

UNDERGRADUATE THESIS

**GENDER VIOLENCE THROUGH SEXISM TOWARD WOMEN IN
#WOMENAREN'TFUNNY ON TIKTOK: MEDIA RECEPTION
ANALYSIS ON MALE PERSPECTIVE IN AMERICAN TIKTOK USERS**



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**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS AIRLANGGA
SURABAYA**

2023

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UNDERGRADUATE THESIS

**Submitted in Partial Fulfillment of the Requirements for the Bachelor
Degree of English Department, Faculty of Humanities, Universitas Airlangga**

By

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SURABAYA

2023

DECLARATION

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Yulia Mega Puspita

I dedicate this thesis to the strongest woman, my mother Tutik Hariningsih, who has taught me how to be a strong woman. Without all of her support, this thesis would not have been possible.

APPROVAL SHEET

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#womenaren'tfunny on TikTok: Media Reception
Analysis on Male Perspective in American TikTok
Users.

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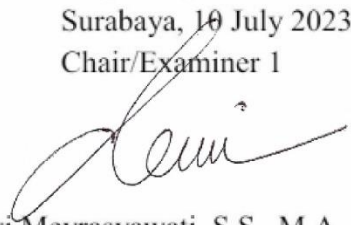
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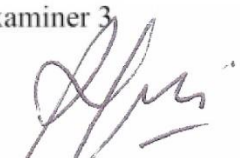
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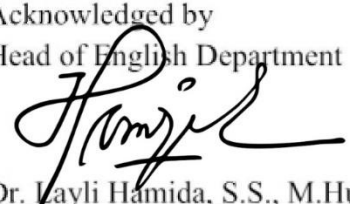


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ACKNOWLEDGEMENT

In the Name of Allah, The Most Gracious and Merciful. I present the most gratitude to Allah S.W.T for giving me strength, kindness, and love even in my worst and best, that made me finally have the chance of my journey, meet beautiful people, and able to finish my undergraduate thesis.

To the greatest people in the world, my parents Mistono and Tutik Hariningsih, for their endless prayers, love, and support that made me feel loved. They are the reason I stay. I also wish to express my thankful to my brother Rendy and my sister Shindy, who were my future want-to-be, that lead me to be myself within my own future dream.

My most sincere and special gratitude to my thesis advisor, Nurul Fitri Hapsari, S.S., M.A, whose guidance and support made me able to complete this thesis. This thesis is the evidence of my great thankfulness of very grateful and lucky to have Maam Nurul as my thesis advisor who helped and motivated me during this thesis. You are always be my motivator, Maam.

Special mention I expressed to Wendy Belinda Tiantini, my best friend but she is now is like my unbiological sister from the West. Thank you for always giving me support and your trust of me being able to do anything. Supports that I have been grateful from BIPANG members: Alfiza Dinda Amayuri who is always be my first in this college, Reno Afriano who is ambition and motivational person that sticks with me all the time, and Perwira Bagus Wicaksono who always listens to my story. Moreover, Tarissa and Iqshal, thank you for always being care and spending the precious time. SMS Team who are lovely people that cheering me and made me smile. Finally, New Daster: Ilmi, Widya, Filzah, Mbak Mut and Mbak Aning, thank you for giving me best time during and after exchange and knowing what actually family is. To the people I mention here, thank you for letting

me know you all, being my second home, and heal me everytime. My biggest support, hope, and prays are all on you guys.

Last but not least, I want to thank to my support and motivation, Taylor Swift, who accompanies me in every journey of my life and the reason why I finally in this English Department and who also teaches me how to be brave women through her writings and songs. Also thank you to NCT, I realize that somehow in my up and downs, they always entertain and motivate me all the time.

“Hard things will happen to us. We will recover. We will learn from it we will grow more resilient because of it.”

- Taylor Swift

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ABSTRAK

Humor seringkali dikategorikan sebagai simbol maskulin yang melekat pada kemampuan laki-laki sehingga perempuan selalu dinarasikan sebagai ‘tidak lucu’ di media. Hal ini menimbulkan perdebatan dan kecenderungan masyarakat untuk menormalkan narasi tersebut, terutama di media sosial yang merupakan sarana berpengaruh yang digunakan saat ini. Dibandingkan dengan media massa, media sosial dapat melibatkan lebih banyak audiens dan bereaksi satu sama lain seperti di TikTok yang dapat digabungkan, dikomentari, disukai, dan dibagikan oleh semua pengguna. Melalui TikTok ditemukan #womenarerentfunny yang semua konten videonya telah ditonton lebih dari 60 juta kali. Hal tersebut dapat diduga dapat mempengaruhi budaya cara pandang masyarakat terhadap humor yang selalu dikaitkan dengan gender, terlepas dari kemampuan individu. Oleh karena itu, penelitian ini bertujuan untuk melihat perbedaan makna antara kreator laki-laki dan perempuan yang menerima narasi tidak lucu melalui konten yang diunggahnya. Penelitian ini menggunakan metode kualitatif dengan menggunakan analisis penerimaan media yang didukung oleh teori pengkodean Stuart Hall tentang bagaimana narasi ini terjadi dan didekodekan oleh masyarakat melalui TikTok dengan tambahan teori seksisme tidak langsung Sarah Mills untuk melihat makna seksis yang disampaikan oleh pemilik media, dan penonton. Dalam penelitian ini ditemukan bahwa pencipta laki-laki memiliki posisi dominan menggunakan konten yang cenderung menggunakan jenis seksisme tidak langsung, seperti humor, kolokasi, dan perspektif androsentris daripada perempuan. Hasil penelitian ini menunjukkan penindasan perempuan sebagai salah satu tindak kekerasan gender di media sosial.

Kata Kunci: Decoding, Encoding, Gender, Humor, Kekerasan Seksisme

ABSTRACT

Humor is often categorized as a masculine symbol attached to men's abilities so that women are always narrated as 'not funny' in the media. It creates debates and tendency of society to normalize this narration, especially on social media which is the influential tool used nowadays. Compared to mass media, social media can engage more audiences and react to each other such as in TikTok that all users can stitch, comment, like, and share. In TikTok, it was found that *#womenaren'tfunny* have been watched more than 60 million times. It can be assumed that it can affect the culture of how people view humor, which is always associated with gender, regardless of individual abilities. Therefore, this research aims to see the difference in meaning between male and female creators receiving unfunny narratives through the content they upload. This study used a qualitative method using media reception analysis, which was supported by Stuart Hall's theory of encoding how this narrative occurs and decoded by the society through TikTok with the addition of Sarah Mills' theory of indirect sexism and gender violence to see the sexist meaning conveyed by media owners and audiences. In this research it was found that male creators had a dominant position using whose content tended to use types of indirect sexism, such as humor, collocation, and androcentric perspective than female. This result showed the oppression of women as one of gender violence act on social media.

Keywords: Decoding, Encoding, Gender violence, Humor, Sexism

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Gender stereotype is a stereotype based on social expectations of traditional gender roles which have been debatable until nowadays. Sara Mills (2008) defines gender stereotypes which also stated Bourdieu's (1991) habitus concept that gender stereotypes are started from hypothesis or assumptions from community which brought to "arena" and became common understanding in society. This stereotype comes from traditional gender roles (Jenainati and Groves 2007) when people form roles for women and men to behave with the expectations within patriarchy values. This stereotype has been debatable because of the raising of this issue in media institutions.

In mainstream media such as news articles or magazines, gender stereotypes tend to be affirmed passively. Mainstream media such as newspaper, magazine, television, or radio tends to be controlled by the journalist, so the individual does not have high ability and power to control their understanding and evaluating the contents (Kim 2014). For example, there are some media that tend to be patriarchal so this provides a great opportunity for men (Greenshaw 2018) so that this will influence the audience's thinking to support stereotypes and the response given does not have diversity. Compared to social media, the audience has much more credibility for the audience to be consistent with their own opinions to negotiate or accept the message (Kim 2014). Moreover,

Purcell et. al. (2010), Bruns (2005), and Gilmor (2006) explains that the public has less participation directly to controversial issues in news content because social media tends to have more precise news algorithms and reach an audience larger than mainstream media.

Unlike mainstream media, social media gives a space for everyone to respond to the issue actively. McGregor (2019) describes that social media represents public opinion and it is even used for data for journalists nowadays to analyze how the public opinion is shaped and its effect on the media in US elections. Moreover, it is stated by McGregor's study that social media has an important hybrid role because social media can associate interactions between political actors, the media, and the public (Chadwick 2013), so social media is not only exists as a medium for reacting, but also freedom of speech for society and disseminate issues including gender stereotypes (Fernandez and Menon 2022). Regardless of whether awareness of gender stereotypes is successful or not, Guo (2022) explains that social media can be used as a place where awareness of this issue arises, gain awareness, and how they understand the text in their own response or reaction through posts of pictures, videos, comments, advertisements, and others.

Audience nowadays responds actively on social media, which can be analyzed through encoding and decoding. The audience's response to the issue is called audience response which is the process of interpreting the meaning through encoding and decoding. Stuart Hall (1980) describes this active response process as the encoding-decoding process. In this process, the media

owner encoded the message, and the audience responds to the received text in the decoding process with social factors as the main factor of interpretation. Furthermore, the audience has three categories of responses; there are dominant, negotiated, and oppositional representatives (Hall 1980). For instance, a study written by Briandana and Azmawati (2019) analyzes the response of the audience or the millennial generation in social media, showing that the audience has a high tendency to be in a dominant position regarding gender issues in the media. It does not only happen passively, but in the case of this study, it shows that gender issues depart from the content found in the press, instead providing space for people to respond actively in social media.

Gender stereotypes are an issue that still occurs in the media due to patriarchal ideology. This stereotype comes from traditional gender roles (Jenainati and Groves 2007), when people form roles for women and men to behave with the expectations within patriarchy values. In this case, women are always associated with being emotional and weak (Lakoff 1979) in Sabilurrosyad (2018), while men are strong and dominant. This problem forms the idea of patriarchy which is generalized and spread by media, such as the extent of sexism in women (Sara Mills 2006). It is found that the existing factors are institutional relations dominated by male executives (Creenshaw 2018) in both broadcast and film media, so the problem of patriarchy occurs. Eventually, there is an imbalance of power relations between men and women in the current media because of the stereotypes. One of the examples of gender stereotypes is that women are always portrayed as emotional or not funny. This stereotype

causes problems that limit women's ability to be led in humor presentations (Spektor et al. 2022) because of patriarchal surroundings.

The stereotype of unfunny women related to the value of traditional gender roles in America appeared in Sigmund Freud's work entitled *Jokes and Their Relation to the Unconscious* in 1905 (Jean 2019). In his book, Freud explained how stereotypes about women's capabilities can influence American views. It is related to the history of how women are taken seriously based on the humorous works of American literature. Caliskan (1995) explains how women writers from literary canons are marginalized as non-humorists. In addition, female figures often appear as ridiculous characters and often laugh in stereotypical comics. Another reason is explained by Caliskan (1955) about the existence of myths which is also discussed in Barbara Welter's essay entitled "Anti-Intellectualism and The American Woman 1800-1860" explaining that ideal women like Earth-mothers that means women do not have high sense such as humor.

The beginning of the emergence of this stereotype of traditional gender roles was the concept of womanhood since the Victorian era, which marginalized American women. This issue was conveyed in Abrams' book (2019) that showed several American women, such as Barbara Welter in her book "The Cult of True Womanhood: 1820-1860," which explains that women are formed into persons who hold spiritual values and moral foundations while men are always supported in education. At that time, laughter and humor, which were signs of intelligence, were permanently attached to something subversive and

masculine, so women often became storytellers rather than comedians, said Nancy Walker, an American comedian. In addition, American society considers that female humor is only limited to communication rather than an accepted self-achievement skill, while male humor is considered superior and symbolizes intelligence. As time passed, the women's thing began to rebel using humor. However, women's humor is labeled as transgressive humor, which rejects patriarchy and challenges stereotypes (Abrams 2019).

This phenomenon appeared in a *Vanity Fair* article by a British journalist entitled "Why Women Aren't Funny" written by Hitchen (2007), which described a controversial debate about humor as a parameter of success in attracting women. The article further explained that women do not need to be funny because they are already attractive from a men's perspective. In addition, Hitchen (2007) explained the real social expectations of men who do not want women not to be funny because they want women as their audience rather than competitors. However, it does not significantly prove that women are not funny because of their limited abilities. It can be concluded that Hitchen (2007) views this phenomenon as an old gender role tradition and a stereotype that women are not funny, which the public believes. Kim (2019) further explains this stereotype which views that producing humor is not described as a feminine value because women are taught more by their families, such as mothers, aunts, and others, to provide these opportunities for men. This old culture that teaches or forces women to be feminine also makes women follow the stereotype of being ladylike (Kim, 2019). This old gender role problem also causes women

to have an excellent opportunity to appear with their humor so that men are still dominant in the end. This belief creates a negative stigma that women are considered less funny than men. It comes from the glorification that men have a greater sense of humor, which is seen from comedians dominated by men, almost 90% compared to women, quoted from Zippia data. This stereotype becomes a debate for people who see which gender is superior in humor. It will become a mistaken urgency if people believe that women are not funny as a reality.

Even though the response from American society today is various, many people still believe in stereotypes of traditional gender roles. Several groups in American society have started to be progressive, comedic women and feminists keen to support funny women who can share the value of women's awakening in terms of abilities, for example, Amy Schumer, Alisa Wong, and other comedians (Evans 2017). However, the demand in American society builds the image of women who must be beautiful (Kein 2015). A study by Simmons and Rich (2013) explains how the *Vanity Fair* article influenced comedians to be asked to look attractive by the industry and society, such as America's funny girls in 2008. Instead of acknowledging their ability, women get the burden to keep looking attractive. In addition, in a study from Oxford, Hong (2019) explained that American society still labels Asian American women as not cute, which creates a stereotypical influence not only limited to gender but can also affect ethnicity or race in America.

This belief will give limited opportunities for women to improve their skills and careers in the entertainment world or else it can be act of gender violence. Mills (2008) explains that this stereotype can lead to consumption of sexism by society, which in turn can also become part of gender violence. Even though sexism is clearly different from hate speech, sexism is clearly dangerous because it can spread widely in communities and normalization strengthens power to create new narratives (Mills 2008). This problem exists in the status quo, in which Driscoll (2014) explains that male comedians obtain a more incredible opportunity because people are more accustomed to male humor and stick to old stereotypes, so the problem of the humor gap from the early 21st century until now still cannot be solved. Moreover, people have been bringing up discussions with the hashtag *#Womenaren'tfunny* lately through social media, which further exacerbates the goal of gender equality.

This issue is depicted in social media, such as Tiktok, influencing audiences more significantly. TikTok has changed society's lifestyle, and everyone can be the creator or even the audience by seeing the content of the video. One of the platforms that has been used frequently for several years is TikTok. Li et al. (2021) stated that Tiktok had become the most popular platform, which could score the highest number of downloads nowadays. TikTok analysis of content with hashtags equipped by sociotechnical (duets, stitches, visuals, images, and audio) is much more complex. Hence, analyzing responses and audiences' expressions is more accurate (Krutrok 2021). In addition, Krukot (2021) explains that hashtag algorithms and other features, such as top videos on

TikTok, are easier to create engagement or social connections to form a space for people to respond within the hashtag. In addition, the TikTok algorithm (such as top videos and for your page) gets a broader network and community response because it is based on following and followers (Tolentino 2019 in Anderson 2020). Compared to other social media such as Instagram, where audiences respond primarily based on images (Chang and Yen 2019), Twitter, and Youtube which adapts content models from several other platforms such as Snapchat, still does not provide a significant audience engagement or response (Feldman 2016 in Anderson 2020).

Fifty million active users from America use TikTok, so this can prove that this application is a good platform for the community to respond actively to this issue. In addition, *#womenaren'tfunny* was found to have a million viewers, with many users who actively create this content in response to the problem of gender stereotypes. In addition, the response of American tiktokers to this issue has pros and cons in the videos found. However, from most of the responses, there are still lots of tiktokers who are against the unfunny female narratives, where the average creator is male. On the other hand, female creators build meaning to reject this gender stereotype through the video hashtag *#womenarerentfunny*.

Several previous studies had similar issues and topics related to unfunny female stereotypes. Previous studies, studies have found that use audience assessment methods such as Hooper's (2016), Jean's (2019), and Caldwell's (2019) by interviewing and providing strong justification for how this narrative

is formed and the audience's responses. From the results of previous research, it was found that the narrative of women not being funny restricts women in the professional realm (Caldwell 2019), such as women comedians (Jean 2019). However, Hooper's (2016) study explains that this narrative is a movement for women, not normalization. Based on previous explanations, none of these studies can explain how this narrative stops and spreads at the reality level. However, this stereotype or narrative continues to spread in social media or virtually, which significantly influences culture. In addition, previous studies discussed the negative influence of stereotypes that limit women's access (Jane 2019) but did not explain in detail how this could ultimately be affirmed as an act of sexism and gender violence. Therefore, the author are here to answer the gap in these studies.

In this study, the author uses the top-selected TikTok videos found based on the criteria of the object of this research. Furthermore, the author will conduct an audience study using the encoding-decoding theory from Stuart Hall (1980) to know the response from male participants, which can be categorized into three positions which are dominant-hegemonic, negotiated, and oppositional position. Furthermore, the audience response is supported by Sara Mills' theory about gender violence and indirect sexism to get the detailed meaning of the gap between gender portrayed from society's perspective.

1.2 Statement of the Problems

1. How is the gender stereotype issue encoded in the article *Why Women Aren't Funny?*

2. How is the gender stereotype issue decoded in the TikTok videos?

1.3 Objectives of the Study

1. Analyzing the gender stereotype issue which is encoded in the article *Why Women Aren't Funny*
2. Analyzing the gender stereotype issue which is decoded in the TikTok videos.

1.4 Significance of the Study

In this study, it is significant to increase analysis and awareness through cultural studies theory. It is hoped that this research will help future research to contribute more in looking at socio-cultural issues that are still developing today, such as gender stereotypes. By using the perspective of cultural studies, future research is expected to be more critical by using cultural studies theory and looking at social phenomena in a community.

This study is purposed to share awareness about gender stereotypes in humor which portrayed women are not funny on social media. Moreover, this study is hoped to help the readers as the guide be more critical and perceptive in encountering the same issue in the future. This study is hoped to contribute knowledge to the English Department, Faculty of Humanities, Universitas Airlangga. Furthermore, this research. In addition, it is hoped that this study will help future researchers to find supporting sources for their research. Not only useful for future researcher but this study is also expected to provide benefits for teachers and other administrators to find out how gender issues are

still unresolved even in small narratives about humor. It is useful to know the side of human behavior in consuming text and how they perceive it as the truth at this time.

1.5 Definition of Key Terms

Humor: Humor is an emotional situation with a multifaceted concept that is expressed with positive feelings, such as joy that is expressed explicitly through a smile or laughter as a response to something funny or uplifting (Sabilurrosyad 2018).

Encoding: Encoding is the process of the production of meaning which is articulated by signifiers from the owner media to the readers (Stuart Hall 1980)

Decoding: Decoding is the process of audiences interpreting the meaning and ideology constructed by the producer or the owner of the media (Stuart Hall 1980).

Gender Violence: Gender violence is a violence that discriminate and oppress individual or community based on their gender, which can be in the form of physical and mental form of abuse (Dlamini 2021)

Sexism: Sexism is not solely an individual oversight or unintentional action but a manifestation of broader social dynamics, institutional power imbalances, and conflicts over rights and resources, akin to racism and other discriminatory language practices. (Mills 2008)

CHAPTER II

LITERATURE REVIEW

2.1 Theoretical Framework

In this chapter, the writer uses main theories such as Stuart Hall's Encoding and Decoding and Sara Mills' theories on gender stereotypes, gender and Indirect Sexism. The theories are used to help to find out the basic concepts used to analyze the contents of the research.

2.1.1 Encoding Decoding by Stuart Hall

In analyzing this issue, the research uses Stuart Hall's (1980) theory. This analysis of media reception focuses on individual responses to the text in the media about community phenomena that occur.

Audience reception theory by Stuart Hall (1983) is a tool to reveal society's understanding of cultural texts, which includes codes that create meaning. Hall (1973) explains that interpreting the meaning of the cultural text can be started from the semiotics framework. Several codes are encoded structurally in the text based on the producer's power relation and political and ideological preference (Hall 1973, Dan, 2007, and Ross 2011). Greenberg et al. (2006), in the study of Ross (2011), describe that these codes contain interrelated meanings so that audiences can identify this through a semiotic process that has a relationship between each code.

Stuart Hall (1973) describes how the codes in the text are encoded and interpreted through the encoding-decoding process. The encoding process is

the message media owners build based on their interests. In this process, the author has the right to intervene to accumulate assumptions and reduce texts irrelevant to the media's interests (Storey 2009). According to Hall (1973), it occurs because the media tends to produce meanings liked by the dominant society, although the media can produce many coded messages. Moreover, the decoding process is how the audiences consume the text and decide to take the meaning thoroughly, partially, or in contrast. In this process, the meaning is received based on some factors depending on the social environment of the community or individual (Hall 1973 in Ross, 2011).

In both processes, some characteristics influence the production of meaning from the media and audiences, which are the knowledge framework, relations of production, and technical infrastructure.

1. Framework of knowledge

Framework of knowledge is based on the understanding or knowledge of the society where the code is created. This is influenced by each individual's knowledge and interests, as Hall (1980: 3) explains, where the preferred meaning is influenced by the preferred topic or interest that is related to the corporate, politics, and ideology that are encoded (Ross, 2011).

2. Relations of production

In this topic, production relations is the relationship

between media and culture, as well as the influence that producers wield (Hoof et. al. 2019). This demonstrates that the media has power dynamics that can alter the meaning or code they convey.

3. Technical infrastructure

Technical infrastructure describes the features of technology which help to conduct communication and share cultural texts. Hoof et. al. (2019) explain technical infrastructure includes devices that support how the production of this content is displayed such as electricity, light, devices, and platform features used such as social media.

Stuart Hall (1980) explains that audience responses can be categorized into three hypothetical positions; dominant-hegemonic position, negotiated code, and oppositional code. The first hypothesis, the dominant-hegemonic position, is that the audience consumes the meaning of a text from the media and translates the message into the media. Stuart Hall (1980) explains that the audience here fully receives the encoded message through several broadcasts or impressions by the creator of the text, such as the broadcaster or creator. In this stage, the audience does not give contradictory responses to the message so that they can accept the ideology that has been constructed.

The audience consumes the message and understands the context in the negotiated code. In this position, the audience has a mixed adaptive and

opposition response element (Hall 1980). They recognize the hegemonic definition's legitimacy and have a contradictory position because of cultural incompatibility or rules that apply to a certain level.

In the third hypothesis position, or called oppositional code, the audience consumes the text and understands the entire content in the text but ultimately rejects the encoded message. In this case, Stuart Hall (1980) explains that the audience has their way of thinking and position in forming the code of opposition.

2.2.2 Gender Stereotypes by Sara Mills

Gender stereotypes are influenced by the hypothesis or behavior scenario from the community, which is brought into reality. Sara Mills states from Cameron's argument that the stereotype emerges based on the hypothesized structural inequalities. Gill (2007), in Sara Mills' book, also explains how this phenomenon plays in our frequent experience, which is interceded. This stereotype is remarkably a comparison of women's and men's roles; for example, women are portrayed in feminist stereotypes about independent female consumers that appear by the media based on the 'common' preferences of the audience (Gill, 2007).

Gender stereotypes are generally constructed by the media, which affects society. Mills explains that the media tends to mediate and glorify the stereotype, which outcomes new stereotypes Mills gives an example from Thornborrow (1994) that there was a new stereotype about mother employment because of an advertisement. From the glorification and new

stereotypes born constantly, this stereotype frequently appears and consumes that lead to impact in society such as arising this stereotype in institutional (Sara Mills, It is clear that this situation has an impact on the community, especially feminists who are challenged by the traditional values of gender.

