that are still difficult to show the expression of the struggle of homosexuals. Thailand itself is known as a country that dominates in productions with the homosexual genre. Even the popularity of homosexual genre web series produced by Thailand has spread to every corners of the world (Watcher, 2022). In addition, the researchers also felt the need to include a web series from Singapore as the object of research. This is because Singapore began to provide more free space for homosexual practices through the inauguration of laws not to criminalize homosexuals. On November 30, 2022, the Parliament of Singapore officially lifted the ban on sex between men. This comes after Singapore's parliament repealed a law criminalizing gay group sex (Adhi, 2022).

Homosexuality, with all its trinkets, is an interesting phenomenon. Homosexual life with its pros and cons can be a creative idea for a creator/mediapreneur. Includes audio-visual works. Homosexuality can be described in various 'forms'. Starting from the object of laughter, adherents of a free sex lifestyle, to violence committed by gays (Rudy, 2016). The depiction of homosexuals in a visual communication product becomes interesting, because it can be done by content creators who are gay, but it can also be done from non-gay people. The variety of backgrounds owned by a content creator, making a work of audio-visual communication has a variety of different forms. It depends on the cultural background of the person. Thus, giving birth to a diverse visual culture in depicting homosexuals.

Besides homosexuals, another social reality that is also a topic in this study is life after death. This reality also appears as hyperreality in the web series. Death is a mystery to man. No one in this world knows the last day of his life on Earth. Although several Health Engineering because of technological developments carried out, but death remains uncertain of its presence in human life. This makes death a frightening thing for humans, as well as full of question marks.

Man's uncertainty and ignorance of death and life after death, often Man tries to explain with the limitations of his thinking. Not infrequently the human understanding of Life After Death Becomes a belief that is passed on to his children and grandchildren for generations. Even the belief in something that is uncertain becomes an inherent culture for humans.

Death itself is described by a few experts in a variety of understandings. Bailey, who uses the theological point of view, states that death is the cessation of the life of the body. This means that a person's existence in the world at that moment has ended, and his spirit is separated from the body (Butar-butur, 2019).

Some cultures see death as inevitable. Other cultures claim that death is the end of his existence in the world. But other cultures claim that death is the beginning of another "life". Kramer explains death with the following questions (Samovar, 2014):

1. What is the purpose of death?
2. Is there life after we die?
3. If not, then what will happen after we die?
4. Will we be the same or different?
5. Is there such a thing as The Last Judgment?
6. How do we prepare for death?

Islamic philosophers have a dichotomy of differing views on life after death. Philosophers differ on what happens to a person's soul and body after death. These differences in perspective can be illustrated in the following table:

Table 1.1 post-Death body and soul dichotomy

Al Gazzhali	Shadra
Body and soul will be able to be resurrected in the afterlife	The Soul will remain alive after death, with a new body

(Nurfadhilah, 2022)

But in the understanding of Christian theology, it is explained that the spirit and soul of a person who has died but has accepted Christ will live in eternity. While those who die not in Christ will enter into destruction (Mangoli, 2022). This is what Christians believe about life after death. Buddhism has a perspective that death is not the end of life. Death is considered an intermediate phase between the present life and the life of *purnabhava*. *Purnabhava* is understood as a new life (Khairiah, 2018). Like Hinduism, Buddhism also emphasizes the concept of reincarnation or rebirth. A person will reincarnate or be reborn in a better life if he performs good actions in his previous life.

Mass communication products and other human processed communication products often 'present' human beliefs about a social reality with their own visual cultural perspectives. This includes the social realities of life after death that are re-presented by a number of communication products such as web series. The 2009 film *The Lovely Bones* chronicles the afterlife of 14-year-old Sussie. Sussie is caught between two worlds, as her killer has yet to be found by the police. Sussie's spirit often still appears among her family who lost her.

The reality of life after death is also 'built' by the six-episode series *Surviving Death* by Netflix. The Series, which aired since 2021, is packaged in a documentary manner. The show aired the opinions of scientists, psychics, child psychiatrists who claim to have the existence of life after death after 'talking' with those who have died. Some Korean dramas also carry the theme of life after death. Among them are *Hy*, by Mama; *49 Days*; and *Legends of the Blue Sea*. Korean drama series shows the reincarnation of a deceased person in several different forms.