2.2.3 Gender Violence in Media by Sara Mills

Acts of sexism can lead to gender violence that oppresses women in the media. Gender violence is an act of violence aimed at discriminating or oppressing based on gender that guide to the inequality of power and individual human rights (Derdar 2017). In this study, Derdar (2017) explained that gender violence is not always in the form of physical violence, but can be unpleasant treatment or "hate speech" which affects psychological pressure such as threats, intimidation, joking, and insulting. Moreover, Mills (2008) explains that although sexism is not always similar to hate speech which creates violent intentions, sexism is considered the most violent misogynistic manifestation because it builds prejudices of social discrimination in society. Mills (2008) explains that sexism is triggered by the existence of a patriarchal form that exists in an individual or community environment. In addition, they perceive it as a commonsense belief in women. However, this behavior not only creates common sense but also creates new branched stereotypes that overburden women who are increasingly oppressed by conventional norms of society. Therefore, sexism can be a trigger for gender violence.

Evidence that sexism can be a form of gender violence is various, such as sexism which is produced within hate speech, insulting, or joking. In this

book, Mills (2008) explains how this sexism is more vicious because sexism basically is not only done overtly, but also done indirectly way. It means that sexism is demanding to identify even in formal stages such as the courts and the government because sexism is intricate to justify the intention of physical violence movements from people who have done sexism, especially humor. An example of this gender violence is disclosed by Mills (2008) in the United States that its society often use insulting form or words in jokes or song lyrics, such as in the songs of Eminem, Snoop Dog, and Jay Z. Those American musicians are controversial because of the use of words to describe women who are less valued like the using "bitch", "no pimp", and "ho".

Based on the previous explanation, it can be concluded that gender violence can occur through indirect sexism as well. In overt sexism, it can appear in a narrative or a speech, for example, in a formal discussion or demonstration publicly that indicates the use of overt words (Mills, 2008). On the other hand, indirect sexism that considered more hostile because indirect sexism has done in more satiny and sometimes people don't understand that they are being intimidated and discriminated against by the normalization of sexism. Mills (2008) describes various types of implicit sexism that come through humor, word choice, androcentric perspectives, collocations, and others. For example, the use of words, such as in American culture, the use of "pro" or "tramp" used to women that connotes a sexual meaning. In addition, there is a form of sexist humor that is also in line with this study, for example, in Mills' book (2008) explains that male doctors often joke and

female nurses tend to laugh at this. This is often correlated with the male power that regulates the course of a stage (controller) while women are framed as object with all their appearances that laugh. Although this cannot fully indicate that men are the rulers of society, it is clear that there is a gap between men and women who tend to be classified as funny and not funny based on gender.

2.2.4 Indirect Sexism by Sara Mills

Indirect sexism is a form of sexism that challenges feminist intervention implicitly through sarcasm, irony, and humor or assumptions. Unlike overt sexism that emerges straightly through operation statements and prevalent documentation in the general public, indirect sexism is usually easier to find in media commonly (Mills, 2008). Some media contents created contain some assumptions or sarcasm that include the language of sexism. Mills (2008) describes indirect sexism of women drawn as sexual objects. In addition, Mills (2008) also gives broad examples of sexism in media from other scholars' studies, such as in men's magazines (Benwell 2006) and British radio, where the audiences mostly are typical overt and indirect sexism.

This theory helps to analyze the interpretation of utterances from the language or text, which outcomes in the generalization of the construction of gender. Mills (2008) informs that this analysis examines the relation of gender in specific contexts and gender as fixed or static variables. Furthermore, she adds that the analysis reveals that the community informs and negotiates the

context. From the practice of society, they can select their position to accept and reject the meaning.

2.2 Review of Related Studies

In this chapter, this study explains further the differences and similarities of this study with previous studies. In addition, this study fills the gap to improve research by comparing previous studies to help readers find out the exact issue through different positions or points of view.

The stereotype of women being considered less able to produce humor is not a new issue. It has become an annual issue that is still happening today, so it proves that many people are still habituated to this negative stereotype. A previous study by Jean (2019), titled "Women Struggle to be Considered Funny as Told Through the Study of Stand Up Female Comic," describes how female comedians tried breaking society's stereotypes about women's involvement in criticism and opinion with humor. In this study, the author uses women comedians as the object of research, including Joan Rivers, Margaret Cho, Amy Schumer, and Jean Kim. This research is presented as a follow-up study of what Hitchen (2007), in Jean's study (2019), wrote that women are considered not humorous because the culture regards women as a receiver the humor rather than producing humorous texts. In this case, Hitchen (2007) assesses that humor is masculine or identical to men, so women are accustomed to being the audience or recipients. It means that they tend to laugh rather than utter humor, resulting in a text that women are considered not funny because they need to gain the ability of men who are used to being performers in the comedy world.

Jean (2019) brings this study as evidence that women can prosper in the comedy world with the stereotype that women are not funny. Through these comedians, the writer investigated how women were faintly marginalized by society in the early 2000s when women had little space to perform in the media. Even at the peak of the "Women Aren't Funny" issue in 2008, after Hitchen (2007) wrote *Why Women Aren't Funny* in *Vanity Fair*, many critics or women rebelled against the issue (Jean 2019). Furthermore, this study uses the narrative of each comedian he chooses who finally gets the space to become a comedian so that it breaks about women's powerlessness to become performers in comedy.

In contrast to previous studies, Caldwell et al. (2019), "Men Are Funnier than Women under a Condition of Low Self-Efficacy but Women Are Funnier than Men under a Condition of High Self-Efficacy" explains how this stereotype can be judged correctly through an audience study. In this study, Caldwell et al. (2019) used 64 undergraduate students from the United States, consisting of both males and females. Participants are given the caption of 20 cartoons (from *The New Yorker* magazine) whose creators have hidden their gender, and they are asked to respond whether these objects can be justified that men are funnier than women. It can be concluded from the study that respondents, especially men, responded that men are superior in humor to women. Furthermore, this study ensures the factors behind why respondents show an extensive comparison to choose men who are considered funny over women. The significant self-efficacy between men and women influences it.

Participants who choose men to be funnier are influenced by low self-efficacy, while participants who choose women are more likely to show high self-efficacy. In short, the possibility of the stereotype of men being funnier is present due to low self-efficacy that women can outperform men in making jokes. On the other hand, the stereotype that women are funnier than male exists because of the high sense of confidence that women can compete.

In addition, Caldwell et al. (2019) explain the influence of what happens when this stereotype persists. Then, there will be individuals who use this stereotype in humor. It will affect incompetent creators so that they will lose space in the social environment described by Bitterly et. al. (2017) in Caldwell et al. (2019). Not only that, but women will also lose confidence in expressing their opinions through humor, making them likely to get less space. It happened in the research of Decker and Rotondo (2001) in the study of Caldwell et al. (2019), when women lost their leadership status more than men when they used sarcasm humor.

Although the two previous studies above provide a response that many individuals respond that men are considered funnier, Hooper's (2016) study explains that these stereotypes are relatively different. In this study, Hooper used audience research with 228 college students (male and female) from Britain, Canada, and Australia. This study is similar to that of Caldwell et al. (2019), which used the authors' captions to be disguised to investigate the students' responses. From the investigation results, students from Canada and England believed in the stereotype that men were considered funnier. In

contrast, students from Australia had two decisions: they thought men were funnier than women or both women and men were funny. Although most participants believe in the stereotype when they notice a caption with the gender of the author hidden, the reaction from the British students stated that the text from the female is considered funnier. In contrast to the British students, participants from Canada and Australia truthfully think that texts written by men are considered funnier. It confirms that there is the possibility of bias from the community side that they think that women are not funny is the right thing and is recognized by the general public. Even though they agree with the stereotype, they approve that women also have sufficient ability to produce humor. Therefore, Hooper (2016) explains that this stereotype may intentionally appear as a weapon to pressure women to be forced to believe that their humor will not be worth spreading in a social environment. To the previous explanation, it affects women regarding education and mental health (Goodboy et al, 2015; Berk 2015; Crawford and Caltabiano 2011; Tucker et al. 2013; Hooper 2016). In addition, in this study, as a form of negation, even this stereotype exists not to justify that all people believe that women are not funny. However, it is very relative, not a generalization.

Based on related studies, it can be found that the advantages and disadvantages of previous research, which can be called a gap of study, justify the author's research. First, in the previous studies, both Jean's (2019) and Caldwell's (2019) used the interview or audience studies method. However, their research did not explain in detail how in the end, these stereotypes affected

culture broadly, not only fixating on reality, such as how the position of women and men, but the extent to which this stereotype has developed. Even though the two studies have a tangible impact due to this stereotype, women comedians (Jean, 2019) and young people (Caldwell, 2019) debate the same stereotypes and how their perspective decides to normalize or reject either in the form of a statement. Still looking similar, Hooper's (2016) study also justifies that this stereotype comes as a movement for people relatively not to be a generalization for people to underestimate women.

However, the gap from previous studies is lacks multiple information about how the audience uses these stereotypes in their likelihood of its culture and how they react from using words, responding to fellow society, and bring this discourse on. Previous studies used of audience methodology, which is only limited to a few questions and limited information for each audience. It Previous studies have never touched this gap, significantly how this narrative extends not only to offline life but to online life, such as the world of social media, where people use this medium for daily communication, consuming and creating their reactions themselves on an issue.

From these studies, the research finds the same issue in this study gender stereotypes in humor. Despite having the same issues, this study uses a different method and focus of analysis. This study only focuses on the perspective of men as audiences who interpret visual texts on social media, such as Tiktok. This is different from the three previous studies, which used a female perspective in the first study and used a male and female perspective in

the last two studies. Furthermore, the objects used in this study are four short videos on TikTok, and the subjects used are from the TikTok community. Compared with previous studies, the researcher used female comedians as their subjects and male and female students at certain universities. In addition, Stuart Hall's (1980) encoding-decoding theory used in this study is different from previous studies, so this study pays more attention to how male viewers respond in interpreting the content of the issue text in the video.

CHAPTER III

RESEARCH METHOD

3.1 Research Approach

In this study, the researcher applied qualitative research that focuses on social issues. Qualitative research mostly starts from assumption, perspective, and theoretical literature to analyze understanding of the society (Creswe 2017). This type of research suits the topic of this study, which examined social issues specifically the gender stereotype. According to Gerring (2017) qualitative analysis helps researchers to reveal a social phenomenon and test existing hypotheses to re-examine the series of phenomena that occur. This is in line with the research objective, which made it easier for researchers to get detailed understanding from audiences by telling personal experiences and minimizing power relations between individuals and research (Creswell 2018).

This study executed an interpretative approach by John Creswell (2007), an approach that interprets the phenomenon of the study from the documents such as interviews, self-note, audio, photos, discussions, and others to construct the world. It is supported by Denzin and Lincoln (2005), which explain that the qualitative method is a set of interpretations that transfer the meaning to the universe in a naturalistic way. Creswell noted that researchers begin with assumptions (Creswell 2007 in Rusdiana's study 2017), which are then investigated through interpretative investigations to elicit deeper

meanings from participants. This procedure involved understanding the data using a code embedded in a text in which the researcher holds and analyzes the data, which was subsequently presented in a hypothesis. This research made it easier for the author to be more accommodating of research limitations such as large sample sizes and difficulties recruiting or interviewing participants (Creswell 2017).

3.2 Data Sources

3.2.1 Primary Data Sources

This study used an article and videos as the primary data to be observed. First, the article can be accessed online through the website or onsite through a magazine called *Vanity Fair*. The publisher, *Vanity Fair*, is a magazine from the United States. This article is titled “Why Women Aren’t Funny” by Christopher Hitchens, who is a British-American journalist. The article was published in the United States first of January 2007. The second primary data used is TikTok videos as the reaction of the community to the issue, which was started from the famous article as the first primary data of this study. The videos were taken from TikTok, the chosen platform for the research. These videos were created by American creators who matched the criteria of the study and published their videos in 2020-2022.

3.2.2 Secondary Data Sources

The author utilized secondary data in order to strengthen and support the idea and fill the answer of research questions. All of the supporting data are some books, articles, journals, and other sources on the internet that are eligible to be put on this study and related with the topic about gender stereotypes, audience response, and other relevant topics to support.

3.3 Population and Sampling

In this study, the researcher managed TikTok videos as the population, which was from top videos on Tiktok using the hashtag *#womenaren'tfunny*. Population or usually represented as “N” is a set of communities, individuals, or objects within the frequent characteristics (Etikan and Babatope 2019). In this study, it was found 403 videos (N = 403) in the top section *#womenaren'tfunny* on TikTok. The use of the hashtag on social media links to a unique phenomenon, community, and other related events or activities that create space for society to form a network of certain associations (Budnik et al. 2019). Moreover, hashtags on social media can demonstrate the consciousness of modern media (Budnik et al. 2019) and discourse analysis of phenomena such as political context (Özerim and Tolay 2021).

Furthermore, the writer applied purposive sampling in order to gather data that matched the target within specific criteria. Sampling, or known as *n*, is the process of designating the representation of the population (Taherdoost 2016). Bhardwaj (2019) describes that purposive sampling is the

technique of sampling that needs the selected members to be chosen as the respondents. This type of technique is applied to decide the criteria of the respondents in order to get the source and information related to the case study. The criteria were created based on specific categories such as age, race, and other specific criteria among the diversity of respondents' perspectives. It is aimed to get the main information from the right respondent and relate to the issue because sometimes not each individual meets the criteria because their community, race, age, awareness, and social factors are not the criteria of the researcher. This technique helps researchers to get exclusive sources from participants, and the results are more credible to be justified.

There are criteria made that are compatible with this research, such as video, the content of the video, and personal information about the users. First, the video criteria meant by the creators' videos must included the hashtag *#womenaren'tfunny* and appeared in the top videos section on TikTok. This consideration is designed because top videos most likely represent viewers, likers, or commenters, which means many users are involved in accessing the videos. Zea and Haekyoung (2019) explain that even though many videos are from users who have small followers, the top videos can draw a significant reaction to each other by sharing, liking, saving, reposting, and commenting on the videos. It is caused by the algorithm of TikTok being decentralized (Zea and Haekyoung 2019) to make sure that the top videos are the videos that create influence people. From this justification, the researcher used the top videos with the hashtag to see that the videos most

likely have a significant effect, at least on society. In this process, the researcher found 179 videos using the hashtag that appeared in the top section among 403 (N= 403) populations of videos.

The following criterion is the content of the video, which means that the videos should be related to an issue or topic. This reason comes because not all of the videos contain the related issue. From the videos found, several videos used the hashtag and appeared in the top videos. However, the contents need to discuss or portray the stereotype thoroughly. Users used the hashtag without any reason because they want to gain more viewers without considering the content. In this criteria, the researcher analyzed the content based on the understanding or opinion of people about this gender stereotype in their content style, such as informing or describing, telling personal experience, and mocking expression. From this observing process, the researcher found 79 videos that matched the criteria that related to the issues. The third criterion is the personal information of the users, which includes an age limit of 19-35 years old, and the users are American. The researcher used the age limit because of the consideration of active TikTok users in the US who are over 18 years old (Yang 2022). Moreover, a study by Shengjie (2021) showed that users aged 18-35 could consume issues more reasonably than teenagers. The second justification for the criteria of race selection that women are not funny is an issue popular in the United States. Many respondents from the United States responded to this issue. Eventually, 28 videos (n = 28) were found as the sample of this study from the US users,

which is suitable in the third criterion.

3.4 Techniques of Data Collection

3.4.1 Encoding “Why Women Aren’t Funny” Article

First step to find the article was typing the keyword “Women Aren’t Funny by Hitchens” on search engines such as Google. After finding the article, the next step was close reading to find out how the encoding process. Third step was capturing the article as the evidence of the data.

3.4.2 Decoding: TikTok Videos

To collect the videos, the researcher had several steps: browsing, tabulating, checking, selecting, streaming, and capturing the videos on TikTok. First, the researcher opened the TikTok application and wrote *#womenaren’tfunny* on the search bar. After searching the hashtag, the author clicked on the top video since this study only focuses on popular videos from likes, viewers, comments, and saves. The second step was the researcher provided a table to tabulate all the found videos to know the population. After creating the table, the next step was checking the content of each video to meet the criteria the researcher needed by streaming the video. The fourth step was tabulating the videos again as the sample and capturing the video as the report data.

3.5 Techniques of Data Analysis

In analyzing this research, the author used the reception model encoding and decoding by Stuart Hall and interpreted the meaning of the article and its responses with supported theories by Sara Mills. Hall argues that meaning is emphasized through the codes represented in the media (encoding) and how it is constructed to create meaning from the people (decoding) (Ross 2011). This analysis proposed further examining the ideology and messages the encoder sends and how the audience absorbs the meaning, whether they are in the same tendency or positions as the media producer or the opposite.

1. Encoding Supported with Gender Stereotype and Indirect Sexism Sara Mills' Theory

This approach used the producer's background to examine how media proprietors eventually transmit this code as "meaningful dialogue" at the encoding level by Stuart Hall. In this study, the researcher examined the author's knowledge of frameworks, production relations, technical infrastructure, and the media owner, Vanity Fair. These three criteria were crucial in establishing the type of ideology that this media constructed. This process could be seen by evaluating the text's structure and interpretation (Ross 2011) and other supporting arguments to see the relationship between media owners.

Furthermore, the results of the interpretation analysis were analyzed with the support of the theories; gender stereotype and indirect sexism by Sara Mills. The analysis helped to determine

Vanity Fair's hypothetical position, such as whether it is dominant-hegemonic, negotiated, or oppositional. The outcome from the encoding process was supported by the gender stereotype and humor in indirect sexism by Sara Mills. These two theories helped the author to analyze the article that indicated the use of types of indirect sexism.

2. Decoding Supported with Gender Stereotype and Indirect Sexism Sara Mills' Theory

The second step, decoding, was concerned with the process of meaning from the audience. The researcher employed the videos in this approach to see how this meaning was internalized. This study examined three major components that impact the meaning process: knowledge frameworks, production relations, and technical infrastructure. These three criteria are convenient in understanding diverse audiences based on the social context that impacts them. The author examined this through the selected videos as the meaning text. Furthermore, the author analyzed this from text using audio, music, facial expressions, and other means to establish each user's potential location.

After gathering all the hypothetical positions of the producer and audiences, the author applied gender stereotypes, gender violence, and indirect sexism by Sara Mills. These theories

worked on analyzing the response from society about women in the stereotype and how it was decoded using gender stereotype theory and indirect sexism.

CHAPTER IV

RESULTS AND DISCUSSION

4.1 The Encoding Process of Gender Stereotype Issue in *Women Aren't Funny* Article by Hitchens

In this chapter, the writer analyzes how the gender stereotype issue is created through encoding in *Why Women Aren't Funny* article and decoding in TikTok videos. Encoding is the mechanism of the producer that reveals the tendency or ideology that the producer wants to socialize with the readers, and decoding is the process of the audience's ability to create meaning (Hall 1993). In this process, there are gender stereotype issues found in both the article and video about the portrayal of traditional gender roles or sexism. This analysis is supported by Sara Mills' theory about gender stereotypes which explains that media can create another new stereotype. This stereotype may not be identified competently because the media has its professional code (Hall 1993) to be constructed unconsciously to the audiences, which is called indirect sexism (Mills 2008). This issue is found in both encoding and decoding by looking at the humor, presuppositions, collocations, and androcentric perspectives from Mills (2008) from the creator put on the text.

Frameworks of knowledge, relations to production, and technological infrastructure are the three essential factors of constructing meaning in encoding and decoding. First, knowledge frameworks are the producer's personal interest related to the political, social, cultural, and language or semantics inclination used (Benshoff 2015 and Xie et al. 2022). Second, the

relation of the production acknowledges external factors, such as the connection between the media and other institutions, transmitters, and audiences (Xie et al. 2022), which underlies the tendency of the broadcaster. Third, the technical infrastructure is a set of technological features used by the media in disseminating messages or meanings, such as the quality of the display, visuals, presentations, and others. Srirahayu and Anugrah (2019) explains that different technologies, such as sophisticated, moderate, or rough devices, affect the meaning that the reader receives.

4.1.1 Frameworks of Knowledge

In this chapter, the writer scrutinizes the personal knowledge or interest of the producer in the article that women are framed as attractive and feminine. This message is found in the “Why Women Aren’t Funny” article by Christopher Hitchen, is British-American journalist. This article was controversial about the women portrayed as unfunny because they already appealed to men, so they did not have to become funnier than men (Hitchen 2007). Hitchen (2007) exposes that women are desired enough when they have a dainty side women have soft hearts and like to have fairness and sweeter creatures than the mayhem they have. Bergquist (2008) states that women are soft-hearted, meaning they are expected to care for other human beings with suave traits. Furthermore, Hitchen (2007) tried to reveal his interest that women cannot be funnier because men do not want to make them competitors in the arena (Hitchen 2007) because women in the status quo have had enough of their feminine traits.

In addition, Hitchen often uses language statements and word choices that indirectly indicate sexism in his article. Kim (2019) explains that Hitchen produces sexist meaning through his support and acknowledgment in *Why Women Aren't Funny* article. Sara Mills (2008) explains that indirect sexism often occurs in media such as magazines or articles where linguistic practices are often used. However, sometimes readers are not aware that it is sexist. It often happens in the media when a media owner gives an image of a woman who is praised, but the media also gives a strong signal of femininity so that, in the end, it indirectly has a sexist meaning (Mills 2008). This indirect sexism can be seen through the types that are humor, presuppositions, collocations, and androcentric perspectives.

1. Humor

Humor can be indirect sexism when humor is designed immensely, such as stereotyping men and women in humor, which sound sexist. Mills' (2008) study explains that humor is often used in the comedy arena to strengthen the solidarity of men instead of women, which is ironic. Hence, humor usually carries with a joke that discriminates against genders, such as men being represented as straightforward and infatuated with sex and women being represented as materialistic, silly, stubborn, and selfish (Mills 2008).

At the beginning of the article, it is seen clearly that the position of women and men in different perspectives in offline life,

such as how men explain the women they like and vice versa. First, Hitchen describes in his first paragraph something that is usually heard by female friends who flatter their male friends who are cute, kind, all-knowing, and funny. On the other hand, when a man describes a cute female friend he favors and wonders whether the woman can make people laugh, she means through jokes. Through this description, there is a conclusion on how men are portrayed in offline life that they are funny, and this is a joint statement, while women are still often considered less and less funny. Hitchen (2007) describes the conventional mindset of how men and women are distinguished from small examples of offline life.

In this article, Hitchen tends to use sarcastic jokes to say women are unfunny and men are considered funny because of their sexist jokes. Hitchen explains that men have to give attention and sex simultaneously, which is generally considered funny in male humor. On the other hand, Hitchen describes women are not funny because they consider being motherhood, remembering momentous dates, delusions, and obsessing with jewelry.

“...Women also fall more heavily for dreams, for supposedly significant dates like birthdays and anniversaries, for romantic love, crystals and stones, locketts and relics, and other things that men know are fit mainly for mockery and limericks. Good grief! Is there anything less funny than hearing a woman relate a dream she’s just had?” (Hitchen 2007; paragraph 17)

The statement above is Hitchen's perspective with implicit sarcasm and sexist writing towards women who are materialistic and considered less funny than men. Hitchen added to the assumption that women are thought to be infatuated by their delusions about jewelry, such as crystals, pendants, and relics that make women sound materialistic. Another research explains that women tend to like and collect luxury items for their last possessions, so women are stereotyped as materialistic (Al-Abbas et al. 2020). Moreover, Hitchen wrote that women are not that funny because they only talk about their dreams. Hitchen replied by saying it is a joke and unconsciously saying women are not funny because it does not relate to him as men or in male humor.

In the last paragraph of the article, Hitchen continued his disapproval by joking about the statement that women will look funny when they are older. This statement comes up as a reaction of Hitchen to his wife's comment that women are hilarious when they grow older. However, Hitchen responded by joking that this statement might be the truth or fact, but it takes time for women to be funny. Indirectly, Hitchen wants to convey that women are impossible to be funny, and men are always hilarious over women.

2. Presuppositions

Presuppositions are a complex type of indirect sexism because sexism is created unintentionally to avoid a "sexist" statement. At

this level, Mills explained that these presuppositions are complex indirect sexism because the media or writing owners avoid their position from being accused of deliberate sexism. Mills (2008) explains that this can be marked by sentences made as if they are not sexist but can be interpreted as a message of sexism. Cameron (2006) in Mills (2008) explains that presuppositions make the position of media owners much more difficult to justify as sexism, so this is considered much more complex than overt sexism (Mills 2008). For instance, this statement can be found in Hitchen's article paragraph:

"This is not to say that women are humorless, or cannot make great wits and comedians... Men will laugh at almost anything, often precisely because it is—or they are—extremely stupid. Women aren't like that..."

"In any case, my argument doesn't say that there are no decent women comedians. There are more terrible female comedians than there are terrible male comedians, but there are some impressive ladies out there..." (Christopher Hitchen, 2007)

The two paragraphs above have a similar meaning that women are great, but these can be indicated as presuppositions of Hitchen's sexism. In this article, Hitchen builds his identity or position to be considered non-sexist by writing presuppositions argument that women are not funny or that there is no good female comedy. It can be seen from the second statement that he wrote his presuppositions arguments not to say women are not funny. However, he never mentions that many women comedies are the same funny as male

comedies. Instead, he wrote that there are "impressive ladies." This phrase is to identify the avoidance of being sexist because the word lady or ladies is usually stereotyped as attractive or seductive to men. Hence, Hitchen never mentions that some women comedians have more excellent humor. Instead, he wrote his argument saying that there are impressive ladies. This statement is similar to Mills (2008) in that the media usually confirm that they are not being sexist. However, the following statement or the words chosen seem contradictory to what has been informed.

In addition, Hitchen uses a supporting argument to appear non-sexist to women by portraying men who are stupid for laughing at anything, while women are not. However, this becomes biased when Hitchen tries to give such a comparison because women are considered not stupid and don't laugh because this happens when women are often described as not funny. The author or speaker himself so as not to be indicated as intentional sexism (Christie 2001 in Mills 2008). The media deliberately make this to make it difficult to justify that they are sexists, so this is felt to be much more complex (Mills 1998).

3. Collocation

According to Sara Mills, collocation is also a complex sexism that appears in media, creating negative connotations of women. Mills (2008) explains that collocation is the connotation of words

associated with men and women with negative forms or meanings. Mills explains that Collocated words are often used to marginalize gender. For instance, women as mothers are mostly collocated with criminals such as divorce, single mothers, and murder (Mills 2008) and feminine words such as beautiful and emotional (Carrol and Kowitz 1994). Therefore, these collocated words are used overly, so the media owner implicitly constructs contrasting meanings of women in the media that they are weak.

In this article, Hitchen employed indirect sexism by using collocation to differ about the image of women and men in general. For instance, Hitchen (2008) used *honey*, *mother*, *Mother-Nature*, *womanly*, *seriousness*, *pretty*, *inferior*, *sweet*, *tender-hearts*, *childbearing*, and *lady* to represent women. Unlike women, men are mostly associated with *funny*, *kind*, *poor*, *overawed*, *male humor*, *boss*, and *male company*. This comparison shows that women are always associated with acceptable "lady" behavior (Aadnesgard 2020), such as being a lady-like, having an obligation to be motherhood (Picado and Reid 2021), or having caregiver duty (Hentschel et al. 2019). Meanwhile, men have more independent characters by holding power or control (Hentschel et al., 2019). This is represented by choice of words used by Hitchen when men have great responsibility and control to make women laugh. In addition, Hitchen describes a male figure who accepts all humor, such as

"male humor," which is considered very masculine for those who have the freedom to laugh and produce any kind of humor.

First, the author describes sexism through the collocation of words such as honey, sweet, pretty, and tender-hearts, giving the impression of objectification and double standards from society towards women. This choice of words explains how women are naturally sweet figures such as sugar, natural, and sweetener (Pratiwi 2020) which describes how women are often represented as objects so that they are attractive to men. In addition, Sitorus (2013) explains how this "honey" diction relates to women because there is a tendency for women to be made objects as world honey. This means that women are expected to be "sweet" and are patient, and innocent in accepting all treatment and behavior of men (Sitorus 2013). This phenomenon leads to women's double standards (Mangan 2019) with the expectation that they should be feminine such as not angry and sad because men struggle to work financially (Sitorus 2013). Lucy Mangan (2019) This is due to the expectation that women must be pure and virgins before marriage to be good wives, which can make men monopolize and impress them.

The explanation above suggests that women should be a 'feminine' character. This is also reinforced by research on how women are represented as innocent and virtuous figures in narrative telenovelas in the media (Kim, 2020) and in literary works in which

women are described as angelic characters, innocent and pure (Diaz, 2020). It can be concluded that writers of both visual and written works tend to make female characters submissive so that they have a high attractiveness value (Basit 2020). The depiction of media in written works and media is also based on cultural representations that shape women to be lovely, sweet, pure, and modest, such as the Lolita subculture (Bernal 2011).

In addition, Hitchen emphasizes the indirect sexism of women in the responsibility of motherhood by expressing them with collocated words such as "mother" or "Mother-Nature." Mother Nature is a metaphor that objectifies women and earth (Berman 2007) about women being "mothers" to be nourishing, empathetic, and custodians (Liu et al. 2019), beautiful, and soft. This expression can be found in Hitchen's statement that a woman responsible for being a mother and elegant can attract men's hearts, so there is no need to struggle and be nice to men. This phrase indicates that women have feminine responsibility as a community caregiver (Zelezny et al. 2000). It is sexist for women when they are seen as objects for men to make them laugh, and it makes men better at performing their humor ability (Hitchen 2007) than women.

The "motherhood" of women affects women being unfunny than men, which comes from the traditional roles of women as mothers. Hitchen assumes that women cannot be funny because the

mothers are worried that this ability becomes a threat when women have greater humor than men. It is mentioned in more detail when Hitchen explains implicitly that mothers do not enjoy and have pleasant jokes or humor because they tend to spend the time as a mom discussing their new child and entertaining babies with their bodies (Hitchen 2007; p. 17). Mother Nature emerges from society's culture, which socializes women who give love as a motherhood image (Camorrino 2021). It explains that Mother Nature gives a brief description of the traditional values of women in response to having pregnancy, giving birth, and nurturing children (Liesen 2001). As if in these Mother Nature traits, Hitchen (2006) women are attractive from a feminine side, so men have interventions to take attention through humor, producing humor higher (Martin, 2014).

4. Androcentric Perspective

Androcentrism or also known as androcentric perspective is an implicit patriarchal view so that becomes problematic. Niwa (2021) explains that androcentrism opens the view to the public that this world is male or masculine, so they have great power to control. Mills (2008) explains that this example of androcentrism works in several media such as news articles in the UK, which implicitly explain that women are unfit to be bishops. This perspective is often used as an "opportunity" by the media to construct meanings that infuse the idea of sexism without being explicit so that it becomes

problematic because it is difficult to oppose (Mills 2008).

In this section, Hitchen presents an implicit point of view that women are not funny which is supported by androcentrism arguments and references. This can be seen how Hitchen uses research studies that are mostly from a male perspective such as Professor Scully's research, Dr. Allan Reis, Nietzsche, Rudyard Kipling, and Oscar Wilde. These studies explain how women have a smaller capacity to produce humor from a scientific point of view through Prof.'s study. Scully and Dr. Allan Reis, philosophy through Nietzsche's views, and literature through the works of Rudyard Kipling and Oscar Wilde.

4.1.2 Relations of Production

Although Hitchen adds a female point of view, Hitchen only uses a statement that states that humor tends to be male. Hitchen uses Fran Lebowitz and Nora Ephron's arguments to represent the women he takes. In this argument, Lebowitz explains that cultural values are equated with men, and humor is seen as aggressive and pre-emptive, which can be considered masculine. This statement is very sexist when Hitchen uses the point of view of an androgyny woman who explains that humor is inherent in masculine values. It is because the stereotypes of men who tend to be socialized are aggressive, rude, dominant, and violent (Hatton 2022; Juraeva 2022), and aggressive humor is rude and wild humor (Kfrerer et al. 2019).

According to Hall (1993), messages constructed by the media dominate complex meaning structures because they are influenced by institutional power relationships at each stage through the circulation process. In this encoding process, production relations include a combination of organizational practices, institutions, and media apparatus (Hall 1999). In this practice, the apparatus has a circulation process where they form a discourse according to the rules of their language through the stages of how the discourse is translated, formed, and transformed into social practice. This process is done repeatedly to see if the discourse that is built will affect the consumer because when the discourse does not have an effect, there will be no active consumption activity there (Hall, 1999). In addition, Hall (1999) explains that this process requires a material instrument, which is a combination of sets of social relations. It means that meaning can be conveyed and accepted broadly conveniently. Therefore, with the circulation process, the message is expected to be accepted by the target audience through the relationship's dominance.

In the encoding process, production relations are significant to build meaning realized and liked by the community under the discursive language rules. Storey (2009) explains that the production relations between broadcasters and readers need to be emphasized in the meaning-making process (Fiske 2001) because this is one of the tactics of consumerism (de Certeau 1984) to increase the audience. This process involves language rules such as the semantic meaning to be constructed (Hall 1999) and the author's

intentional articulation of signifiers in the text (de Certeau 1984), even though the reader appears to be unconscious. In addition, this production relation plays an essential role in creating propaganda and knowing the behavior of the audience (Lasswell (1927); Hovland et al. (1953) Storey (2008)).

Vanity Fair tends to build discriminatory images, which can be seen from the relationships of the people within it, how Vanity Fair chooses editors, and the concept that most are white, powerful, and privileged people who uphold women's beauty standards. This can be seen in the Vanity Fair contributor list articles, still dominated by white male journalists. For example, Graydon Carter, who was once the chief editor of Vanity Fair (Marchese 2019), brought up the concept of Hollywood (Leopold 2014), where many female celebrities are objectified through magazine covers (O'Shea 2017). In addition, Carter (2011) in his article wrote that he called Hitchen the first editor chosen at that time because he was a well-known journalist to the public and had great power (Carter 2011) wrote political criticism of America in his article (Carter 2011; Wilby 2011). Apart from Hitchen, Vanity Fair appointed influential people or other public figures such as Fran Lebowitz, a well-known author and public speaker hired as editor (Vanity Fair 2007). Graydon Charter, the chief editor, also explained that it was one of Vanity Fair's approaches as a strategy to increase the audience by presenting content for people who have large positions and power, most people who are socially wealthy (Marchese 2019).

Besides the influential contributors, Vanity Fair also has the concept of Hollywood, which tends to use relations of celebrities with high privilege and power to be interviewed and used as the main cover. The selection of the concept for The Hollywood was initiated by the chief editor of Vanity Fair, Graydon Carter, an influential magazine editor hired directly by Vanity Fair (Marchese 2019), bringing up the concept of Hollywood and its Oscar Party. Graydon Carter deliberately built the concept of the popular magazine Vanity Fair which contains people who are powerful, rich, and famous (Intini 2007), giving the impression of prestige through their modern choices of celebrities (Donnelly 2022; Afflerbach 2019) which increase the interest of the audience so that they have a high demand for Vanity Fair (Marchese 2019).

In the production process, the owner of the media, Vanity Fair, tends to develop sexist ideologies against women. Vanity Fair magazine covers tend to use women on their cover because they have more enthusiasts (Sumner 2000 in Hendricks 2008), so this magazine shows more attractive women (Hendricks, 2008). For example, magazine covers that use more young women, especially white people (Stewart 2014; Mitchell et al. 2021). Even though Vanity Fair magazine tries to use the image of diversity by using black women, it has not been able to represent the diversity of women of other ethnicities properly (Leopold 2014) because it tends to represent black womanhood (Grant et al. 2022). In addition, most Vanity Fair magazines show their ideal beauty standards, such as looking at motherhood and using bikinis, hair choices, dresses, and feminine make-up as the primary

assessment (O'Shea 2017). For example, Vanity Fair uses women to be described as nude and sexy as if they are sex objects (Joner 2006) which was carried out by several celebrities such as Scarlett Johansson, Keira Knightley (Leopold 2014), Demi Lovato, and Margot Robbie who were disappointed by the audience because Vanity Fair very sexist and misogynist towards women (Blair 2016). In O'Shea's study (2017), it is explained how Vanity Fair tries to edit deliberately so that this creates a sexist implicit meaning for a transgender woman, Caitlyn Jenner, who is represented as not a woman because she does not conform to the stereotypical values of women "beauty myth."

In this article, Hitchen builds meaning by using relations or using supporting arguments from Fran Lebowitz. This perspective can be seen in the eighth paragraph of his article, which explains that Hitchen (in the process of production or editing) calls Fran Lebowitz and Nora Ephron to support his argument that socializing women is not funny. Lebowitz and Ephron are American journalists, and Fran Lebowitz belongs to Vanity Fair. In this production process, Hitchen uses his relationship as a journalist to use two women's perspectives to see this stereotype. In this chapter, Lebowitz explains that he supports opinionatedly in his quotes that the value of humor is a masculine value, although ultimately, Nora Ephron disagrees with this argument. Unlike Lebowitz, Hitchen has never explained the brief reasons or Nora Ephron's argument. Instead, Hitchen wrote that Ephron disliked his statement because he had been alleged of copying Jerry Lewis' words.

“Greatly online—or so I thought—I resolved to call up Ms. Lebowitz and Ms. Ephron to try out my theories. Fran respondent: “The cultural values are male; for a woman to say a man is funny is the equivalent of a man saying that a woman is pretty. Also, humor is largely aggressive and pre-emptive, and what's more male than that?” Ms. Ephron did not disagree. She did, however, in what I thought was a slightly feline way, accuse me of plagiarizing a rant by Jerry Lewis that said much the same thing. (I have only once seen Lewis in action, in *The King of Comedy*, where it was really Sandra Bernhard who was funny.)” - Christopher Hitchens, 2007

Similar to Hitchens, Fran Lebowitz is an editor of *Vanity Fair* who has the same interests as Hitchens so they have. According to *Vanity Fair* (2007), Fran Lebowitz has been a contributing editor since 1997. He is also known as the author of legendary books on social and cultural topics. In the article, it is stated that Hitler called Lebowitz to support his argument, which can be concluded that the two had a close relationship with fellow journalists from *Vanity Fair*. In addition, both of them also have a sexist view of women. This is evidenced in Hitchens's writing in this article, which has a sexist ideology against female stereotypes (Norman 2010 and Greengross 2020). On the other hand, Lebowitz showed his views on women in his interviews that women will not get an equality act because, in the end, men are more powerful and oppress women (Durbin 2018). Lebowitz explains that feminist agendas like #MeToo happen well, but they will fade quickly (Tashijan 2019 and Durbin 2018), and women will eventually get the same jobs as Lebowitz stereotypes women with dishwashing jobs (Durbin 2018). Thus, both have the same interests, and both Hitchens and Lebowitz build the exact meaning of how this gender stereotype discourse still exists.

4.1.3 Technical Infrastructure

In this chapter, Stuart explains that technical infrastructure is also one of the factors in the process of forming meaning. The intended technical infrastructure includes the visual quality of images, writing, news context, audio, and others in the media (Stuart Hall 1993). Stuart Hall (1993) explains that technical infrastructure influences the dominant code process which is carried out professionally. In addition, Hall explained that the quality of infrastructure affects the meaning that is built and disseminated to the community. Not only does technical infrastructure choose audiences, but the spread of meaning supported by infrastructure technology has a major influence on people's access to it (Stuart Hall in Srirahayu and Anugrah 2019). Cunningham and Turnbull (2014) explain the role of advances in technological infrastructure playing a role in building meanings that are widely distributed so that audiences can access information messages anywhere, both in print media and internet media.

The technical infrastructure used in this article is using the website platform. This article is distributed via Vanity Fair's website, www.vanityfair.com. On January 1, 2007. This website can be accessed manually by typing in keywords such as Vanity Fair website, which will automatically display the official website link from Vanity Fair. This platform displays the latest news texts with visual images in each news category. These news articles are distributed according to the category and theme of the content. Vanity Fair has 11 categories on this website, including politics, business, Hollywood, style, culture, royals, celebrity, video,

podcasts, gift guides, and VT shop. In addition, this website does not only display news text in text and visuals; this website is also equipped with news in video format and transcripts in the video section, and audio format in the podcasts section.

This *Why Women Are not Funny* is featured in the culture section and has the layout and supporting features in it. The top column displays the leftmost menu icon and the Vanity Fair logo as the owner or producer of this article. In addition, this article has a simple and modern appearance, which can be seen from the choice of text or fonts that give a classic, and the background color chosen is a solid color, which is white with the addition of a small quantity of red which is the hallmark of Vanity Fair. This website article is equipped with supporting features, including social media icons such as Facebook, Twitter, and Email, so that readers can share news article links to social media. In addition, this article provides a visual image that is displayed above the article's writing. This visual image features an older woman holding her chin with one hand, looking bored. Hitchen uses this image as a support for the title of his article "Why Women Aren't Funny," which implicitly describes a bored woman. Even though this simple display looks attractive with the characteristics of Vanity Fair, which has the theme of a modern popular magazine, this website is not equipped with a comment or like column for the audience to respond to the article.

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his article “Why Women Aren't Funny” which implicitly describes a bored woman. Even though this simple display looks attractive with the characteristics of Vanity Fair which has the theme of a modern popular magazine, this website is not equipped with a comment or like column for the audience to respond to the article.

4.2 The Decoding of The Gender Stereotypes Issue in the TikTok Videos

According to Hall (1973) in Aligwe's study (2018) decoding is an active process carried out by the audience to absorb the constructed meaning and form meaning according to the circumstances of each individual. This circumstance is dependent on economic capital, cultural background, and subjective experience. This process of active meaning is the audience comprehends the codes and signs, and constructs the codes to the meaning based on their circumstances. These codes have many meanings depending on how the audience actively responds to them. For example, the audience likes the discourse in news articles, which means that the audience accepts codes and signs as their preferred preference. In other words, they agree on meaning both denotatively and connotatively, and vice versa. Through this process, Hall (1973) explains that this encoding process allows the audience to open meaning according to their own preferences. This active process allows the community to choose to agree or reject ideology (Hall 1973 in Aligwe 2018).

This active process forms three types of consumers that are dominant, negotiated, and oppositional. The dominant position is when the audience

receives the codes and signs created by the encoder in terms of both denotative and connotative meanings. It can be concluded that the dominant audience has the same preferred meaning as the encoder, so communication is formed in accordance with the creator's ideology. On the other hand, Hall's communication model explains that oppositional audiences reject the ideology and meanings that are constructed, thus creating miscommunication (Martin 2007) with the encoder. Furthermore, this negotiation position is that the audience accepts meaning but they have preferences or build their own meaning so this is different from dominant.

In the decoding level, it has been found that male creators tend to be more amenable to unfunny female narratives by using types of humor content that are aggressive or sexual, androcentric perspectives, and mocking. In contrast, female creators are in an oppositional position with types of content that show more personal experience and sarcasm. Through this research, it can be concluded that the type of content brought by male creators seems far more dangerous because it actually seems to depress women more because it contains many kinds of implied sexism that are similar to the author's content, Hitchen. This finding is also explained similarly in Sara Mills' book (2008) that this gender violence can occur through sexism which is difficult to eradicate because it is a complex presumption.

4.2.1 Dominant Hegemonic Position

In this chapter, it is found that 8 people have a dominant position or it

can be concluded that 60% of the respondents have a dominant position towards stereotypes of women who are not cute. Through this analysis 6 of them are men so that in this hegemonic position it is dominated by male respondents who believe in stereotypes.

4.2.1.1 Frameworks of Knowledge

In this section, the author reveals how creators who are consumers of the trend of unfunny women through one of Hitchen's works written in January 2007. It was found that there were 8 creators who are in a dominant hegemonic position with similarities and differences knowledge in gender stereotype issue. Through the phenomenon of the trending hashtag #womenarerentfunny, creators created their video content that had tendency to agree with the normalized ideology of women are not funny. Several videos showed that they are aware that this stereotype but it does not change their perspective because they normalize it. It becomes public consumption and they tend to use this gender stereotypes in their ironic humor. For example, creator A uses presuppositions to make the content look less sexist, but at the end the, the content contained implicit sexism, which means women aren't funny or better than men. In addition, there are creators C and M who use their ridiculous reactions to women and comedians who are joking and make their assertive assumption that women are not funny. Lastly, there are KH and D creators who categorize women as having no natural ability of humor.

In general, many of the selected creators who have different and similar knowledge. It has been found that 8 creators are dominant hegemonic, four

of them are still studying in the college and half of the creators are graduated from the college. The four people who graduated from college, mostly they are content creators on TikTok, such as creator A, CW, and KH who became comedians or humor content creators and MR was a public figure gamer. Even though they have a position that agrees with the gender stereotype issue #womenarerentfunny, they use their own framework or to produce this trend in their content. For example, creators A and D have similarities in making videos, such as they made a kind of poll or list, which of the women and men is considered better at making humor. men are below women but the real meaning that is built is women who are considered not funny or cannot be better than men. In addition, there are CW and MR creators who reacted to women and men when they are joking. In this video content, they both make reactions that do not appreciate how women show their abilities in humor. Creators M and C have content with a humorous vibe that is sarcastic about the normalization of women in their inability to show humor. In addition, KH creator has a video content concept that is slightly similar to creator C. They both created narrative story content telling women who are not funny by natural setting the video creator CR. Moreover, women who are not funny in everyday life, for example in video creator C. Lastly, there is creator S who is the only creator who uses the source of a research which was believed to be a form of strengthening his argument that women are not funny in a scientific research is valid.

Table 1 The Result of Creators Decoding Hypotheses Positions

Position	Creators	Gender	Type of content			
			Personal experience / subjective opinion	Mocking	Sarcastic Humor	Informative
Dominant Hegemonic	-	A	Men	✓		
		M	Women		✓	
		C	Women		✓	
		CW	Men	✓		
		S	Men			✓
		D	Men	✓		
		MR	Men	✓		
		KH	Men	✓		
Negotiated Code	-	-	-	-	-	-
Oppositional Code		Y	Women	✓		
		G	Women		✓	
		GL	Women			✓
		SS	Women		✓	
		W	Men		✓	
		TR	Men			✓

1. Creator A

In the figure 1 and 2 show the dominant hegemonic position of its contents and reactions to the gender stereotype. It can be seen through his video, that he created a poll content that was deliberately reversed so that the audience thought that he was rejecting stereotyped narratives, but when the audience tried to participate in voting it was immediately seen that the actual poll was made deliberately to agree with the stereotype.



Figure 1 Creator A Polling TikTok Video about Men and Women's Joke



Figure 2 The Result of The Polling of Creator A TikTok Video

Source: <https://vt.tiktok.com/ZS8NF6sa2/>

The writer analyzed more deeply through other content that is made, there is no sign that the creator has a great intention to reject stereotypes. Even though most of the video content is anime themed, there is some content with photos of Hollywood female artists such as Ariana Grande and Billie Eilish and other posts responding to comments about "rape all women". However, the content does not show their perspective on the issue, so it can be assumed that the creator may not have a big interest in the feminist agenda. Instead, creators don't respond well to sexist content about rape women, and creators reproduce more content that fits their interests, such as manga content.