As one of the countries in Southeast Asia that has never experienced colonies from other countries, Thailand maintains its culture and reproduces it into communication products such as web series. No exception about life after death. In 2019 and 2022, as one of the countries that actively produces this web series, Thailand produced two web series with the theme of life after death. Both web series present the afterlife in different ways. Both with a humorous approach and with a horror-breathing drama approach.

He's Coming to Me is a web series produced by GMMTV in 2019 and began to be marketed in 2020 in several countries. The Web series tells of a male wandering spirit named Med. The spirit, trapped in the human world and unable to reincarnate, because the spirit of Med does not know with certainty the cause of his death, who he was when he lived, even the gravestone was not named. Med's tomb never once did anyone come and give him an offering. This Web series contains Med's adventures to find a way to reincarnate himself. Despite having no clue at all, Med's spirit still hopes

that someone can help him. Eventually Med meets a child who can see him and promises to help him uncover his identity and help him experience reincarnation.

The theme of life after death is also presented by the web series *Something in my Room*. Unlike the web series *He's Coming to Me* which uses a lot of funeral settings, the web series *Something in my Room* itself talks about spirits trapped in a room. The spirit has amnesia about his identity. Pat has 49 days to reveal his identity. This is what finally made him ask for help from the new residents of the house where he wandered all this time. Apparently, the new inhabitant has a connection with the events of the death experienced by the spirit.

Life after death is a reality without a basis of reality. The Web series 'toyed with 'a few signs so as to' construct' a new reality regarding life after death. The afterlife presented by the web series is a simulation of the afterlife. A simulacrum world 'shaped' through the mark by the makers of the web series is full of cultural significance that accompanies him. This proves that audio-visual communication products depicting homosexuals carry a variety of values.

As a cultural agent, audio-visual communication products such as web series, as presented by Kasiyarno, will be able to provide opportunities for audiences to see and feel a phenomenon to satisfy them (Kasiyarno, 2014). This indication led to the idea that research on homosexuals in an audio-visual communication product such as a web series, is an important thing to do.

Every web series creator's depiction of various phenomena is, in fact, a sign. Signs never stand alone. For Saussure, a sign is always accompanied by a meaning that follows it. The meaning can never be separated from the background of the sign maker (Sobur, 2009). The culture embraced by web series creators will have a real influence on the audio-visual communication products they produce. Similarly, the creators of web series that produce audio-visual communication products about homosexuality. His cultural background will have a significant influence on the work he does.

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

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

2 Literature Review (Heading 1)

2.1 Theory of Hyperreality

The Theory of hyperreality was proposed by Jean Baudrillard. Baudrillard was a French sociologist, poet, photographer, and philosopher. He was a structuralist, who adapted structuralism to understanding the boundary between reality and imagination. Baudrillard then engaged in the study of the impact of media and technology in contemporary life (Thiry-Cherques, 2010). Baudrillard had this idea that we live in what is called hyperreality. In it, everything is an imitation, more precisely an

imitation of an imitation and a fake thing seems more real than the real reality or reality (Sobur, 2018). In a technologically dependent postmodern society, humans are confused by reality and its simulation, because of which we cannot distinguish between what is real and what is artificial that happens around us. Hyperreality or Simulacra and simulation, Jean Baudrillard is famous among the various theories that will help us understand postmodern absurdities. The concept of "loss of reality" of the French writer and postmodern theorist Jean Baudrillard is quite applicable in postmodern vulnerability and chaos due to the exaggeration and falsification of reality by the media, visualization, and film. This false and exaggerated reality is known as "hyperreality" in the postmodern world. This is what is called the 'high priest of postmodernism'. The key ideas 'simulacra and simulation', and 'hyperreal' are often used in postmodern discussions. Baudrillard defined "hyperreality" as "a generation with a real model without origin or reality". Hyperreality is a representation, a sign, without real reference. This is a semiotic concept.

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

2.2 Visual Culture

Visualization was born by the eye as one of the human sensing tools. Its performance enables the owner of the organ to see, stare, listen, and make observations to be able to interpret what he sees. The vision gave birth to many interpretations, considering that the eyes do not work alone. The owner has a cultural background that allows him to do a variety of interpretations. The meaning of visual can be so diverse, due to the cultural background of the owner.

Visual culture is cross-disciplinary research, a field or sub-field of Cultural studies, a field of media studies, a section of Communication Studies, a section of art history, to a section of aesthetics. Visual culture studies are ahistorical, meaning that visual culture reviewers are too focused on objects, artifacts, media, or contemporary visual culture environments such as photography, film, video, and the internet. Visual Culture Studies has played a very important role in exploring, understanding, and explaining contemporary culture in a global context.