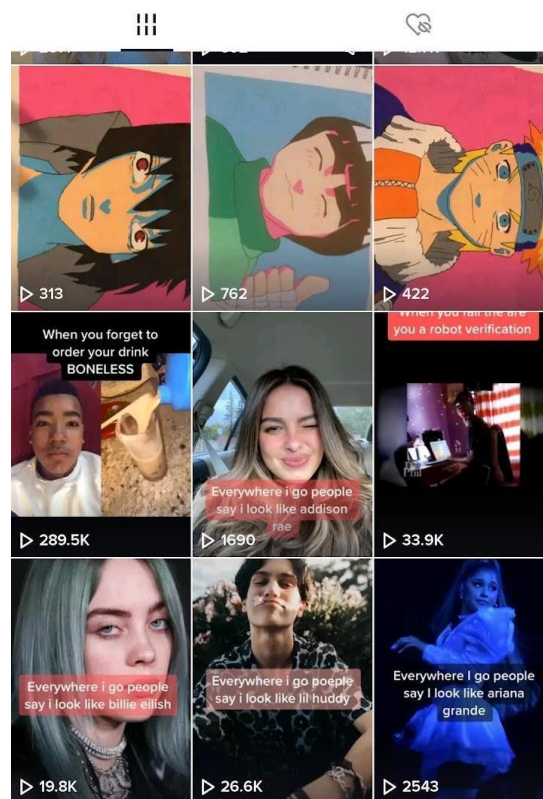


Figure 3 Page Contents of Creator A on TikTok



Figure 4 The Video of Creator A about Violence to Women

Source: <https://vt.tiktok.com/ZS8NFUoKB/and>

Most of the men's audience attempts to agree with the issue of gender stereotypes in sexist behavior which can be identified through the comments section as the reaction of the video. The comments are generally explicit in responding to the narrative that men are over women, which means that men do better than women. To illustrate, there are sexist comments from creator content that show the opposite side, for example, creators respond to "women better" by saying that these are false facts and women are not funny are true facts, so this also makes them disagree with gender equality. In addition, audiences responded to the video posting that they rejected the narrative that men

are better than women, such as "I turned my phone upside down to click it", "Ppl (people) who turned their phone upside down (gold medal emojis)", " where's the yea option" in figure 5. When researchers conduct research with identified commentators, the majority of audiences who have these comments are men. In this case, upside down has a connotative meaning that they do not agree with the statement that men cannot be better than women, which is meant as a form of agreement on gender. stereotype issue. Many audiences, around 1138 audiences like similar comments when viewers have to turn their cellphones so that the emoji thumbs up which means agree becomes thumbs down which means the opposite. This action can be seen through the captures in figure 5-11.

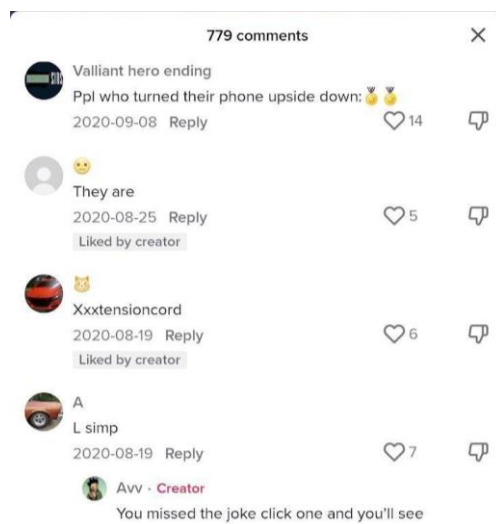


**Figure 5 The Users that Comment on Creator A Video about
Creator A about Unfunny Women**



Figure 6 The Users that Comment on Creator A Video about Creator A about Unfunny Women

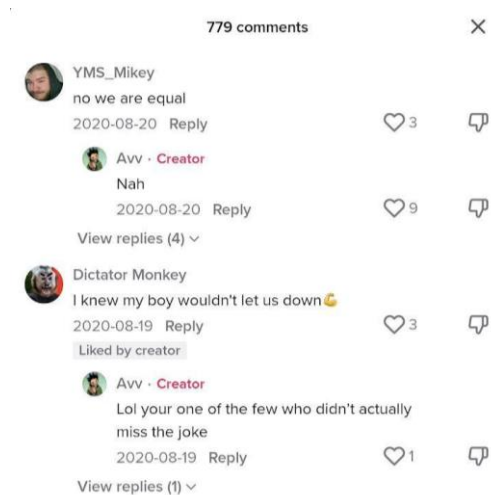


Figure 7 The Users that Comment on Creator A Video about Creator A about Unfunny Women



Figure 8 The Users that Comment on Creator A Video about Creator A about Unfunny Women

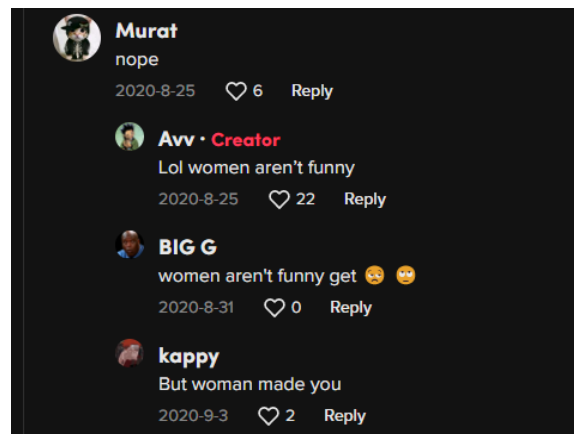


Figure 9 The Users that Comment on Creator A Video about Creator A about Unfunny Women



Figure 10 The Users that Comment on Creator A Video about Creator A about Unfunny Women

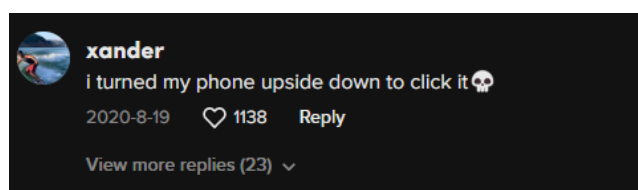


**Figure 11 The Users that Comment on Creator A Video
about Creator A about Unfunny Women**

Source: <https://vt.tiktok.com/ZS8NF6sa2/>

In addition, the comments in the figure 5 – 11, show indirect sexism when they judge that men are better than women who are represented as mad and not funny creatures through humor and collocation. Audiences that describe women as “lol women aren't funny” in figure 6, “girls who get mad (clown emojis)” in figure in figure 6, “women aren't funny get (unamused emoji, face with rolling eyes emoji)” in figure 9 . The reaction from the audience uses a type of humor or irony which can be seen using the selected emoji which seems to mock women's reactions and the use of the word "lol" which indicates that their comments are jokes. This seems more complex and difficult to justify (Mills 2008) because women are considered to be easily offended and crazy (Buran 2020) with humor, so this reaction is assumed to be a type of humor in indirect sexism. This indicates that women often use sexist humor material by men (Nelladia 2019). In addition to using humor, audiences and creator also use types of collocation such as the use of "mad" and "aren't funny", both of which have negative meanings to describe women are often represented as mad creatures such as violent women (Lindroos 2021).

The creator uses the caption “men are better than women” which is assumed to be a question statement that doesn't cause direct sexism, but this is a presupposition. The intention formed by the creator here is

not to cause direct sexism, so he responds to gender stereotypes by asking whether men are better, then adding a poll column filled with emoji thumbs down which is assumed to be a sign that this is not true or rejection of stereotypes. However, this does not get further explanation whether the creator agrees with the stereotype. However, this changed when he saw the caption used by the creator "trust me click it #fyp #..." and saw that the actual poll was made upside down so that audiences were deliberately made to believe like the creator's perspective on women. So the presupposition that he takes is trying to make a question statement that doesn't look sexist, but actually when this is related to the placement of polls, emojis, and related captions that everything shows that creator have a dominant side to agree with stereotypes.

2. Creator M

Based on the figure 12, the creator tend to use satirical humor about the views of women who are considered stupid. Women always get inequality treatment because of gender stereotypes even during childhood (Kitsa and Mudra 2019) such as underestimating women's abilities in education and work (Madera et. al. 2019). As a result, women in America are often represented as being feminine, weak, and acting stupid (Bhasi, et. al. 2020). Responding to this issue, there is a lot of video content belonging to creator that narrates how gender is

represented in patriarchal roles. For example, in her video content, she responds to narratives that women are not funny, the creator makes herself a woman who believes that stereotypes of women cannot be funny, and when women are deemed funny, it is actually men who make jokes for her so that her jokes can be accepted and considered funny. This kind of humor used by creator that this is a form of satire on how men look down on women who are stereotyped, when women do the same thing, making jokes like men underestimate women.



Figure 12 Creator M Explains How She is Funny because of Men

Source: <https://vt.tiktok.com/ZS8NFSpLe/>

Collocations can be seen how the words and texts associated with sexism that representing women in negative form. This is evidenced by the use of words to describe women such as *stupid*, *feeble women brain*,

aren't funny, annoying, bitches, crazy, shopping, and bullied while men are described with *writes out everything, pretty big, the brain, and higher*. Comparison of collocated words indicate women's ability in humor compared to men which have sexism meaning. The meaning of the video is based on the stereotype that men are portrayed as the brain or intelligent whereas women are weak, less brilliant and cause annoying behavior (Calanes, et. al. 2020 and Esposito and Zollo 2021). Moreover, women are eventually described in negative meaning such as *bitch* that has bad behavior and men are defined in positive meaning such as *higher* that can be the power or genius (the brain).

Beside the video in figure 12, the creator also made several videos with the same issues that represent women as feminine creatures through the collocated word and emoji text. According to Boutet (2021) emojis are the text or icon that gives impact in creating information and social attributions. This meaning is represented in one of her videos in figure 13 - 15, such as how women and men are differentiated based on their appearances. The creator explained how women wear makeup collocated with the emojis such as *nails, lipstick, dress, heels, and ribbon* emojis in figure 13. Unlike women, men are associated with *muscle, evil, beer, softball, exercising, and hammer* emojis in figure 15. It can be concluded that women are associated with fashion such as red lipstick (Davis, et. al. 2019), dress, shoes, and nails create the connotation of femininity concept (Bo et. al. 2019). Moreover, men are

associated with strong images through the emojis such as hammer and muscle that create the meaning of masculinity or the ideal men who are physically strong and have healthy bodies by exercising (Al Falaq Puspita, 2021).



Figure 13 Creator M Defines Woman's in Make Up

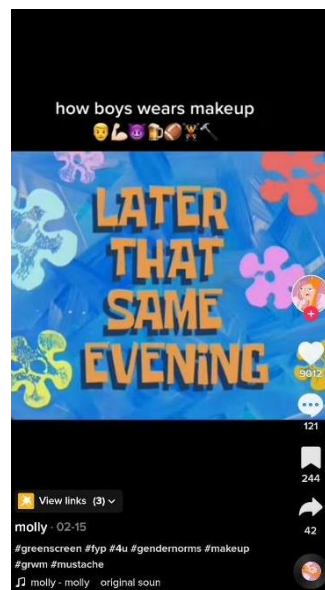


Figure 14 Creator M Explains Man's Appearance



Figure 15 Creator M Describes Boys Wear Make Up

Source: <https://vt.tiktok.com/ZS8NFb5kw/>

3. Creator C

In figure 16 – 18 , the creator reacts to the stereotype of gender by creating a narrative story about a woman who is joking and gets disapproval from men. In the video, the creator explains how her point of view as a woman ultimately justifies this stereotype. This is narrated when the creator plays as two characters as ‘me’ or a girl and as the boys in figure 16 - 17. He plays a role in the narrative when he tries to humor the boy which is not well received. Instead the boys are reacting as they do not like the jokes then they avoid the girl or "me".

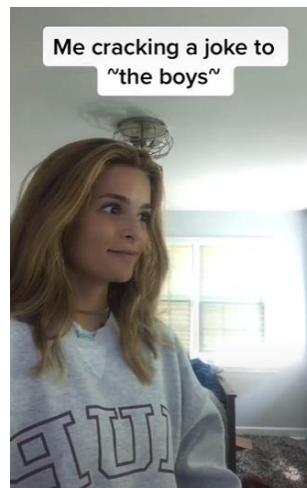


Figure 16 Creator C Tries to Show Her Joke to Men

Text: Me cracking a joke to the boys:

(Creator C acted like she is joking in front of “the boys”





Figure 17 The Reaction of The Boys over Her Jokes

Text: The boys:

Creator C acted as the boys who look confused and unpleasant with the Jokes, then the boys are mocking her jokes.

(The middle song by Zedd ft. Morris)

The boys are doing lip sync with the song: Take a step

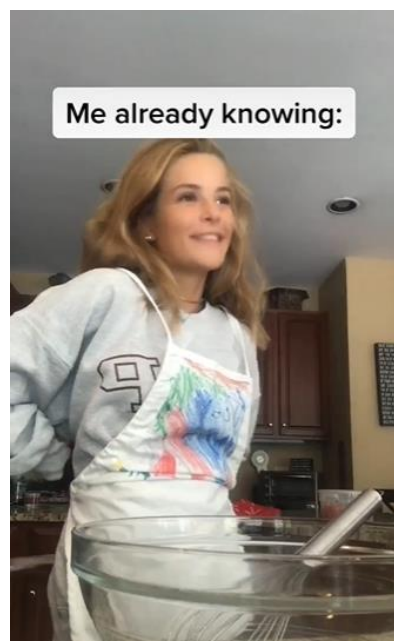


Figure 18 Creator C in The Kitchen because of The Boys

Source: <https://vt.tiktok.com/ZS8NF9jnU/>

Captions produced by creator which mean how the reactions of men (the boys) to jokes of women (me) are always seen as not funny and this stereotype often occurs so this is still not finished. The meaning of the content of this video is clarified by the captions used, “never gets old (peace, loving, and peace emojis) *#womenaren'tfunny* *#foryou* *#foryourpage*”.. linked meaning never gets old which means the expression of women who will never get tired of finding situations where they are always considered not funny as a result of gender stereotypes, *#womenarerentfunny*. The creator here make it clear how women in the end can never have the same level so they get a balanced reaction and appreciation through humor.

In addition, creator C tries to build the meaning of sexism indirectly through the choice of song pieces and their lyrics, which are used as dialogue within the character. In the second and third scenes, the creator include a song with the lyrics "oh take a step back for a minute, into the kitchen". This tells the narrative that the man is avoiding the woman who is trying to be cute and the woman is returning to the kitchen. The creator explained that men do not have a high appreciation of women's jokes or humor. In the end, the woman is aware of men's reactions, and the girl returns to her patriarchal values where women cannot be balanced and women are represented as people who are in charge of household or kitchen duties such as cooking (Mammen,

2021) or baking. This type of indirect sexism is framed by creator produced in humor.

Apart from having an interest in women's issues being unfunny, creator also often responds to gender stereotype issues that are mostly made by male creator, such as female beauty standards. This is evidenced by the content that responds when men describe women now with "big butt, slim waist and pretty face" in figure 19 – 21. This has indirect sexism through the collocation word where women are always made sexual objectification of the ideal body (Moradi et. al., 2019) . This issue was responded to through face expressions in response to this issue because it was considered that she was not the one who had this character as a woman. The point entered by the creator is that as a woman, she looks unattractive and invisible because she doesn't have that standard of beauty.

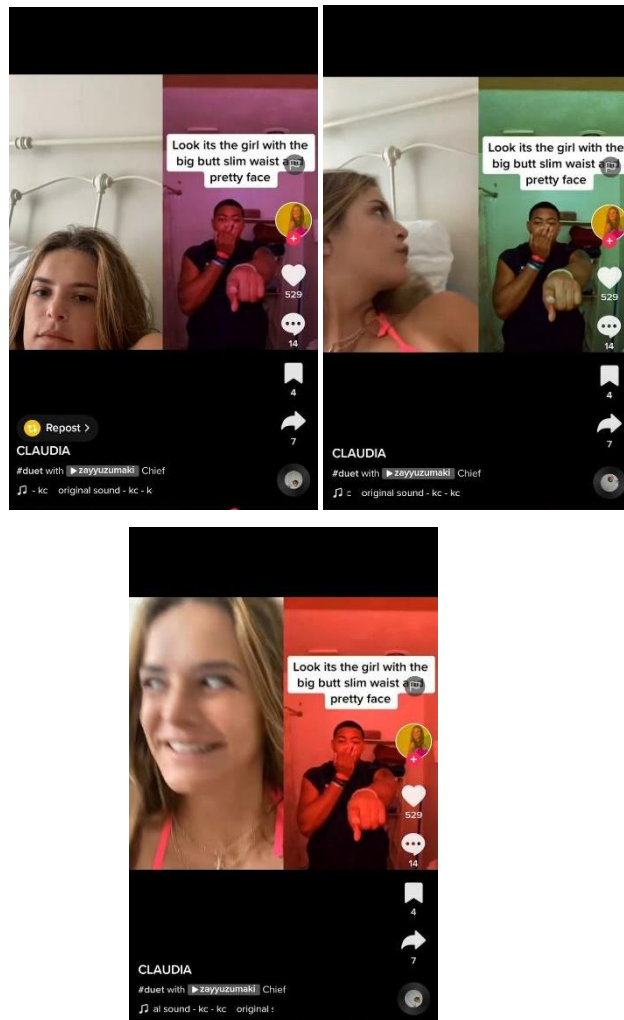


Figure 19, 20, and 21 Creator C Reacts to Women's Beauty Standart in Men's Perspective

Source: <https://vt.tiktok.com/ZS8NFVW37/>

In addition, creator respond to stereotypes how men are considered not masculine because pink color preferences are considered feminine. This issue is made into a narrative story when men look good in pink clothes but this is received badly because men are considered gay when wearing pink. There is a sexist meaning about the preference for pink which has a connotative meaning that is considered feminine

(Jonauskaite, et. al. 2021). This is because pink is always associated with women because it shows femininity (Jonauskaite et. al. 2019) in traditional gender roles, so it is seen as not a color for men. In addition, pink has a homosexual connotation meaning as in the studies of Vanska (2019) and Vanyoro (2021) where pink economy means gay purchasing and the color of the gay flag is pink (Comer 2018). So if it is concluded that traditional gender roles regarding color preferences based on gender still exist.

4. Creator CW

Creator CW received a message about the gender stereotype issue that women are not funny with their mocking reactions to comedic women. Through the capture in figure 22 - 25, there are two videos that are used as collages that place the comedy woman from America's video, Anjelah Johnson on the right side and her reaction on the left side. First, the creator makes an uninterested face with the jokes of the comedian shows. His facial expression changes by the time the audience laughs at his jokes, he creates an expression of excitement and laughs over the jokes. However, the expression created is not naturally responding in a pleasant way. He makes the expression look exciting but it shows the coercion of him laughing while the audience laughs. When the audience stops laughing he changes his emotion into a straight face. Through this shift of expression in figure 22 and 23, it can be told that the creator is not into the joke, but mocking the way he

intends as if he finds comedy for the woman.

Moreover, his content dominates the sexist meaning by the captions and comments by the audience towards women's humor. For example, in the video with the caption “#duet with @angelajohnson Omg this had me rolling.... Costco (laughing in tears emojis) #viral #fyp #foryoupage #foryou #womenarehilarious #women #comedy #womenaren'tfunny in figure 22 and 23, determine the intention of the creator that makes the caption like presuppositions that he does not mock women but has sarcasm. The caption implies apparently the creator says it makes him funny till rolling but the reality based on his expression it's just the mocking of her. Furthermore, the use of the hashtags indicates a bias in meaning when he puts women who are hilarious and not funny at the same time the creator presumably wants to make his video viral. The creator made the caption “she is the funniest woman in amarrica 100% #viral #comedy #fyp #foryou #foryoupage” in figure 28 - 29 that is sarcasm to the woman comedian because her reaction has the opposite meaning. In addition, he spoofs the word america to be amaricca which is like not the name of any city or country so it has the notion that there are no cute girls in America. Beside the caption, the reaction of the audience also takes the dominant position by saying the terrible humor of women and the stereotypes such as “its sad how unfunny women are” in figure 30, “I still think that women ain't funnier than men” in figure 31, “dead asf” in figure 31.

There are comments found in other videos in figure 26 – 27 which relate to this issue and their reactions mostly have similar meanings, in which he uses the same style of irony to the woman's joke.

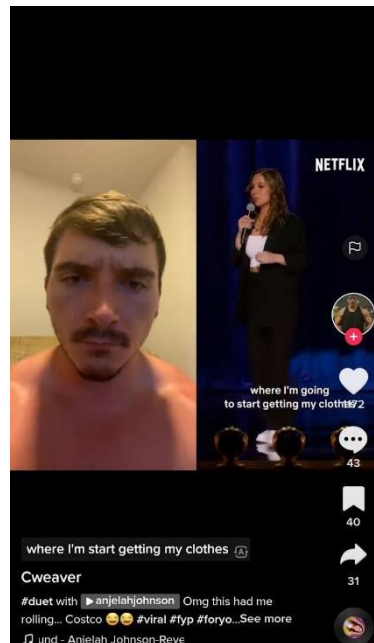


Figure 22 Creator CW Expression Reacts to Woman Comedian

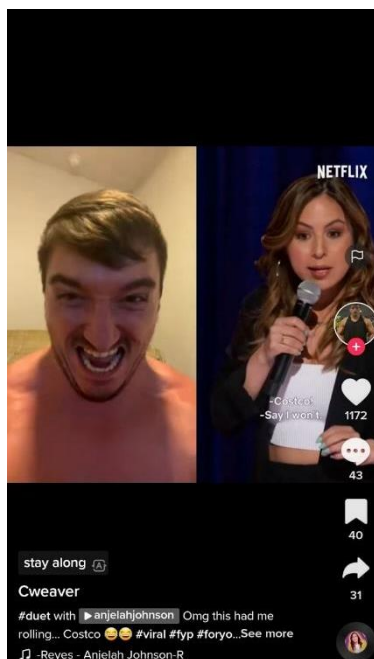


Figure 23 Creator CW Expression Reacts to Woman Comedian

Source: <https://vt.tiktok.com/ZS8NFpE1C/>

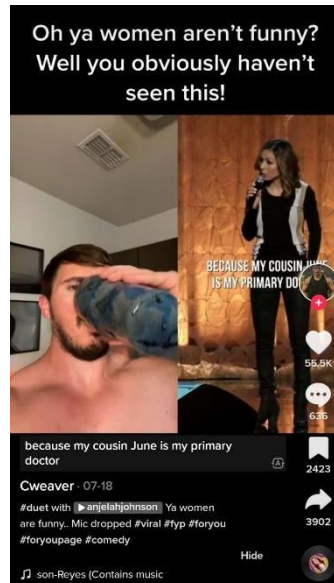


Figure 24 Creator CW Reacts to Woman Comedian

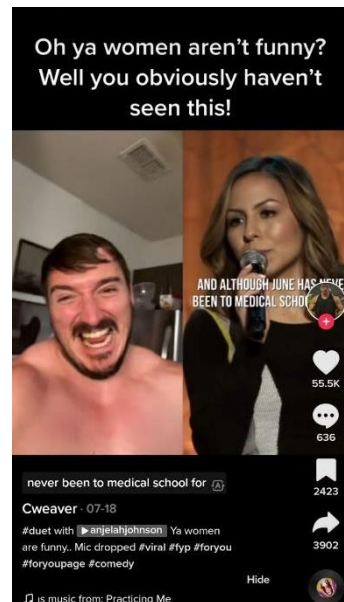


Figure 25 Creator CW Expression Reacts to Woman Comedian

Source:

<https://vt.tiktok.com/ZS8NF53Et/>



Figure 26 The Audience Comments on Creator CW's Video

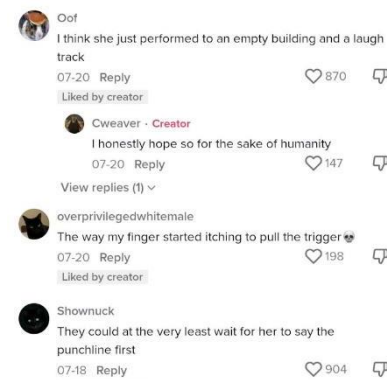


Figure 27 The Audience Comments on Creator CW's Video

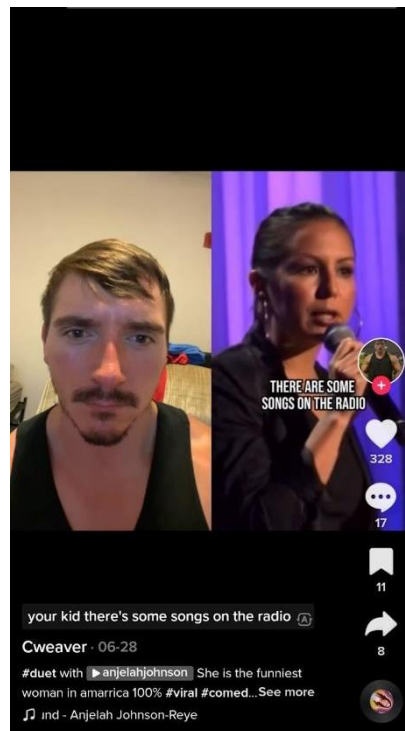


Figure 28 Creator CW Expression Reacts to Woman Comedian

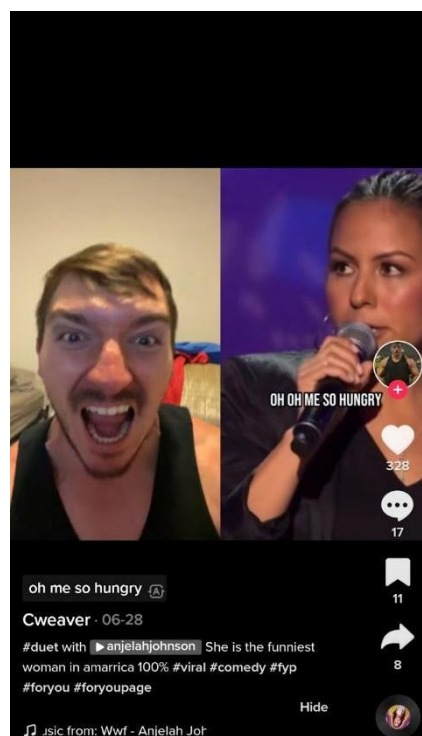


Figure 29 Creator CW Expression Reacts to Woman Comedian

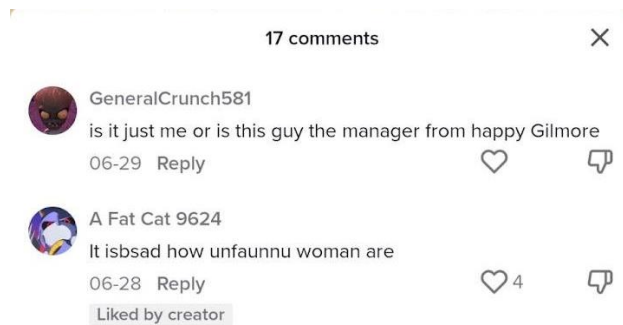


Figure 30 The Audience Comments on Creator CW's Video

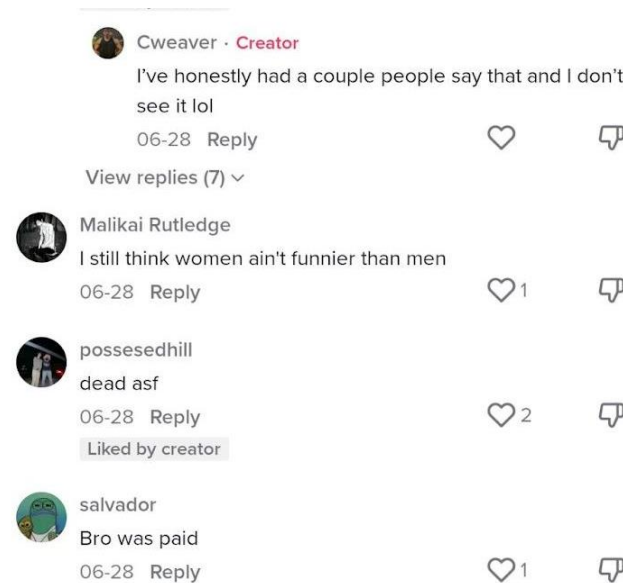


Figure 31 The Audience Comments on Creator CW's Video

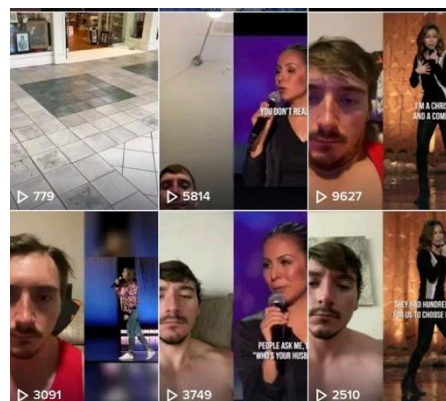


Figure 32 Creator CW's Page Content on TikTok

Source: <https://vt.tiktok.com/ZS8NF93jK/>

5. Creator S

In figure 33- 34,, creator S reinforces his dominant hegemonic position on the issue of gender stereotypes with his video content through his research argument that women are not funny. In the video, creator S explains on a study by Dr. Gil Greengross (2019) that men tend to have greater humorous abilities. Through this research, the creators strengthen the argument that women are not funny is a fact. It can be concluded that creator S is trying to build a meaning that women are not funny through a scientific perspective which has also been carried out by Hitchen (2007) who brought scientific research that explains how women's ability to produce humor.

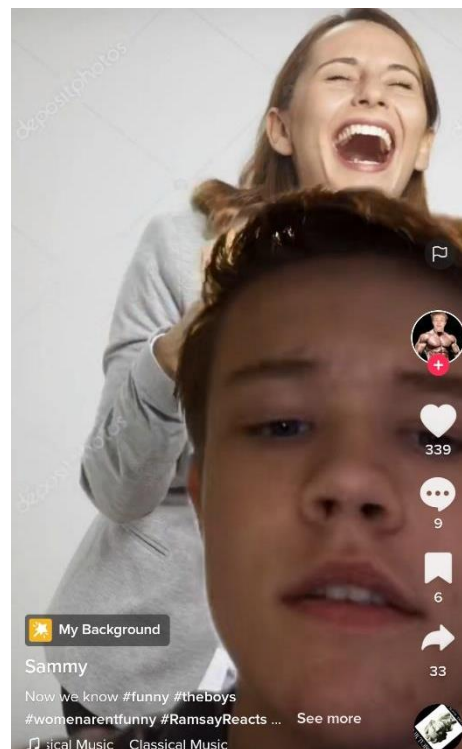


Figure 33 Creator S Talks about Unfunny Women's Research

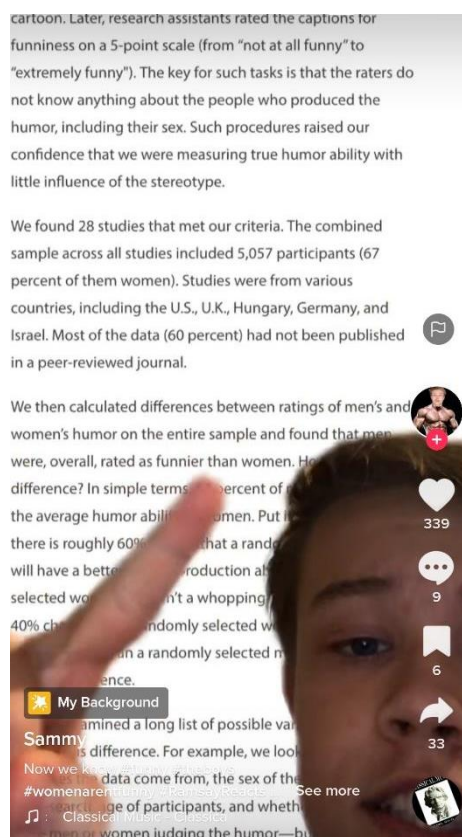


Figure 34 Creator S Shows The Greengross' Research

Source: <https://vt.tiktok.com/ZS8Nfq9Ud/>

However, there is a meaning of sexism, an androcentric perspective indirectly on how creator use this article as a source of support for stereotype statements in figure 34. Based on the analysis, the source chosen by the creator is only one research point of view belonging to a male scientist. So that this tends to support one side on purpose how creator as respondents as well as editors strengthen this statement. Even though the research systematically explains the data, the creator deliberately took a sentence for the audience without looking at the actual conclusion of the study explaining that on average men produce more humor and do not mean funnier individually (Greengross,

2019. In addition, the author never includes other supporting arguments such as research belonging to women or other support from a women's point of view.

In addition, other content that discusses women's issues tends to be sexist towards women, for example, women are considered manipulative or they tend to use language that has the meaning of the opposite. This is portrayal of how women hate their mothers but they upload content that they love their mothers on Mother's Day. Another example is a video about how women commit violence such as slapping men represented as laughing excessively and have exaggerated reactions such as getting angry when the boy slaps the girl back. Moreover, the creator also add sexist jokes against fat women and have a nose ring shape. Through these contents, creator indirectly support and reinforce the issue of women not being cute, overreactions, and the issue of beauty standards

6. Creator D

Based on the video, creator has tendencies of sexism towards gender which identifies that creator has a dominant hegemonic position. Through this video, the creator seem to provide a list of gender positions that don't look funny. First, the creator wrote down three positions of people who are not funny "1. men, 2. males, and 3. boys" in figure 36, which three of which refer to men. However, it changed in the second

scene to "1. wo-men, 2. fe-males, and 3. trans-boys" in figure 37 which discriminate against women and minorities such as transgender. This discrimination or sexism can be seen through the preference of color in the words such as the color of blue and green represent, pink and red for women (Jonasdottir, et. al. 2021), while transgender are purple. This preference for colors by gender represents sexism of gender roles (Jonauskaite et. al. 2019) when women are associated with pink in feminine framing and men are associated with blue in masculine color (Fulcher et. al. 2018), and purple represent the queer (McKee 2018).





Figure 35, 36, and 37 Creator D Creates a List of Unfunny People Based on Gender

Source: <https://vt.tiktok.com/ZS88KMsEw/>

Not only in the figures above, but also sexism behavior is found in other content through using collocation words. In one of the videos, he created content about women who collocated with women ill. In figure 38 it explains "just found out you can be mentally ill but you can't be female ill when will women have equal opportunity". In this case, creator created a new appellation "womentally ill", which means female illness which can be associated with a profound mental illness. This diction can be described as a type of collocation in indirect sexism when women are associated with mental illness as if it gives the meaning that women are fragile or weak. Moreover, men are described as independent or strong so they do not need any help in this case. However, this depiction of weak women can be caused by men not wanting to feel threatened by women who are getting stronger, as in

Scaputra and Boyle's (2020) study which describes women's progress as a challenge for men in the United States.

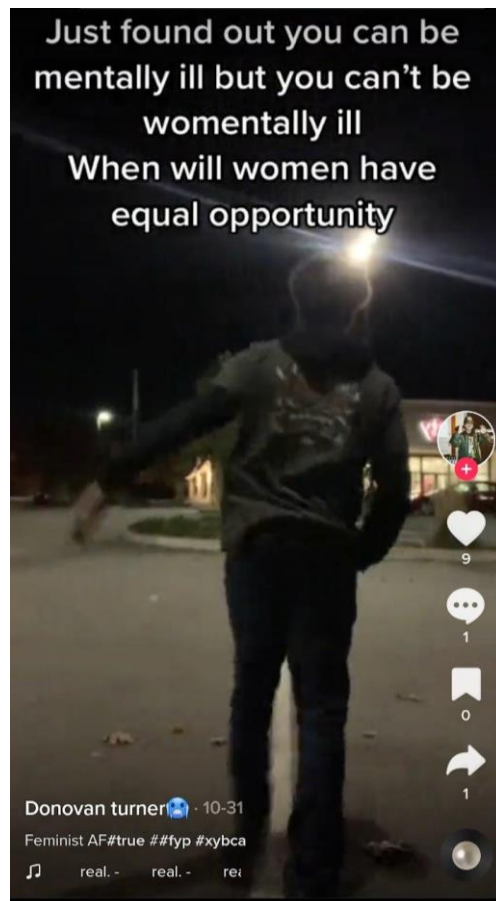


Figure 38 Creator D Video on TikTok

Source: https://www.tiktok.com/@xturnerx05/video/7160463889761635630?is_copy_url=1&is_from_webapp=v1

7. Creator MR

Responding to stereotypes that women are not funny, the creator of SS have an oppositional code position regarding responses to female jokes. Infigure 39 – 43,, explained that women are acting like they are on a stand-up comedy stage with their jokes "I love you judges, can't wait to see you". However, this was responded by the creator by saying

"Hey yo, what was that mean? that was corny. Women are not funny" in figure 39-40. However, in the next scene, when a man is doing the same thing as well as the jokes used, the creator responds with "Hey yo, that was funny mate. That was really good. how did you come up with this mate. Good job " in figure 40. The difference between these two responses is very discriminatory because when women start stand up comedy, the creator's response ridicules their abilities and stereotypes that women are not funny. Unlike women, the creator responds to the man with excitement and the use of language sounds more friendly.

This shows a sexist view of women which can be seen through the collocation word. For example, this video uses the words "corny and aren't funny" referring to women and "mate, funny, and good" referring to men. Through word comparison analysis, the creator describes men with collocated words that have positive meanings such as "good and funny". This is reversed when women are described as "corny and not funny" giving the opposite meaning so that this choice of words is very sexist towards women. In terms of denotative meaning in the Cambridge Dictionary, corny means not funny or old fashioned which is particularly related to movies, stories, and humor. Through word comparison analysis, the creator describes men with collocated words that have positive meanings such as "good, great, and funny". In addition the caption of the video "Great job guys! #jokes #gijane2 #chrisrock #willsmith #oscars #comedu #funnywomen #women

#notfunny #corny #cornyjoke #womenaren'tfunny #fy #fyp” which is aimed at men#wom “great job” with the joke they created. It is reversed when women are described as "corny and not funny" giving the opposite meaning so that this choice of words is very sexist towards women.



Figure 39 Creator MR Stitched Another Creator on TikTok



Figure 40 Creator MR Stitched Women Creator on TikTok



**Figure 41 Creator MR React to The Jokes of Previous
Stitched Video**



Figure 42 Creator MR Stitched Men Stand Up Comedy



Figure 43 Creator MR Stitched Men Stand Up Comedy

Source: <https://vt.tiktok.com/ZS8LRGQUp/>

In addition to content analysis on the #womenarentfunny issue, the author also analyzes other content owned by creator that shows sexism which can be identified through the title, text, and content. For example, in determining the title, the writer has a tendency to choose a title that seems sexist "women are not funny!" "You like racist women" "My taste in women (evil emoji)" ""Women Cheat?" in figure 45 so this could be one of the creator's strategies to increase the audience. In addition, the creator also applied satirical humor against women when he mentions that women are funny but it is only used as the punchline to increase viewers. It is explained by the creator by pointing out to

women who were described as *funny* and *not cheating*, and the man who explained that he was *misogynistic* and *not a real man*. However, these have the opposite meaning when the creator explains that "That should give me followers right?" which can be concluded that creator used this content strategy to their capital advantage and his explanation about women and men was satire jokes.

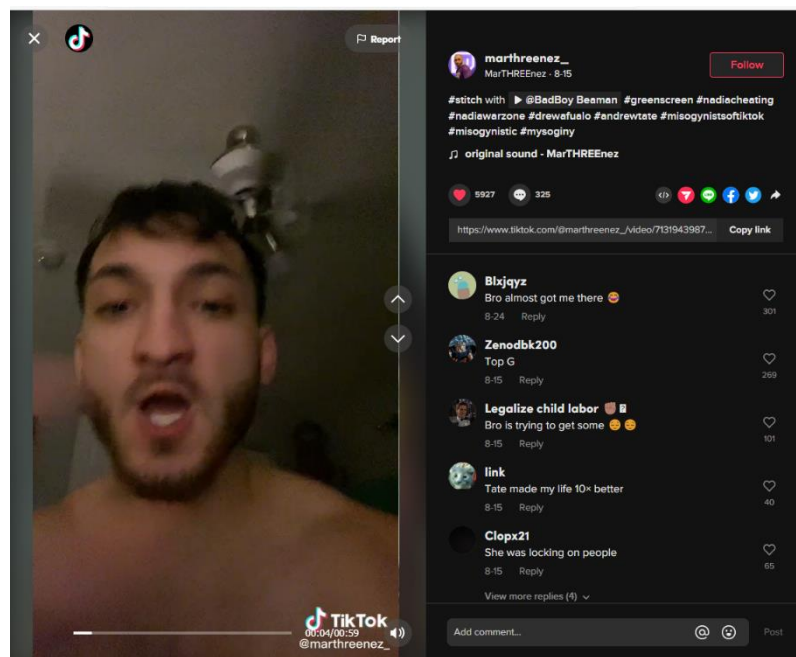


Figure 44 Audiences Comment in Creator MR Video

Source: https://www.tiktok.com/@marthreenez_/video/7131943987526634794?is_copy_url=1&is_from_webapp=v1&item_id=7131943987526634794

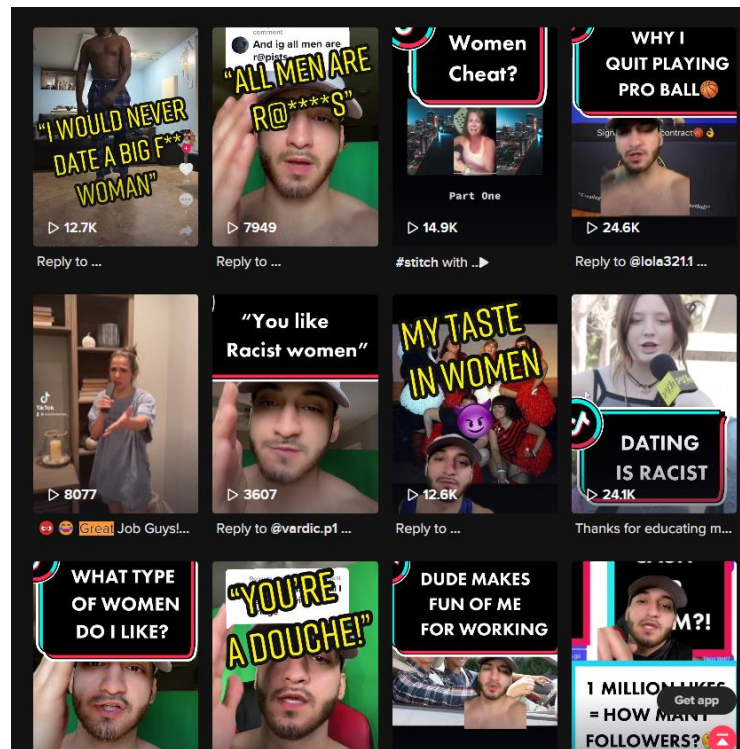


Figure 45 Creator MR Page of Content

Source: <https://www.tiktok.com/@marthreenez>

8. Creator KH

In figure 46-49, the creator talks about the ability to make funny humor. In this video there is a room with an open door that can be interpreted as a room called the ability to joke. The first scene explains "the ability to make a funny a joke:" in figure 46, then a person runs inside the room in figure 47, which indicates that the creator, himself as a man, enters a room running fast to take this ability. Then, in the second scene, "woman:" in figure 48 and 49 explain as if the creator is acting as a woman running in the opposite direction, like walking out down the stairs. This can be interpreted that women do not get the ability to

be funny. Through this content, this indicates how the issue of gender stereotypes is permeated by KH creator so that it shows dominant position.

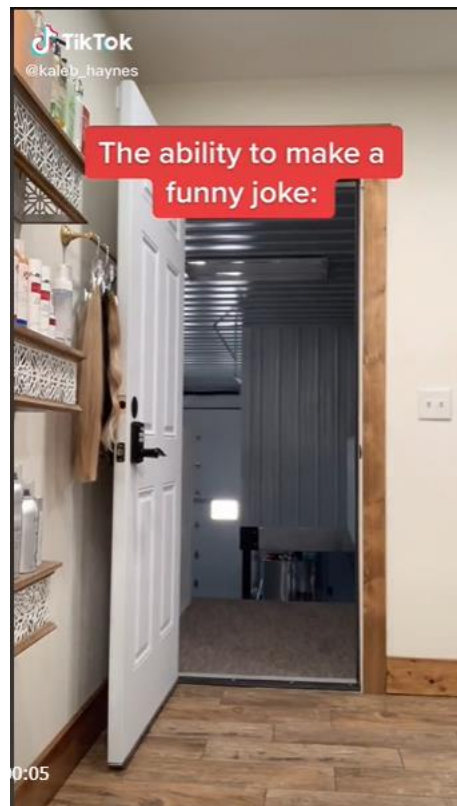


Figure 46 The Opening Story of Creator KH



Figure 47 Men Runs Inside in Creator KH Video



Figure 48 Women Walk through Illustration in Creator KH Video



Figure 49 Women Illustration Leave and Walk Down The Stairs

Source: <https://vt.tiktok.com/ZS8NFqoB6/>

4.2.1.2 Relations of Production

In this sub-chapter, the author analyzed the relationship between the encoder in the article *Why Women Aren't Funny* written by Hitchen and the decoder, the TikTok video creators. Hitchen's article entitled *Why Women Aren't funny* became the most famous and influential article in the entertainment industry (Jean 2019) at that time how women were made not instinctively funny because women were used to be receivers of humor and no longer to be funny because they already have the attraction or appealed to men (Hitchen 2007). This article has significantly influence, which is evidenced by number of re-uploads of Hitchen's articles with the same text and title from different platforms or publishers from year to year, such as 2011

in the National Post, 2012 by the Psychological Science Association of the Huffington Post. Several articles discussed this issue in 2013 by The Guardian that this article talked about the article of Hitchen and how the debate was supposed to be stopped. Furthermore, The Spectator in 2016 who wrote *The Reasons Why Women Aren't Often Funny* which was also influenced by Hitchen's essay which exposed the low percentage of women appearance in comedy influenced by sexist expectations (Sherine 2016).

The description of those examples are part of the media industry articles that make this debate even more continuous so that the entertainment industry which was dominant over this issue at that time influenced the feminist agenda, especially women who had fewer spots in the industrial world than men (McGraw and Warner 2012). Eventually, the stereotype was strengthened by Hitchen's statement in his article that influences society to such an extent where many women comedians often get sexist statements about "women who are not funny" (Jean 2019) so that this narrative is often normalized rather than the narrative "men are funnier" which in essence has same meaning.

The description above answers the fame of Hitchen's article was eventually responded to the content creator of TikTok Videos *#womenaren'tfunny*. In this discussion the author reveals the relationship between encoder or producer and decoder. Stuart Hall (1980) explains that the communication relationship between encoder and decoder is established when the decoder receives encoded signals and agrees to the ideology built

by the producer. It can be concluded that regardless of having a direct relationship or acquaintance with the producer, this good communication will continue if the audience or society accepts this meaning or in the sense of liking the ideology so that a dominant hegemonic position is formed towards the producer. Based on the analysis of production relations from Hitchen's article and the selected video TikTok using the hashtag *#womenaren'tfunny*, it can be concluded that they have in-line communication because they have the same preference for meaning when women are considered not funny and are normalized based on patriarchal values. This relationship of production relations is the same when Vanity Fair constructs sexist images of women (see subchapter 4.1.2) and some creators also have sexist tendencies that are found in almost all creators, such as creator M's content which depicts women as associated with feminine objects such as dresses ribbons, etc. Based on the different content and reactions from creators, the reception from these creators is in accordance with what was constructed by the producer.