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

Visual cultural studies are an intellectual project, a way of thinking, and a methodology that puts the relationship between people, images or visual objects and culture as the focus of study without the

need to give a rigid status. Kenney defines communication as a social process, meaning that visual communication is a social process in which humans exchange visual information (Rio, 2011).

2.3 Southeast Asian Web Series

Web series is a drama series that we can enjoy through the internet. Through web series, producers and consumers who can come from anywhere from all over the world can bring a variety of ideologies. Web series as one of the communication products, continues to meet the online media. Web series comes with a variety of freedom of choice offers (Lobodally, 2020)

As part of a collection of countries in Southeast Asia, the web series from these countries certainly has various variants that are the characters of the products it has. Ethnic diversity in Southeast Asia gives its own color to the presentation of a web series in the country. Different cultural backgrounds also ultimately influence the values and ideologies brought by the web series in Southeast Asia. This study will attempt to dismantle the values that are 'trapped' in a web series.

2.4 Homosexual Resistance

Homosexuality is not something people want to talk about. According to Dede Oetomo, this happens because people only have a few references to homosexuals or even have no knowledge at all about homosexuals. Davies and Rentzel also say that the stigma attached to homosexuals is negative and even sinful behavior (Rudy, 2016). However, the phenomenon of homosexuality can also be viewed in a different perspective. As a result of the development of globalized information, several societies began to accept the existence of homosexuals. This can happen due to the influence of exposure to popular culture products that hit Society and bring values in favor of acceptance for homosexuals. In fact, not infrequently also supports the resistance of homosexuals.

Historically, it is reported that the word 'homosexual' was coined by Karl-Maria Kertbeny in 1869 by putting forward that homosexuality was inborn and unchangeable and showing that many of the many powerful heroes was homosexual (Kadir, 2007). The term homosexual is used for someone who has an attraction to the same sex. In this study were fellow men. In this study, what is meant by homosexual resistance is an action taken by homosexuals to show themselves to have the same rights as others and not experience criminalization against themselves.

2.5 Life After Death

Death comes from the word Dead which in general is the exit of the spirit from the body, according to new medical science is said to die if the heart stops. Death is the first nature that every human being will go through after his earthly life. The word death here means the separation of the soul from the body / human body and living beings. Death in God's religion has a great role in creation and fosters a spirit of devotion. Without death, man would not think about what is after death and would not prepare himself for it. Therefore, religion encourages people to think about death (Yunus, Tri; Karim, Abdullah; Sary, 2018).

Death is something that must be experienced by every human being, because every soul must experience death (Nurfadhilah, 2022). In Islam, death is considered as a dimension that can be a link between life in this world and life in the hereafter (Cahyadi, 2012). The ancient Egyptians believed that after death there is another life. After death, the human spirit will move to the house, the House of

the hereafter. The House of the hereafter is determined from good and bad behavior during life in this world. Americans who are considered secular, when faced with the existence of life after death, it turns out that more than 80 percent believe in the existence of life after death. But few believe in the torment of hell (Hidayat, 2003).

3 Methodology/Materials

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

This study is semiotics research which is non-Field Research. Semiotic analysis is an analysis that tries to disassemble the meaning of a text. Semiotic analysis used in this study is a semiotic analysis of Roland Barthes. Roland Barthes is known as a structuralist thinker who practiced Saussurean linguistic and semiological models. He argued that language is a sign system that reflects the assumptions of a particular society. Roland Barthes made a systematic model in analyzing the meaning of signs. Barthes' focus was more on the idea of two orders of significance (Sobur, 2012).

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

1. What is the nature of the symbolic transformation observed in Southeast Asian web series when it comes to the portrayal of the homosexual experience and life after death?
2. How is it that web series contribute to misunderstandings about attitudes and opposition towards homosexuality and life after death?
3. How do Southeast Asian web series generate misconceptions about the acceptance and resistance towards homosexuals and life after death?

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



Figure 3.1 Research Design Instrument

This study will select 2 informants from 4 different countries to describe the real condition of how the homosexual problem is viewed in each country. The eight informants were selected based on their relationship with homosexual issues and web series.

Researchers interviewed parents with homosexual children from Singapore, Indonesian and Malaysian women who like to watch web series themed sesame type relationships. Two homosexual men from Thailand and Indonesia, both of whom have been exposed or not. And a Thai woman who has a lot of homosexual friends and also interacts with homosexuals a lot. Each of these informants is considered to have conformity with the chosen theme and can describe the conditions of homosexual reality in their respective countries (Heryana, 2018).