4.2.1.3 Technical Infrastructure

The creators have the same medium through social media, called TikTok to share their understanding, as their reception of the gender stereotype of women aren't funny. Originally, this narrative appeared in a Vanity Fair article in 2008 which has become a frequent viral topic to this day. This stereotype issue comes from the article which can be accessed via the internet which is trending so that there are lots of article media and entertainment media such as TV shows or broadcasting so that this issue is

still trusted by some creators. Because the medium is limited, because it doesn't provide features that are free for the public to have their opinions freely and creatively because there tends to be an editing process to protect the producer's reputation. In addition, social media is used as a forum for the community to be a medium for free expression and there are many features in it such as comments, likes, stitches which involve other viewers to respond so that social media is not used as media to respond but also involves a large number of viewers in it. In this case, creators take advantage of the TikTok medium by creating video content with good resolution by utilizing the hashtag #womenarerentfunny caption and audio or music to support their content so that it looks attractive to the audience and reaches a wider target. In addition, there are several creators who use other features such as poll effects or filters to support the video content, for example, creator D uses a reverse edited poll.

4.2.2 Negotiated Position

In the process of analyzing the data and content, the researcher did not find any videos that had a tendency towards negotiating positions. All videos that were analyzed only have two hypothetical positions, which were dominant and oppositional.

4.2.3 Oppositional Position

4.2.3.1 Frameworks of Knowledge

In this analysis, 6 creators were found, three of whom were comedian creators Y, TR, and GL while the other three creators were TikTok creators such as creators W, SS, and G in opposite positions. Despite having the same background as several other creators, the creators here express their counter reception of the issue of gender stereotypes in a different way. For example, creator Y used his subjective opinion point of view that when women say women aren't cute it's just an expression of ridicule to people who believe in these stereotypes, especially men who often make women's jokes unfunny. In addition, there is a GL creator who tells through his subjective point of view how this stigma is based on the dominance of male and female representation. The GL creator also added her personal experience of how she as a woman was belittled by the people around her because she was only a comedian and there were people who thought that women were not funny. SS and G creators have the same content concept, which they use narrative stories about how men judge women. Finally, there are W and TR creators using their prospects to respond to an event or phenomenon that strengthens their argument that women can be funny. Apart from having a different perspective, most of the creators often use satirical humor as a form of their reception to reject unfunny women's narratives, for example in the creators of W, SS, and G who use sentences and behaviors that satirize patriarchal men.

From the content analysis above, it can be interpreted that from the framework of knowledge, people who are in oppositional positions, are adults

on average such as creators Y, W, TR, and GL. In addition, two of them are comedy women who also shared their individual experiences about how society ultimately judges them, but this can be broken by their identity as comedy women which means they have the ability to do humor like other competitors regardless of gender.

1. Creator Y

Creator Y responds to unfunny female stereotypes and how women package these stereotypes into satirical humor in figure 47 - 50. Creator Y explained that the phenomenon of women telling them they're not funny is a satire based on the male perspective of reality, who often use it as a joke. Therefore, the creator explained that women using these stereotyped jokes is an act of making fun that is like what men do to women. Fahs (2019) explains that the use of satirical humor is also a form of criticism against patriarchal values in society. This doesn't mean women are stupid, but they see how stupid men believe in this stereotype.

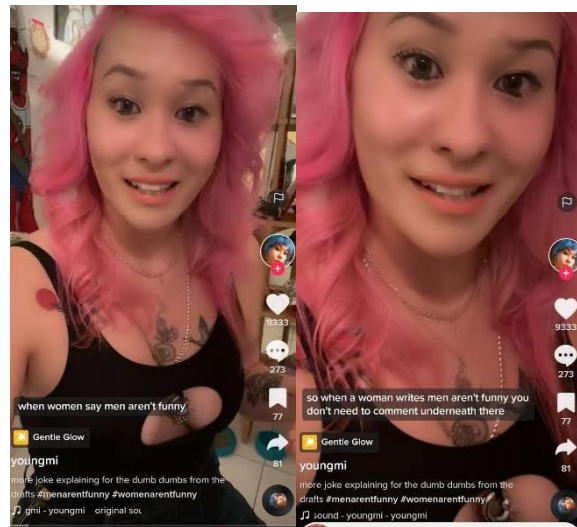


Figure 50 and 51 Creator Y Tells the Stereotype Unfunny Women

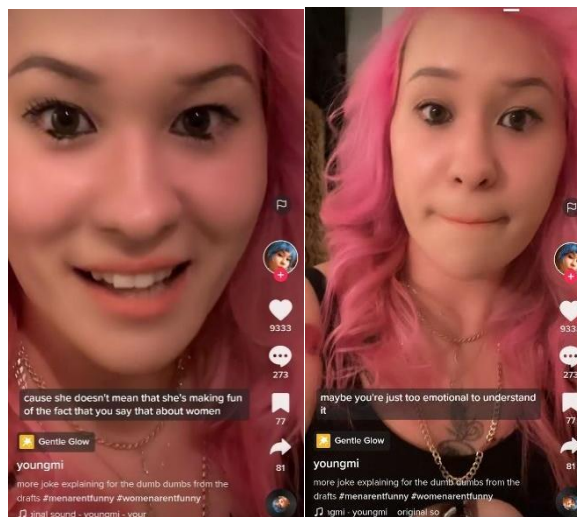


Figure 52 and 53 Creator Y Tells the Stereotype Unfunny Women

Source: https://www.tiktok.com/@youngmimayer/video/7053115523436940591?is_from_webapp=1sender_device=pcweb_id=7069693547989763586

The creator also portray how men's perspectives on women's abilities in humor and the audience's response to the video content. This narrative is present in the video content which explains how unfunny

women don't get a good response on social media. Through the video, the creator explains how when women upload their jokes by online and the response of the man are mostly saying not funny, didn't laugh, women aren't funny, I would not sleep with her, ugly, and straight face gang . In addition, the pro audience's response to the phenomenon of women which is always considered not funny, such as “true, every time” “so freakin true, they're all comedians” and “they straight attack you for your appearance. Like sir, I'm not the joke here”. This proves the response from the audience who received the kana that they believe this stereotype still exists and happens to women.

In addition, creator Y builds a message about how this sexism exists from a male perspective. Through Mills' (2008) analysis of collocation words regarding the use of linked words, it can be analyzed how men describe women such as *not funny*, *ugly*, and *not sleeping with her* produces the meaning that women are not cute and objectify women as objects for sex or in this case represented by "sleep". Through this collocation of words, creator Y shows how men see women who are not funny, they also get ridiculed how women are unattractive and are considered bad when they are funny or when women's jokes are considered not funny.

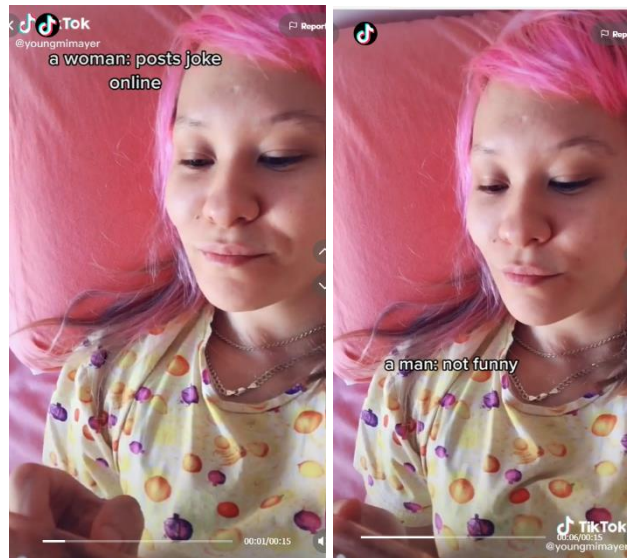


**Figure 54 and 55 Creator Y Depicts The Gender Stereotype
“Women aren’t Funny”**

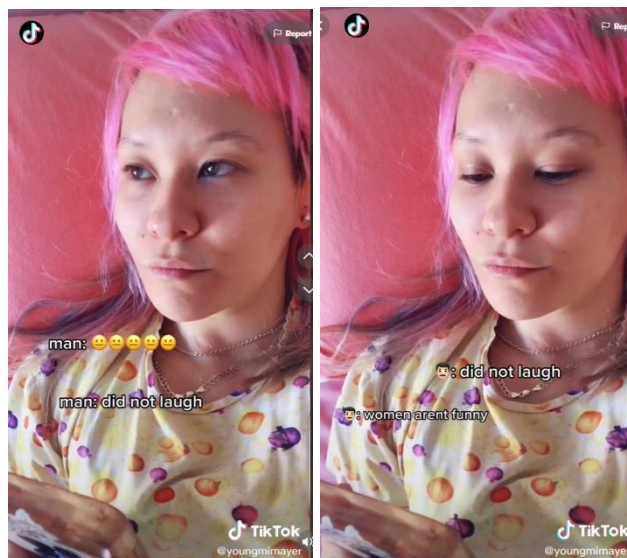


**Figure 56 and 57 Creator Y Depicts The Gender Stereotype
“Women aren’t Funny”**

Source: https://www.tiktok.com/@youngmimayer/video/6919120195747417350?is_from_webapp=1sender_device=pcweb_id=7069693547989763586

2. Creator G

The creator indirectly has an oppositional position towards stereotype issues. This is explained in the content through a narrative

story that women are considered not cool and they have a duty or responsibility to do housework in the end of video in figure 60. In this case, the woman is always the one responsible when the man is hungry, such as making food. Figure 58 – 60, (from left to right): She meets guy friends. One of the guy friends starts starving and the others give signs to her about what she should do next. In addition, this video has a hidden meaning that in the realm of association with men, women are never shown in their dialogue when trying to discuss or joke with men because they are considered not funny. This is explained through the caption “what do you want on your sandwich? #foryou #fyp #womenaren'tfunny #viral #MakeMoves” (figure 58-60) has a connotative meaning of how it seems like a waitress who serves the food.

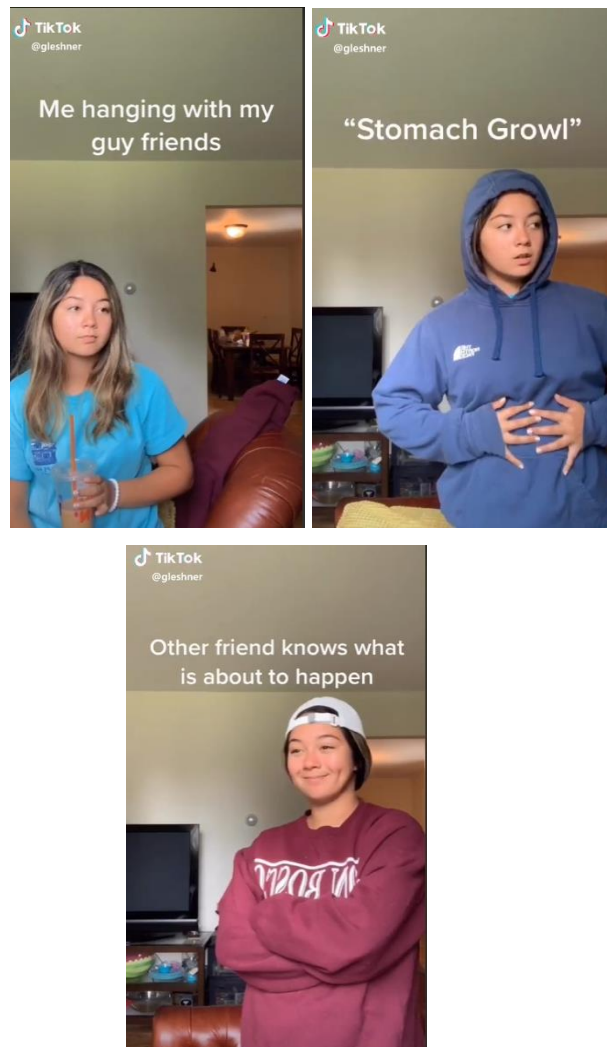


**Figure 58, 59, and 60 Creator G Depicts How Usually Boys
Do**



Figure 61, and 62 Creator G Depicts How Usually Boys Do

Source:

https://www.tiktok.com/@g*****/video/6731787917796199686?is_from_webapp=1sender_device=pcweb_id=7069693547989763586

The video criticizes using satire jokes about the guys as the man when they hang out, and the woman is responsible for cooking when they are hungry. In figure 60-62 tells how she knows what she is asked by the guy. The guys behave as they ask for the girl to go to the kitchen and make food. The creator turns out himself as the guy friend with hoodies as the sign that indicates men's appearance. In this video she acts like the usual guys when hanging out and ridicules the girl. The use of satire humor is displayed when the creator plays as "the guy" with their joke "stomach growl" which is the sign for him to cook something for them. This type of humor is supported with the music and its chosen lyrics "take a step back for a minute into the kitchen" creates a sexist meaning that the guys as well as the man is the one who constantly asks the woman into the kitchen. Similar to creator C, women are shaped to be responsible for the hunger in the family, so they cook and feed them (Cantaragju 2019).

Other related videos made by creator also criticize the treatment of inequality of women, which is evidence of the creator's interest in producing meanings towards gender stereotypes. For example, she excoriates the rules that women should not show off their shoulders in institutions otherwise women get sanctioned. In this video she reveals

the punishment pressure women have about dress codes in the schools. It can be told through the caption “tbt to high schools” which addresses the issue in the school about clothing rules. Shepard (2019) explains that schools tend to have their rules not to expose shoulders for female because it looks sexual appearance. The result of this debate creates discrimination because women tend to become victims of sexual harassment because of the dress rules (Keller et. al. 2016). In this video, the creator uses sarcasm word of “very progressive) which condemns the situation of men who are more progressive than women who have been struggling in the equality act.

The audience in this video speaks up about their situation about women in clothing rules likewise. Mostly they argue about how the dress rules affect them in freedom of expression (Ahrens 2019) while men have their freedom in dressing themselves. The audiences particularly share their individual story in the school experience about dressing. It can be told that there are so many women do not achieve their own right

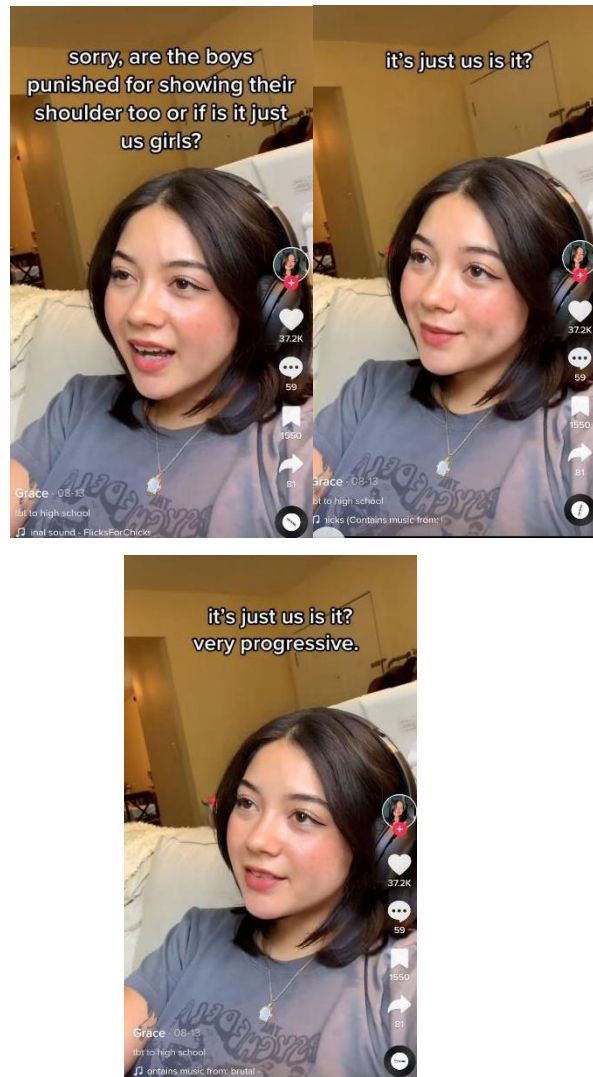


Figure 63, 64, and 65 Creator G Creates Video about Women's Appearance Punishment

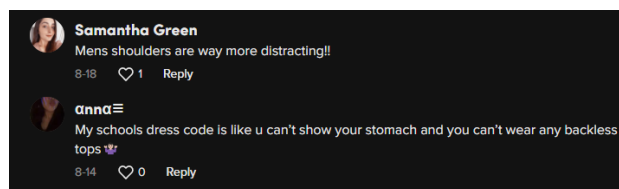


Figure 66 The Audience's Comments on Creator G's Video

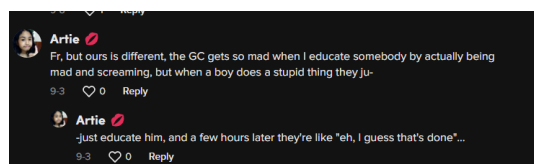


Figure 67 The Audience's Comments on Creator G's Video

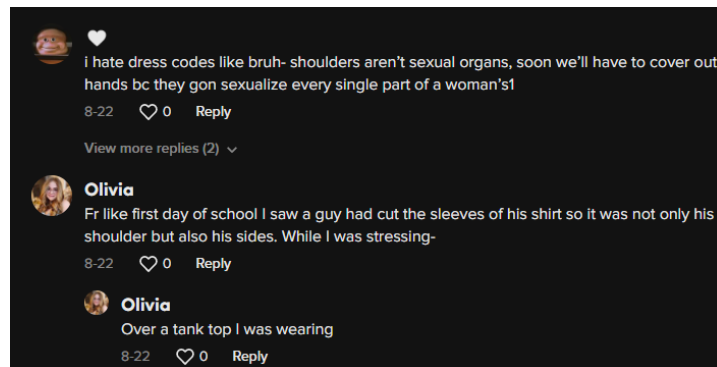


Figure 68 The Audience's Comments on Creator G's Video

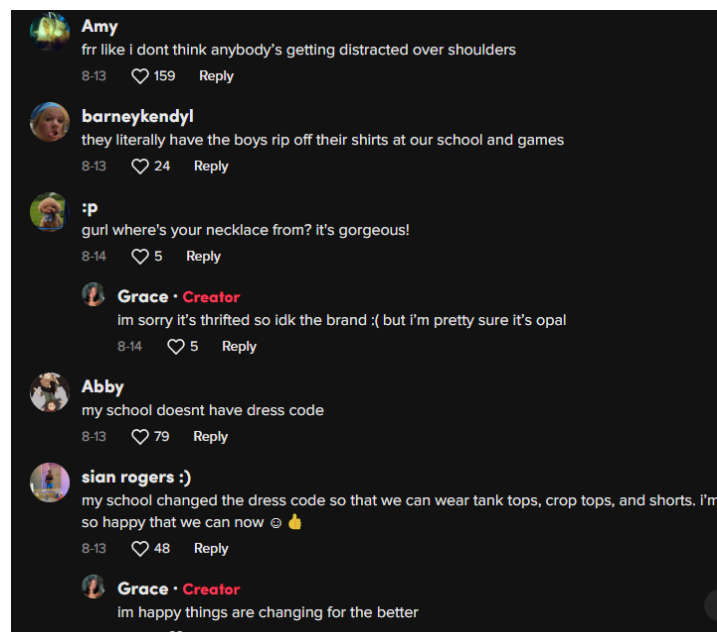


Figure 69 The Audience's Comments on Creator G's Video

Source: https://www.tiktok.com/@gleshner/video/713104527899678254?is_copy_url=1is_from_webapp=v1item_id=7131045278999678254

3. Creator GL

The creator shows her oppositional hypothetical position by saying her perspective women aren't funny stereotypes and its cause. In her video that using #womenarentfunny, she informs that in reality there are a number of women who are funnier than men. However, the cause of this narration endures because of less women standing up in comedy

or the representation of men is higher in media, so audiences tend to see men in comedy more than women. Moreover, she explains the tendency of the media to glorify and produce the narration of women who aren't funny than unfunny males. Her facial expression and its tone indicate her perspective based on her reality as comedian which strengthens the statement about the unfunny women narrative.

"... Women are very funny. It's just a lot less of them stand up. And there are a lot of really really unfunny men but there are more men in comedy than women so we're seeing more men be represented. So when we see a media male comic, they're like oh okay but you know he is fine. But when you see a women who are not that funny or you know as media the men you're like oh god women aren't funny"

This situation happens because the media shape the sexist meaning women as not funny objects and men still dominate in a positive form in the media. Women in media tend to be potrayed as sexual objectification (Kumari Joshi 2015), not funny (Hitchen 2007), and responsibilty in household or motherhood (Mishra 2015). The domination and glorification of sexism meaning women create can be absorbed by the society, so this text is used as a fact or preferred meaning by the community (Hall, 1980). This phenomenon establishes how this stereotype stands and forms new stereotypes (Mills 2008).

The oppositional code built by the creator can also be seen from other content through her personal experience in figure 74-77. The

creator made other videos such as telling about how she tried to change the stigma or society's view of women that are not funny through the humor skills that are presented on stage. In figure 70-73 the creator explained the men's responses toward the stage of women in stand-up comedy, which have many cons or rejection. It is evidenced by the sexist comments directed at her as an effect of gender stereotypes. In the comments section, the male audience criticized her performance because women shouldn't be hilarious.



Figure 70 Creator GL Shows Men Comments on Her Account

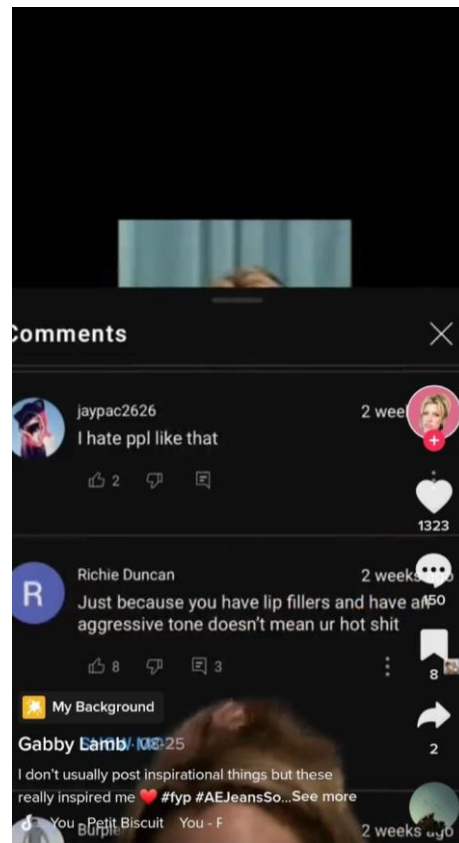


Figure 71 Creator GL Shows Men Comments on Her Account

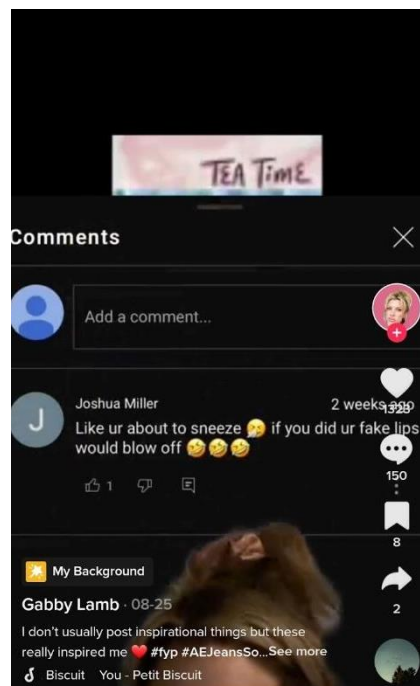


Figure 72 Creator GL Shows Men Comments on Her Account

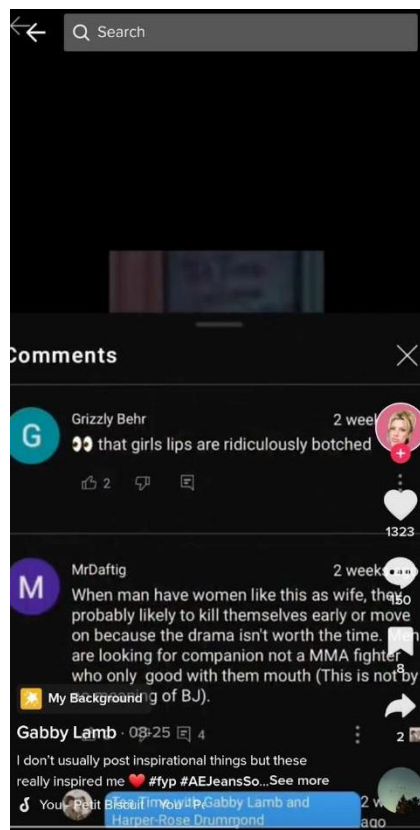


Figure 73 Creator GL Shows Men Comments on Her Account

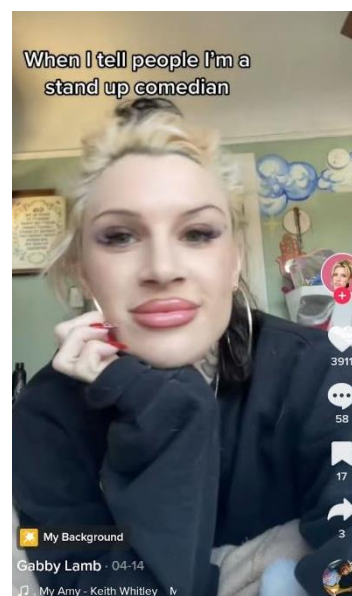


Figure 74 Creator GL Shares People's Reaction about Her Being Women Comedian



Figure 75 Creator GL Shares People's Reaction about Her Being Women Comedian



Figure 76 Creator GL Shares People's Reaction about Her Being Women Comedian



Figure 77 Creator GL Shares People's Reaction about Her Being Women Comedian

4. Creator SS

In figure 79-81, the creator shows the oppositional codes within the use of indirect sexism that they demonstrate men in their stereotyped humor. Riquelme et. al. (2019) explained that sexist humor is often used as a weapon for women to break down patriarchal values including the gender stereotype issue. In the figure 79-81, the creator uses a joke or humor about how sexist views of men look at women which are considered not funny. In figure 79-80, they dress like men with hair styled like men, mustaches and beards, and wear hoodies. Not only the style of clothing, the tone of voice and the facial expressions they wear seem like mocking men. The voices of the creator are all formed as

men's voices tend to have a heavier tone than women's and speaking accents are made like young men in general. This clearly shows the male side that he wants to form. The creator wants to emphasize the point of view of men who use women in their jokes. Furthermore, the creator identifies women in their content from men's perspective, such as:



Figure 78 The Girls Dressed Like Men



Figure 79 The Girl Acts Like a Man's when Joking



Figure 80 The Girl Sits and Acts Like a Man



Figure 81 The Girl Sits and Acts Like a Man



Figure 82 The Girl Acts Like a Man Talks about Women's Joke

Source:

https://www.tiktok.com/@ssouljagurl/video/7117281426143431982?is_from_webapp=1sender_device=pcweb_id=7069693547989763586

Based on the content above, this indicates the type of indirect sexism with collocation words in the dialogue:

All: She's a 10 but.

Man 1: Yo she's a 10 but she doesn't shave everyday.

Man 2: Oh bro, that's a zero. That's a massive L bro

Man 1: Yo, she's a 3 but she's submissive and obedient

Man 3: That's W

Man 1: That's 10 out of 10 bro

Man 1: Yo, She's a 9 but she's a libra

Man 2: Yo that's a massive L

Man 1: She's a 10 but she's over ten thousand hundreds of pounds broken

Man 2: Zero, zero

All: It's zero, zero

Man 1: Bro, she's one, but she's pro...

All: yoooo

1. Collocation

In the video, female creator use satirical language that classifies how women are stereotyped in patriarchal values. Between his words he described women as "obedient and submissive" which men like. This is caused by stereotypes of women who are often labeled as passive (Gori 2021) and obedient so that these stereotypes are used as sexist jokes by men (Woodzicka et. al. 2020). Moreover, This image of a weak woman is represented as W which comes from L means loss and W means win slang. W itself has the intention of winning, which means they support weak women. This is due to the

domination of male power and powerless women (Harsanyi 2018). This image has a sexist meaning where the dominance of weak men and women is superior or preferred which is packaged in collocated words used by creator.

5. Creator TR

Unlike other creators, TR creator conveyed oppositional ideas on women's issues that are not funny by proving the figure of a female politician, Monica Lewinsky, as proof that women are funny. Through her video with the hashtag #womenarerentfunny, she explains that women can be funnier than men. This creator explained that this could be proven by the phenomenon of Miss Lewinsky and Bill Clinton, who were entangled in an affair. However, this was rejected by Bill Clinton so that this scandal became an irony. The creator showed the displeasure of Bill Clinton's attitude in rejecting the scandal of an attempted affair with Miss Lewinsky. Moreover, the creator added a new slide about the articles result that wrote Bill Clinton had an affair which he used those texts as the fact.

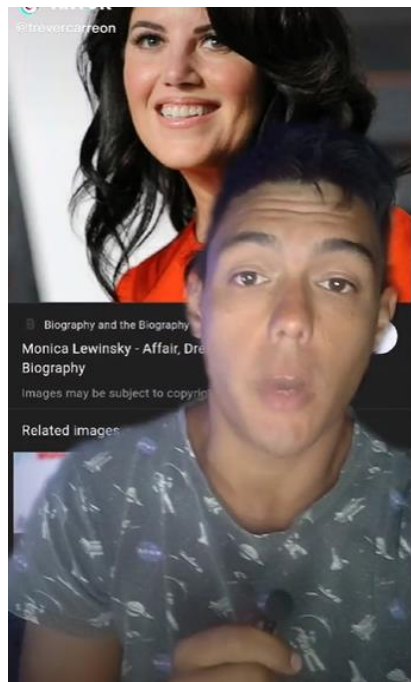


Figure 83 Creator TR Shows That Women are Funny by Showing Phenomenon on Twitter



Figure 84 Creator TR Shows That Women are Funny by Showing Phenomenon on Twitter about Lewinsky

Script:

*If you think women aren't funny watch this. This is Monica Lewinsky. She became known in nearly 1990s for having an affair with the first black president, Bill mother****ing Clinton. Back in the day, Bill had this to say*



Figure 85 Creator TR Shows Bill Clinton video is played and he said
I did not have sexual relations with that woman, Miss Lewinsky



Figure 86 Creator TR Captured Video of Bill Clinton

Script:

*And then actually came realized they did engaged in sexual relations. and all Bill's kinda creepy lizard dude. This is clearly f***d situation of Miss Lewinsky. She's a young woman surrounded by powerful people while other men engaged in sexual intercourse that creepy lizard dude...*

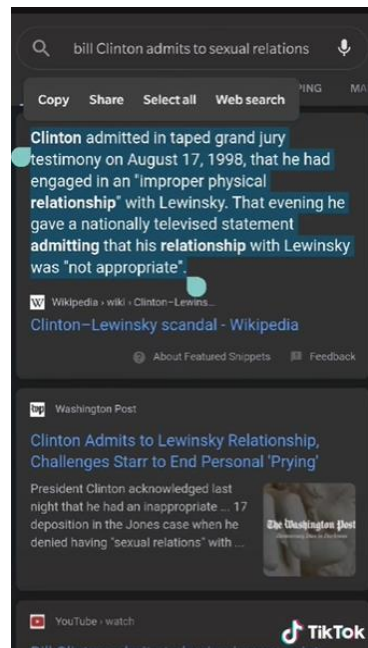


Figure 87 Creator TR Shows The Tweet to Prove



Figure 88 Creator TR Shows The Tweet to Prove



Figure 89 Creator TR Shows The Tweet to Prove

Script:

*I have a charles manson joke and it kills. I'm just gonna let you read what miss monica had to say. This is one of the most hilarious self aware things I've ever seen on tweeted. f*** you funniest is funny.*

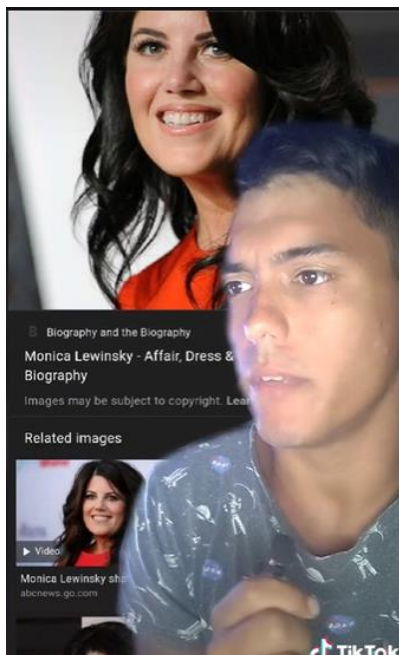


Figure 90 Creator TR Explains Women are Funny

Source: https://www.tiktok.com/@trevercarreon/video/6853781993776270598?is_from_webapp=v1item_id=6853781993776270598web_id=7069693547989763586

It can be seen from figure 83-90 and the script above. The creator explains the image of men, such as Bill Clinton, is an ironic example to be used as a figure that men are funnier than women. Implicitly, Creator TR criticizes that even men who have power have manipulative behavior towards women who are victims here, instead they are described as someone who is manipulative or who creates their own scenarios.

Furthermore, the creator showed the funny side of Miss Lewinsky in responding to the scandal via her Twitter. Miss Lewinsky wrote "I have inter jokes and it... nevermind". The creator considers the tweet as proof that women can actually be funny, which is Lewinsky's sarcastic

humor to Clinton (Poria 2016). Even though at the time of the scandal there were not many mainstream media, this scandal became famous again because of the internet that journalists brought this issue to their articles which were taken to social media, such as Twitter (Bruns and Highfield2015). The creator wants to show that when men are stereotyped to produce humor and funnier than women, women, for example Lewinsky, can be funnier when they use humor and a sarcastic message.

Moreover, the creator intends to build a message using collocation words, a type of indirect sexism to describe women's position compared to men. In figure 89-90, the creator uses “powerful people, creepy, and sexual intercourse” refer to men. It means that men are more powerful than women and they can be manipulative while the woman, Lewinsky, is described as *young woman surrounded by powerful people* that means she becomes a powerless woman among men who have great power, so she became a victim in this scandal by Bill Clinton. The creator explained that Miss Lewinsky was hilarious because of her Twitter sarcasm as a form of Monica's resistance to Bill Clinton's statement, which the creator took as a form of breaking the stereotype that women are not funny. Through this collocation of words, this depiction of a funny or hilarious woman is an explanation that women can be both funny and sarcastic at the same time.

Beside this video, the creator also discuss women's rights in other videos captured in figure 91-94 such as using #womenrights to promote their videos and content with the aim of protecting women's rights. For example, in a video, women are the perpetrators of a mistake because of an abortion, so the moral burden and pressure on women seems to be blamed. It happens because women are the only ones who have the privilege to get pregnant and give birth to children, besides that they can decide to have abortions even though this is considered to violate norms and laws. However, this situation puts women in a corner where they have rights and responsibilities for their body because every woman's situation and burden is different and there are bound to be reasons why they choose to get pregnant, have an abortion, and others possibilities.

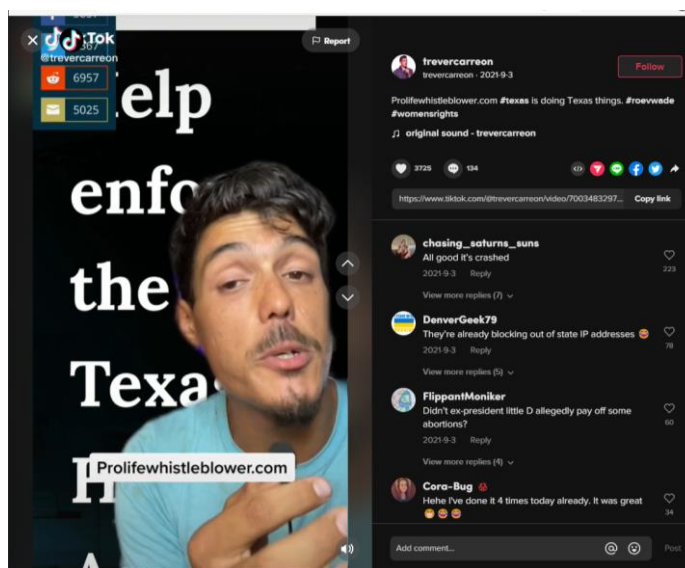


Figure 91 and 92 Creator TR Promotes about Women's Right

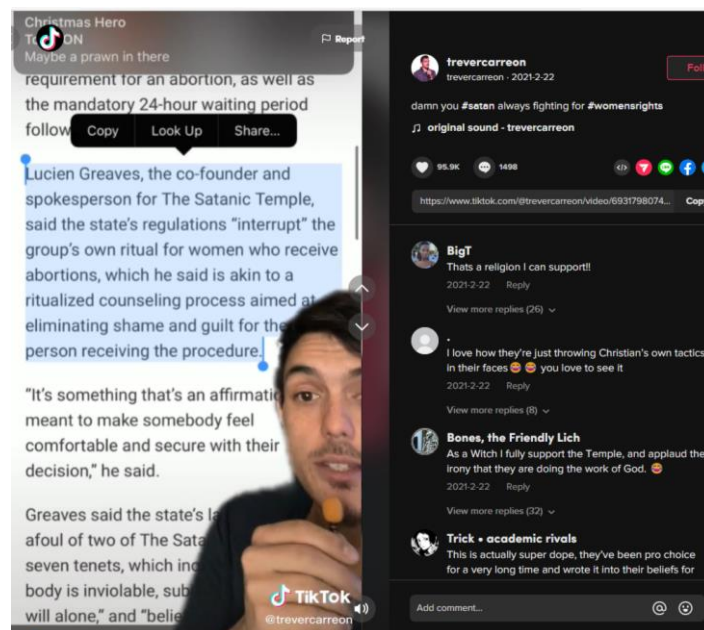


Figure 93 and 94 Creator TR Shows Article about Women's Problem

Source: https://www.tiktok.com/@tr*****on

6. Creator W

In their video content, creator tend to have an oppositional position towards unfunny women's narratives. This position is explained by his statement which explains that men who underestimate the ability of women to make jokes are a group of people who have never understood what sex is. It can be assumed that sex here has the connotation meaning that this is the process of men and women uniting and respecting each other and women also have advantages and great effort, that they can conceive babies, both boys and girls. so this teaches that men must respect women in this world and vice versa. However, in the end women always become victims and are stereotyped so that their position with men in terms of skills is not the same.



**Figure 95 Creator W Stitched Other Creator about Women's
Joke**

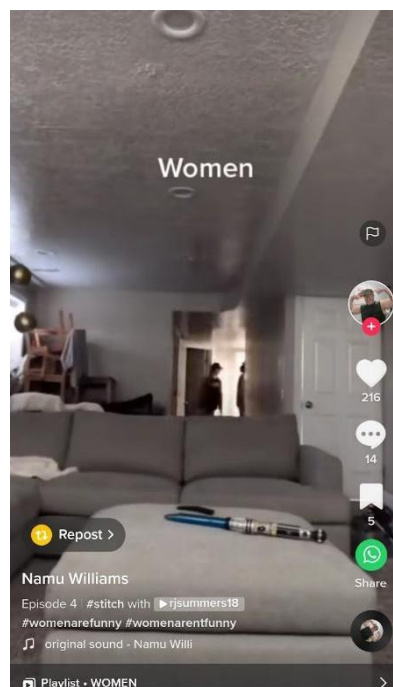


**Figure 96 Creator W Stitched Other Creator about Women's
Joke**



Figure 97 Creator W Responds about Previous Video Using Sarcasm

Creator B constructs his oppositional reaction to illustrate the issue of gender stereotypes that women are not funny because naturally they are created not funny. It can be seen from his reaction to the stitched video (figure 95-97) that a group of men created a narrated story about men acting like they are men who are given the ability to joke, while women leave the ability to make jokes. Reacting to this case, creator B pointed out his statement that people who think the same like in the video are examples of men who have never had sex. Based on his statement, he exposed his disrespect of men who are trying to agree with the gender stereotype issue. The script used by the creator is intended to drop the opponent's image by saying that they never know about sex or never know how to respect women so they are the people of patriarchy who believe that women are made not to be funny.

Other videos in figure 98-100 found by the writer also tend to have opinions about support for equality rights such as race and gender. The video content above is an example of creator B's depiction of supporting women who are discriminated against, such as women who try to do physical activities that are always considered masculine, such as the gym (sitations), tries to add his statement to stop standardizing women such as body shaming, and rejects the narrative of women who looks materialistic. Apart from that, creator also often uses captions and hashtags such as “Women are strong, yo #equality”, “Stop shaming people for not knowing how to do something in the gym. #stopbullying #bebetter #GymTok” “#womenarefunny #womenarentfunny”. In addition to content supporting women, creator also creates content about rejecting acts of racism against society, such as in the video entitled "STOP HATE" "HOW TO END RACISM FOREVER".

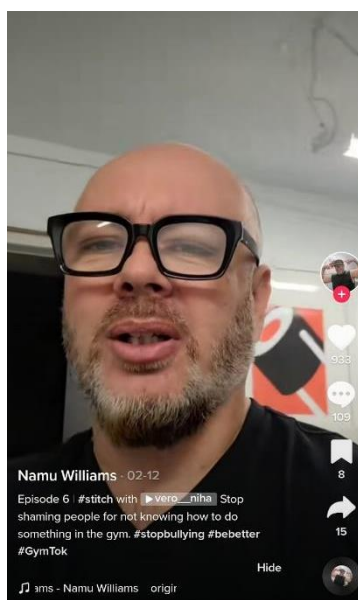


Figure 98 Creator W Talks About Bullying

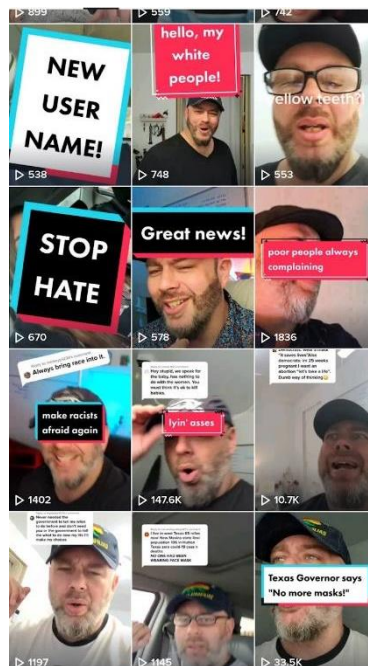


Figure 99 Creator W Page Content

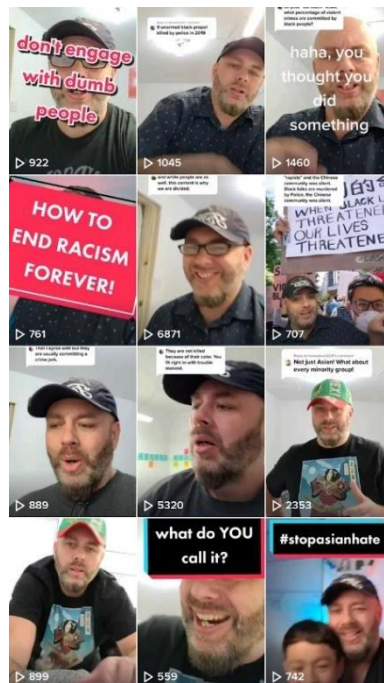


Figure 100 Creator W Page Content

4.2.3.2 Relations of Productions

In contrast to production relations in a dominant position, in this oppositional position there is conflict or the creator's disagreement with the issue of gender stereotypes. This miss translation is clearly explained by their subjective views both criticizing the viral phenomena explained by TR creator about Monica Lewinsky, the personal experiences of comedians GL and Y, and narrative stories such as in the video content of SS and G. Through this content, they build their own meaning that basically this stereotype exists in the perspective of a very patriarchal society and does not support the feminist agenda, which is gender equality. Therefore, for the miscommunication between creators who rejected all the messages encoded by Hitchen, how women naturally look attractive and are used to being elegant, so there is no need to do humor because it has become a habit for men to do this so that they are attractive in front of women. In all the existing content, none of the creators confirmed this statement so that the communication between the encoder and decoder is not supported and lead conflict between them in understanding the gender stereotype issue.

4.2.3.3 Technical Infrastructure

Similar to the previous technical infrastructure (see sub-chapter 4.2.1.3 technical infrastructure), the creators also use the TikTok as their medium or as their preferred platform to create video content with good resolution and

utilize hashtags, captions, stitches, filters and audio as their support so they can reach a wider audience.

4.3 Interpretation of Findings

Based on the division of Stuart Hall's three position hypotheses, there are differences in the tendency of men and women to perceive gender issues; stereotypes of women are not funny. This difference can be seen from the video content in the dominant position that six among eight men creators agree that the ideology of women is not funny. More specifically, 75% of the male creators showed high intensity in dominant-hegemonic positions. It implies that 25% of the male creators disagree on who can be identified as the audience in an oppositional position. Unlike the male creators, 75% of female creators indicate that they repudiate the message of proclaiming that women are not funny, and 25% of female creators are dominant-hegemonic. In conclusion, male respondents are more interested in showing patriarchal behavior as their preferred, like Christopher Hitchen's article, while women show opposing responses to this gender stereotype issue.

This phenomenon is caused by the part of American society that has consumed this stereotype that women cannot perform in comedy. A study from Wagner (2011) explained that the domino effect of Hitchen's article influenced the stigma of American society, and this issue has become a lengthy debate over the years and years. Wagner

(2011) states that this debate has become American culture that limits women from expressing their joking ability in comedy entertainment. From this issue, comedy is signed as 'unladylike' that challenge women to be progressive even in masculinity (Wagner, 2011). Moreover, Walker's (1988) book titled *A Very Serious Thing: Women's Humor and American Culture* explains that men usually deny women's humor.

4.3.1 Sexism toward Women on Social Media

Sexism towards women still occurs with the same stereotypes, which can be concluded that sexism in offline life is also reflected online in social media. This has also been present in previous studies by Young-nam et al. (2022). Online sexism occurs from offline beliefs and cultural behaviors that they bring to the online realm, such as in games. The most significant factor in offline sexist behavior can also be started from the most minor or closest community environment, such as family and friends who adopt and influence patriarchal values (Ortiz, 2021). Not only limited to games, online sexism, which reflects offline sexist behavior, exists on social media such as Twitter (Frenda et al., 2019; Fox et al., 2015), Instagram, and YouTube (Sitompul, 2021). The conclusions from these studies are the same, namely, conventional values such as stereotypes and patriarchal culture do not only occur in the world of reality. However, they are re-narrated into social media as time progresses. Sitompul

(2021) also explains that this sexism or patriarchy will continue to operate in a slightly different form, such as through hate speech which has developed from media such as television, and magazines, to now social media.

This online sexism reflects patriarchal norms from offline life, which can also be seen in how unfunny stereotypes of women are encoded in the vanity fair article media. At the encoding level, Hitchen also relates it to everyday life, such as how men and women think about their preferred male or female friends who look sexist in an indirect way. In addition, Hitchen (2007) explains other small things, such as how the characteristics of women in their daily lives are more interesting in how to appeal to men. Women prefer something related to their favorite hallucinations, such as birthday parties, dates, and shiny accessories, rather than focusing on the ability to joke or make a laugh. In the end, from this small example, a conclusion can be drawn that society adopts more masculine values where which gives men more privileges or space than women, so that the discourse on women is not funny is adopted again by Hitchen in his article. In the article, Hitchen indirectly justifies normalizing patriarchal values and stereotypes of unfunny women being preferred.