For the topic of research on life after death, researchers chose two people according to the web series analyzed. One informant from Indonesia was chosen because he was a researcher on assistance towards death and was Catholic. Meanwhile, another informant from Thailand was chosen because the person concerned was a Buddhist who had a near-death experience.

4 Results and Findings

In the text level or in the first stage, researchers found that:

1. Thai Web series show that homosexuals are typical patriotic, critical, have a high commitment to the partner and his work, faithful, already accepted by the family
2. The Indonesian Web series show homosexuals in a dichotomy of different figures. The first figure is masculine and intellectual, while the second figure is feminine and an adherent of a free lifestyle. The Indonesian Web series also show that homosexuals have not been able to reveal their identity and cannot be accepted by the public, as well as stigmatized as AIDS sufferers.
3. Malaysian Web series show homosexuals as if they have been able to open their sexual preferences, homosexual relationships can be based on sincerity rather than sex alone, homosexuals can occur due to the influence of the loss of a father figure in a person, web series become a medium for homosexuals to open their voices that have been silent
4. Singapore Web series show that homosexuality is a mistake, adherents of a free lifestyle, homosexuals occur because someone does not have a good family relationship, web series become a medium for homosexuals to open their voices that have been silent.
5. The life after death that occurs because of a catastrophe. So that life after death appears in the form of wandering spirits who continue to seek their mission in the intermediate world so that the spirit can continue life after death or experience reincarnation.
6. Life After Death is depicted in the lives of wandering spirits who are looking for a way out to be able to reincarnate. However, after they find the answers to the mystery of their death, this web series explains that reincarnation can only happen in time, not because of the desire to solve the mystery.
7. Life after death is described as a world between the living and the dead. This afterlife is a phase for the wandering spirit in search of his own unrevealed problems. He did this to be born again.
8. The concept of life after death found is the existence of a parallel world for humans who die prematurely. In addition, the researchers saw that the creators of the web series offered the concept of the existence of time given by the wandering spirit to find its unfinished mission in the world, and if it

cannot find it, then the Wandering Spirit can never reincarnate and turn into a wandering spirit in the human world with a frightening form.

In fact, these findings are not in line with the reality of homosexuals in the real world. The researcher sees the existence of opposite realities, realities that are eliminated, realities that are hidden, and even 'built' a new reality. In the real world, researchers found:

1. Thai society is more open to homosexual relationships as well as about homosexual-themed web series. But this openness and acceptance is by no means to be found in all parts of Thailand. Only big cities such as Bangkok have been able to show acceptance and openness, but not with rural areas in Thailand. Rural areas still cannot accept this. Generally, Thai society's cover-up of homosexuals is based on the practice of religious values. Thailand itself still has a closed religion with homosexual relations, including Islam and Christianity.

2. Indonesia still considers that homosexual relationships are relationships that do not deserve to be shown in public. The relationship between men is a joke that becomes a spectacle for society. Although a small percentage of young people are more open to homosexual relationships, most Indonesians reject homosexual relationships. This is because the religious values he holds consider the relationship a sin and do not deserve to be shown to the public.

3. Malaysian society also shows a closed attitude towards homosexuals. Homosexuals cannot be themselves in Malaysia. Most Malaysians reject homosexual relationships, considering this to be incompatible with the dominant religious values espoused by Malaysian society. Web series that show relationships between men will get rejected, so it requires a certain platform and the use of a certain language, which can be accessed by a small part of Malaysian society that has little openness.

4. For Singaporeans, relationships between men are private. Singaporeans say they respect the human rights of homosexuals. However, Singapore society also states that homosexuals must also be able to respect a society that upholds religious values. Tolerance is needed by both parties to create harmony. While the spectacle with scenes showing homosexuals, is the personal right of someone who wants to consume it as entertainment.

From the informant's eight answers, the acceptance of homosexual relations in Southeast Asia can be mapped as follows:



Image 4.1 Spread of Homosexual in Southeast Asia (processed by researchers)

In the pattern above, researchers see a different reality about life after death. This difference is based on the beliefs, culture and religion that a person has. When categorized, the researchers saw that the belief in life after death can be divided into two categories:

1. Life after death is understood as the final phase of human life. In this view, it is seen that humans and wandering spirits are two different beings. God created each of them and both live in different dimensions.
2. Life after death is understood as the period during which a person can again experience reincarnation. Life back in the world is the next phase of human life. A person will come back to life like any being, will depend on his karma and actions during life.