Still, with the same issue, this stereotyped discourse does not only stop at the media but is also re-narrated to social media, which can be seen in the decoding level process. Apart from having different

preferences in meaning according to gender, the video content created has a different style. Men, for example, tend to use content styles mocking or mocking women, such as creators A, CW, D, and MR. In addition, some male creators, such as TR and S, use supporting arguments such as phenomena on Twitter or scientific research. Women have a content style that creates a narrative story with satire through implicit satirical humor toward a particular group, such as creators M, C, G, and SS. Besides the narrative style and ironic style, women content creators tend to create a subjective perspective based on their personal experiences, such as creators Y and GL. Most of the narrative content tells the position of women in everyday life, how they overreact during menstruation, how young women are permanently excluded from men's associations because they are not cool and funny, or makeup narratives about how God created women with weaknesses in jokes. It can be concluded that the tendency of sexist behavior, especially among men towards women, is still high.

4.3.2 Social Media as a Tool for Actualizing Women's Stereotypes

Based on the findings and analysis, it can be justified that social media is used to actualize sexism related to stereotypes of women, which limits women. Ward and Grower's study (2020), which also summarizes previous studies' findings, explains that everyday sexism emphasizes stereotypes of women, such as how they should act in terms of feminist values. The factor in the occurrence of sexism and

female stereotypes is the dominance of male masculine values or male supremacy on social media (Preston, et., al., 2021). In addition, this is supported by men's most active social media users (Abbas, 2014). In addition, the analysis of this study also proves that male audiences tend to have a dominant position toward unfunny female stereotypes. The impact is very complex, as in the study owned by Döring and Mohseni's (2017) research on how well-known female comedies in the US receive more negative comments about sexism than men. This happens when women speak up on feminist topics rather than fulfilling gender role expectations. An impact is an act restricting women, such as the emergence of mansplaining (Koc-Michalska, 2019) that occurs on social media, thereby limiting women in the US and UK, especially those with abilities such as being younger and well-educated.

Domination by sexism in women will further normalize women who are often used as objects on social media. Strains et al. (2015), in Lawless's study (2020), women are often used as the object of "anti-women jokes" by men on social media, and the response is better than other gender-based narrative jokes. This often shows up also in both the encoding and decoding level analysis. As in the level analysis, audiences tend to bring their personal or everyday stories related to the issue of sexism that women are used as objects, such as material for jokes and sex by men. For example, content belonging to

creators C and G describes how men find them not funny, so women are permanently excluded in discussions with men, and women are ultimately stereotyped as "motherhood" for taking over house tasks such as cooking. In the male perspective, for example, creators A, D, and KH use specific content, which is polling, ranking, and telling stories that illustrate how weak the position of women is in terms of joking.

4.3.3 Gender Violence on Social Media

As explained in Chapter 2, gender violence can occur through indirect sexism in social media that oppresses women's ability to be funny. Sexism has prejudice and stereotypes that lead to discrimination against women, eventually oppressed by its stereotype. This narrative already exists in previous research, some support and research in Mills' books (2008), Crawford's (1995), Gray's (1994), and Banks and Swift's (1987), which explained that women are often used as targets or objects for their jokes through humor indirectly by men. In indirect sexism, such humor is applied to strengthen societal power relations. Mills (2008) explains that male doctors joke and female nurses laugh, how men are more accepted through their power control to rule as subjects, and women who are feminine with their graceful and beautiful bodies are more acceptable in terms of culture. Mills (2008) further explained in Greenshaw's (1995) research that men maintain as actors while women are

associated with an attractive appearance. In short, indirect sexism will cause various reactions from society and likely create new narratives or stereotypes deliberately aimed at oppressing women.

In American culture, sexism still occurs, and it is considered gender violence which restricts women's access. As explained in the previous paragraph, there are contexts where women have been stereotyped as beautiful and men as rulers who use humor (Mills, 2008). Furthermore, in American culture, such humor is used; for example, sexual humor towards women is often used by male bartenders, who are then framed as an ironic or humorous strategy about women (Crawford, 1995; Benwell, 2006 in Mills, 2008). In more recent research, sexist humor in the media still occurs; for example, in the study by Villasanta et al. (2022), where women are framed as animals and morally questionable even in America, sexism, either hostile or benevolent, is used in the realm of politics, for example, election (Winter, 2022). This description shows the position of women in the status quo that, in the media, sexist humor delegitimizes women (Villasanta et al., 2022). The implication of this glorification and normalization of stereotypes and sexism is the restriction of access to women. In the study by Rapp et al. (2022), a high level of sexism gets low-quality facilities, especially for women, because there is an inequality of gender levels in society.

Gender violence occurs socially, and most likely, women are

victims or objects in this issue. A study by Suzor et al. (2018) explains that there is gender violence regarding the normalization of misogyny which increases the system of inequalities. Still explaining the same issue, in Molnar's study (2022), women are more likely to be discriminated against regarding their race, skin color, and social capitalism in the school and work environment. The study explains the effect of using social media, which is also a place for stereotypes and media to develop, which can increase education or awareness (Molnar, 2022). In addition, Simaremare and Pribadi (2022) analyze the sexual harassment of women on social media, showing sexual and privacy questions to women. This has the same intention, done mainly by men because of their masculinity values (Suzor et al., 2018), and objectifies women as symbols of satisfaction (Simaremare and Pribadi, 2022). Ultimately, women become victims of cyber violence and bullying on social media (Rosramadhana et al., 2021).

Related to the same issue, gender violence on social media was also found in the finding analysis, where men tend to agree and ridicule women in their humor values. In the finding of this study, male creators' humor is more demeaning to women.

For instance, in content creator A and his audience's response to comments, he prefers to use images of women who are not funny and seems to consider this as a fact. Apart from that, almost all the men presented narratives about how God created women without

having the ability to joke or how women did not get respect when they had a stage to perform humor. On the other hand, female creators provide an overview of how they stand in everyday reality who is in charge of the kitchen, deal with feminine matters, and often get the opposite opinion from society about women being comedians.

4.3.4 Sarcasm in Sexism

At the results of the contest interpretation by creators at the decoding level, creators tend to decode sexism with sarcasm as a tool to express opinions. Sarcasm is one of the forms that young people use today to express their position on sexism, whether they reject or accept it. This is evidenced by Storsul's study (2014) which explains that young people tend to use sarcastic language to respond to an issue. Anderson Becker (2018) explained that the use of humor and sarcasm can make content more engaging to other audiences on social media. Apart from that, the culture of youth sarcasm is also attached to young Americans who also often use sarcastic language styles which are found in the social media comment column on TikTok (Literat et. al., 2021). This is then related to and made justification why is the content in the sexism decoding analysis, so many creators (especially women) use sarcastic language. For example, in content owned by M, Y, G, GL, SS, and W they use the language of humor and indirect and direct sarcasm in their content which ultimately determines their position. In the analysis, most people in oppositional code use content like this as a tool for them to comment on sexist phenomena that still occur

and are carried out by men.

CHAPTER V

CONCLUSION

In the narrative of women are not funny or *#womenarerentfunny* on TikTok, it is found to be a challenge for women in media. In the analysis phase, the author found several indications of indirect sexism both at the encoding and decoding levels. In the encoding level, the author used the article “Why Women Aren't Funny” from Hitchen in the context of American culture where this narrative was previously a trend and this discussion has been brought up to the present. In this finding the authoraut use indirect sexism, for example the use of collocations, androcentric perspective, humor, and presuppositions. In finding the decoding level, creators also reflect on the same thing in the use of indirect sexism in language with sarcasm humor such as mocking. This finding also aligns with the American cultural context of these narratives, they tend to use sarcastic language in producing and responding to stereotyped responses. In this study, the type of content owned by men tends to be aggressive, sexual, and has an androcentric perspective. Conversely, women who tend to use sarcasm based on their personal experience. Analysis at these two levels indicates the position of women and their challenges in social media, where they experience stereotypes and discriminatory treatment both in reality and virtually.

The focus of the discussion on women's first challenge is how social media is now a place for the actualization of female stereotypes. Based on the results of the analysis, it was found that creators have the same behavior to respond to the

same issue, which is that women are not funny. Video creators on TikTok used indirect sexism and sarcasm to frame women as objects that have no ability for humor, so that they are more accepted as attractive women in examples of everyday narratives in the form of humor. As a result, women are seen as more responsible for their maternal and attractive traits. On the other hand, men feel more confident and enthusiastic because they have more space and control over humor and they tend to play as a subject, such as making humor and judging how women's humor is funny.

The second biggest challenge for women is facing gender violence that occurs in social media. It has been found that the changes that occur are that gender violence does not only occur explicitly through overt sexism, but also occurs implicitly, which is indirect sexism. This is even more dangerous because indirect sexism is far less visible than trying to commit gender violence because they only suspect that it is only in the form of humor. Without realizing it, there is actually sexism humor against women and this also discriminates and oppresses women. For example, the use of words to describe women who are weak and feminine and men always connotes "better" than women. In the end, sexism like this will give birth to gender violence that attacks slowly verbally and can be normalized by society.

Lastly, the author suggests for further research on gender stereotypes to provide education and space for freedom for the public in opinion towards being progressive in awareness and practical to tackle gender inequalities. This is meant in other cultural contexts, for example in Indonesia, the phenomenon of depiction of women and traditional gender roles is still believed by people with high

traditional values. This agenda is important for the two actors, the community and the government, to educate the importance of gender studies from an early age so that the cycle of actualization and stereotypes about gender is not carried over and over either from reality or in the media so as to eradicate the point of gender equality in SDG's and tasks of each country increasing the harm than its benefit. The expected action is a progressive action, namely the introduction of the importance of the value of equal rights and the willingness to express each individual, especially in the realm of education.

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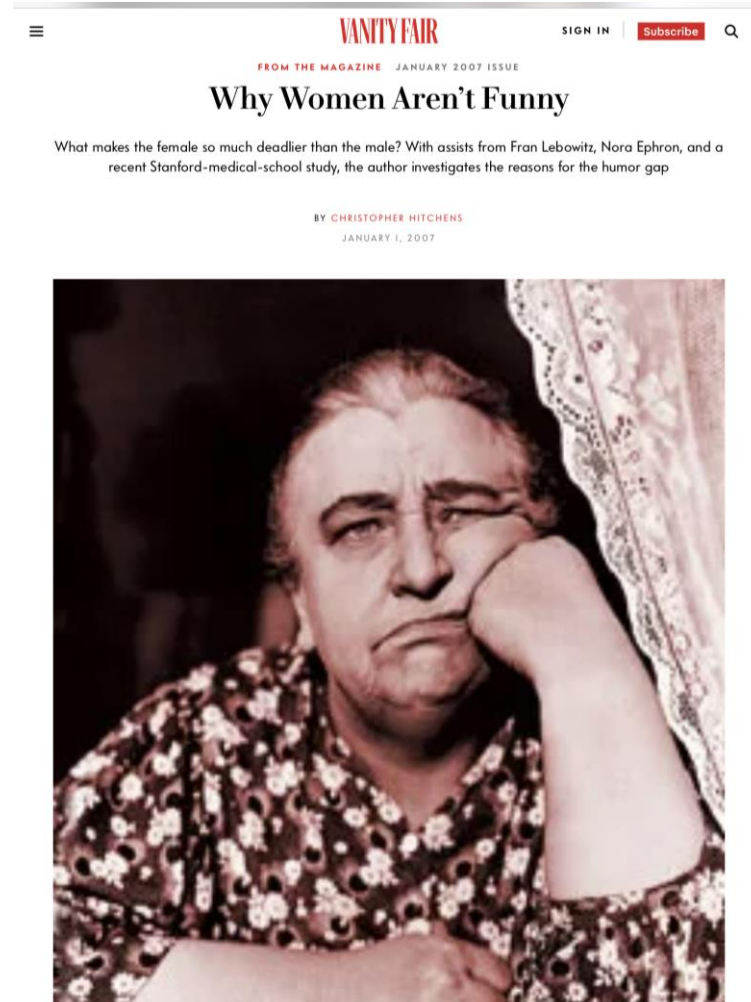
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APPENDIX

“Why Women Aren’t Funny” by Christopher Hitchens



Source: <https://www.vanityfair.com/culture/2007/01/hitchens200701>

Be your gender what it may, you will certainly have heard the following from a female friend who is enumerating the charms of a new (male) squeeze: “He’s really quite cute, and he’s kind to my friends, and he knows all kinds of stuff, and he’s so *funny* . . . “ (If you yourself are a guy, and you know the man in question, you will often have said to yourself, “Funny? He wouldn’t know a joke if it came served on a bed of lettuce with *sauce béarnaise*.”) However, there is something that you absolutely never hear from a male friend who is hymning his latest (female) love interest: “She’s a real honey, has a life of her own . . . [interlude for

attributes that are none of your business] . . . and, man, does she ever make ‘em laugh.”

Now, why is this? Why is it the case?, I mean. Why are women, who have the whole male world at their mercy, not funny? Please do not pretend not to know what I am talking about.

All right—try it the other way (as the bishop said to the barmaid). Why are men, taken on average and as a whole, funnier than women? Well, for one thing, they had damn well better be. The chief task in life that a man has to perform is that of impressing the opposite sex, and Mother Nature (as we laughingly call her) is not so kind to men. In fact, she equips many fellows with very little armament for the struggle. An average man has just one, outside chance: he had better be able to make the lady laugh. Making them laugh has been one of the crucial preoccupations of my life. If you can stimulate her to laughter—I am talking about that real, out-loud, head-back, mouth-open-to-expose-the-full-horseshoe-of-lovely-teeth, involuntary, full, and deep-throated mirth; the kind that is accompanied by a shocked surprise and a slight (no, make that a *loud*) peal of delight—well, then, you have at least caused her to loosen up and to change her expression. I shall not elaborate further.

Women have no corresponding need to appeal to men in this way. They already appeal to men, if you catch my drift. Indeed, we now have all the joy of a scientific study, which illuminates the difference. At the Stanford University School of Medicine (a place, as it happens, where I once underwent an absolutely hilarious procedure with a sigmoidoscope), the grim-faced researchers showed 10 men and 10 women a sample of 70 black-and-white cartoons and got them to rate the gags on a “funniness scale.” To annex for a moment the fall-about language of the report as it was summarized in *Biotech Week*:

The researchers found that men and women share much of the same humor-response system; both use to a similar degree the part of the brain responsible for semantic knowledge and juxtaposition and the part involved in language processing. But they also found that some brain regions were activated more in women. These included the left prefrontal cortex, suggesting a greater emphasis on language and executive processing in women, and the nucleus accumbens . . . which is part of the mesolimbic reward center.

This has all the charm and address of the learned Professor Scully’s attempt to define a smile, as cited by Richard Osborne in his treatise on P. G. Wodehouse: “the drawing back and slight lifting of the corners of the mouth, which partially uncover the teeth; the curving of the naso-labial furrows . . . “ But have no fear—it gets worse:

“Women appeared to have less expectation of a reward, which in this case was the punch line of the cartoon,” said the report’s author, Dr. Allan Reiss. “So when they got to the joke’s punch line, they were more pleased about it.” The report also found that “women were quicker at identifying material they considered unfunny.”

Slower to get it, more pleased when they do, and swift to locate the unfunny—for this we need the Stanford University School of Medicine? And remember, this is women when confronted with humor. Is it any wonder that they are backward in generating it?

This is not to say that women are humorless, or cannot make great wits and comedians. And if they did not operate on the humor wavelength, there would be scant point in half killing oneself in the attempt to make them writhe and scream (uproariously). Wit, after all, is the unfailing symptom of intelligence. Men will laugh at almost anything, often precisely because it is—or they are—extremely stupid. Women aren’t like that. And the wits and comics among them are formidable beyond compare: Dorothy Parker, Nora Ephron, Fran Lebowitz, Ellen DeGeneres. (Though ask yourself, was Dorothy Parker ever really funny?) Greatly daring—or so I thought—I resolved to call up Ms. Lebowitz and Ms. Ephron to try out my theories. Fran responded: “The cultural values are male; for a woman to say a man is funny is the equivalent of a man saying that a woman is pretty. Also, humor is largely aggressive and pre-emptive, and what’s more male than that?” Ms. Ephron did not disagree. She did, however, in what I thought was a slightly feline way, accuse me of plagiarizing a rant by Jerry Lewis that said much the same thing. (I have only once seen Lewis in action, in *The King of Comedy*, where it was really Sandra Bernhard who was funny.)

In any case, my argument doesn’t say that there are no decent women comedians. There are more terrible female comedians than there are terrible male comedians, but there are some impressive ladies out there. Most of them, though, when you come to review the situation, are hefty or dykey or Jewish, or some combo of the three. When Roseanne stands up and tells biker jokes and invites people who don’t dig her shtick to suck her dick—know what I am saying? And the Sapphic faction may have its own reasons for wanting what I want—the sweet surrender of female laughter. While Jewish humor, boiling as it is with angst and self-deprecation, is almost masculine by definition.

Substitute the term “self-defecation” (which I actually heard being used inadvertently once) and almost all men will laugh right away, if only to pass the time. Probe a little deeper, though, and you will see what Nietzsche meant when he described a witticism as an epitaph on the death of a feeling. Male humor prefers the laugh to be at someone’s expense, and understands that life is quite possibly a joke to begin with—and often a joke in extremely poor taste. Humor is part of the armor-plate with which to resist what is already farcical enough.

(Perhaps not by coincidence, battered as they are by motherfucking nature, men tend to refer to life itself as a bitch.) Whereas women, bless their tender hearts, would prefer that life be fair, and even sweet, rather than the sordid mess it actually is. Jokes about calamitous visits to the doctor or the shrink or the bathroom, or the venting of sexual frustration on furry domestic animals, are a male province. It must have been a man who originated the phrase “funny like a heart attack.” In all the millions of cartoons that feature a patient listening glum-faced to a physician (“There’s no cure. There isn’t even a race for a cure”), do you remember even one where the patient is a woman? I thought as much.

Precisely because humor is a sign of intelligence (and many women believe, or were taught by their mothers, that they become threatening to men if they appear too bright), it could be that in some way men do not *want* women to be funny. They want them as an audience, not as rivals. And there is a huge, brimming reservoir of male unease, which it would be too easy for women to exploit. (Men can tell jokes about what happened to John Wayne Bobbitt, but they don’t want women doing so.) Men have prostate glands, hysterically enough, and these have a tendency to give out, along with their hearts and, it has to be said, their dicks. This is funny only in male company. For some reason, women do not find their own physical decay and absurdity to be so riotously amusing, which is why we admire Lucille Ball and Helen Fielding, who do see the funny side of it. But this is so rare as to be like Dr. Johnson’s comparison of a woman preaching to a dog walking on its hind legs: the surprise is that it is done at all.

The plain fact is that the physical structure of the human being is a joke in itself: a flat, crude, unanswerable disproof of any nonsense about “intelligent design.” The reproductive and eliminating functions (the closeness of which is the origin of all obscenity) were obviously wired together in hell by some subcommittee that was giggling cruelly as it went about its work. (“Think they’d wear this? Well, they’re gonna *have* to.”) The resulting confusion is the source of perhaps 50 percent of all humor. Filth. That’s what the customers want, as we occasional stand-up performers all know. Filth, and plenty of it. Filth in lavish, heaping quantities. And there’s another principle that helps exclude the fair sex. “Men obviously like gross stuff,” says Fran Lebowitz. “Why? Because it’s *childish*.” Keep your eye on that last word. Women’s appetite for talk about that fine product known as Depend is limited. So is their relish for gags about premature ejaculation. (“Premature for *whom*?” as a friend of mine indignantly demands to know.) But “child” is the key word. For women, reproduction is, if not the only thing, certainly the main thing. Apart from giving them a very different attitude to filth and embarrassment, it also imbues them with the kind of seriousness and solemnity at which men can only goggle. This womanly seriousness was well caught by Rudyard Kipling in his poem “The Female of the Species.” After cleverly noticing that with the male “mirth obscene diverts his anger”—which is true of most work on that great masculine equivalent to childbirth, which is warfare—Kipling insists:

*But the Woman that God gave him,
every fibre of her frame
Proves her launched for one sole issue,
armed and engined for the same,
And to serve that single issue,
lest the generations fail,
The female of the species must be
deadlier than the male.*

Men are overawed, not to say terrified, by the ability of women to produce babies. (Asked by a lady intellectual to summarize the differences between the sexes, another bishop responded, "Madam, I cannot conceive.") It gives women an unchallengeable authority. And one of the earliest origins of humor that we know about is its role in the mockery of authority. Irony itself has been called "the glory of slaves." So you could argue that when men get together to be funny and do not expect women to be there, or in on the joke, they are really playing truant and implicitly conceding who is really the boss.

The ancient annual festivities of Saturnalia, where the slaves would play master, were a temporary release from bossdom. A whole tranche of subversive male humor likewise depends on the notion that women are not really the boss, but are mere objects and victims. Kipling saw through this:

*So it comes that Man, the coward,
when he gathers to confer
With his fellow-braves in council,
dare not leave a place for her.*

In other words, for women the question of funniness is essentially a secondary one. They are innately aware of a higher calling that is no laughing matter. Whereas with a man you may freely say of him that he is lousy in the sack, or a bad driver, or an inefficient worker, and still wound him less deeply than you would if you accused him of being deficient in the humor department.

If I am correct about this, which I am, then the explanation for the superior funniness of men is much the same as for the inferior funniness of women. Men have to pretend, to themselves as well as to women, that they are not the servants and supplicants. Women, cunning minxes that they are, have to affect not to be the

potentates. This is the unspoken compromise. H. L. Mencken described as “the greatest single discovery ever made by man” the realization “that babies have human fathers, and are not put into their mother’s bodies by the gods.” You may well wonder what people were thinking before that realization hit, but we do know of a society in Melanesia where the connection was not made until quite recently. I suppose that the reasoning went: everybody does that thing the entire time, there being little else to do, but not every woman becomes pregnant. Anyway, after a certain stage women came to the conclusion that men were actually *necessary*, and the old form of matriarchy came to a close. (Mencken speculates that this is why the first kings ascended the throne clutching their batons or scepters as if holding on for grim death.) People in this precarious position do not enjoy being laughed at, and it would not have taken women long to work out that female humor would be the most upsetting of all.

Childbearing and rearing are the double root of all this, as Kipling guessed. As every father knows, the placenta is made up of brain cells, which migrate southward during pregnancy and take the sense of humor along with them. And when the bundle is finally delivered, the funny side is not always immediately back in view. Is there anything so utterly lacking in humor as a mother discussing her new child? She is unboreable on the subject. Even the mothers of other fledglings have to drive their fingernails into their palms and wiggle their toes, just to prevent themselves from fainting dead away at the sheer tedium of it. And as the little ones burgeon and thrive, do you find that their mothers enjoy jests at their expense? I thought not.

Humor, if we are to be serious about it, arises from the ineluctable fact that we are all born into a losing struggle. Those who risk agony and death to bring children into this fiasco simply can’t afford to be too frivolous. (And there just aren’t that many episiotomy jokes, even in the male repertoire.) I am certain that this is also partly why, in all cultures, it is females who are the rank-and-file mainstay of

religion, which in turn is the official enemy of all humor. One tiny snuffle that turns into a wheeze, one little cut that goes septic, one pathetically small coffin, and the woman's universe is left in ashes and ruin. Try being funny about that, if you like. Oscar Wilde was the only person ever to make a decent joke about the death of an infant, and that infant was fictional, and Wilde was (although twice a father) a queer. And because fear is the mother of superstition, and because they are partly ruled in any case by the moon and the tides, women also fall more heavily for dreams, for supposedly significant dates like birthdays and anniversaries, for romantic love, crystals and stones, lockets and relics, and other things that men know are fit mainly for mockery and limericks. Good grief! Is there anything less funny than hearing a woman relate a dream she's just had? ("And then Quentin was there somehow. And so were you, in a strange sort of way. And it was all so peaceful." *Peaceful?*)

For men, it is a tragedy that the two things they prize the most—women and humor—should be so antithetical. But without tragedy there could be no comedy. My beloved said to me, when I told her I was going to have to address this melancholy topic, that I should cheer up because "women get funnier as they get older." Observation suggests to me that this might indeed be true, but, excuse me, isn't that rather a long time to have to wait?