Another thing that can be concluded is about understanding one's experience of death. A person's experience of death can also be categorized into two different things:

1. Death is a spiritual experience. Religious knowledge has an important role for a person in his path to death.
2. Death is a clinical experience. In this understanding, it is explained that the human body has decreased the function of the eyes and brain, so that all it can feel are basic colors such as white which are then symbolized as the closing light to death. In medicine, death or mortality is defined as the permanent loss of all life-giving signs at some point after the birth of life, particularly the loss of life functions after childbirth, without any chance of survival (death is defined as permanent death). loss of all life-giving signs at some point after a live birth, post-natal cessation of vital functions without resuscitation capabilities) (Andiansyah, Lufi; Mamesah, 2024).

5 Conclusion

Through this study, researchers see that Southeast Asian mediapreneurs have built a new world of images about homosexuals. The culture owned by the mediapreneurs has gone through a transformation process that processes the form of reality about homosexuals in Southeast Asia, until it is uprooted and leaves the real reality.

Researchers see that the actual narrative of reality about homosexuality or queer identity is not actually a basic reflection of reality as said by Baudrillard. In the initial phase of hyperreality reality has experienced the opposite reality, because reflection never fully describes a reality. Including about Queer identity, especially homosexuals who seem to be lulled into acceptance, commonplace and reasonable in web series in Southeast Asia. This also applies to the afterlife narrative which describes the existence of an intermediate world for wandering spirits who have not yet had time to die, to return to the human world to solve the mystery of his death. These pseudo-realities become a simulation of the world of hyperreality for web series consumers. Hyperreality has occurred in the first phase of web series creators reflect reality, then hide reality, then present a new reality. A reality that never existed in the real world. But reality can be lived, believed to be the truth, and clash the new ideology of its adherents with the real world. The visual culture offered by the web series has reimagined the narrative of queer identity and life after death, into a pseudo-reality that never existed in everyday life. Web series lovers have experienced ecstasy from mediapreneurs who package web series as an intoxicating entertainment and realize a world without reality.

This study looked at the visual culture to build a pseudo - world of homosexuals and life after death from the glass's signification. Researchers feel the need for further expansion of research from the side of the mediaprenuer, to reveal cultural patterns that are used to create false visuals. Further research will be able to talk about the media industry, especially web series, which is not the focus of this study. Through this study also researchers can address messages to the mediaprenuer who 'build' the world of falsehood and pseudo about the world of reality. Mediapreneurs, through this study can see how homosexuals and life after death are 'lulled ' by the intoxicating false reality of self-acceptance and false awareness of life after death. This will cause homosexuals to feel intrapersonal judgment again when they must face reality. Homosexuals must prepare themselves to face a world that is not the same as the web series they are witnessing. Homosexuals must again confront and clash with the reality of religious values and norms that expose them to the sinfulness that haunts them. So, it is with the pseudo-world of the reality of life after death. Where there is no reality portrayed by the web series. Because it is false.

The pseudo-world formed by the web series about life after death also needs to be considered by web series connoisseurs. Connoisseurs of web series should be able to distinguish the fake world and the real world. So as not to get caught up in the spectacle of the work of the real mediaprenuer just chasing profit, without paying attention to the birth of a false world intoxicating.

This research is also an important milestone in the phases of the formation of Baudrillard's hyperreality. The users of this theory must realize that the reflection in the initial phase offered by Baudrillard is the forerunner of the formation of a false world. There was never a real reality packaged by the makers of the web series. Even since the first phase, the web series has been reflecting on reality. Reflection is not just a picture of reality; it is the opposite of reality. Here lies the birth of pseudo-reality, the false world, the hyperreality of the web series.

For people who watch web series with homosexual nuances, they should be able to position themselves to be able to see the pitfalls of the signs built by the mediaprenuer. The world of web series is a simulated world, which traps society in a fake reality without a clear reality basis. People are expected to be able to see clearly the real difference between the two worlds and not obscure it in the two different worlds. The real world has never shown the existence of homosexuality as a sexual preference among the people. The labels of society that accept reality are also pseudo and false labels, which are on behalf of a few people. Thailand and Singapore have not fully accepted. Even Singapore demands respect for the human rights of homosexuals, to create a harmonious life. Malaysia and Indonesia again present a reflection for homosexuals about the sinfulness that has been violated by homosexuals.

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