



## Women's Annihilation in Kids TV Show "Si Bolang"

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### ARTICLE INFO

#### Article history:

Received 27 September  
2022

Revised 01 October 2022

Revised 12 April 2022

Accepted 13 April 2022

Available online April  
2023

#### Keywords:

Kids TV show

Gender on media

Women's discourse

Women's annihilation

Critical discourse  
analysis

#### To cite this article with APA Style:

Roromari, M.R. (2023).  
Women's Annihilation in  
TV Kids Show "Si  
Bolang" *Profetik: Jurnal  
Komunikasi*, 16 (1), 142-  
156.

### ABSTRACT

*Si Bolang* has aired in Trans7 since 2006 and achieved various awards as a kids-friendly show. However, this show never showed a girl as its main character and limited the appearance of women or girls. The contents of *Si Bolang* become a discourse representation of its producer. This research reviewed the women's discourse in the *Si Bolang* by elaborating on the screen's symbolic annihilation of girls and women. This research used Norman Fairclough's critical discourse analysis method to analyze through three dimensions: text, discourse practice, and social praxis. This research analyzed the full episode of *Si Bolang* uploaded on YouTube by the official account of Trans7. The perspective framework used in this research is the symbolic annihilation of Gaye Tuchman. The text analysis shows that there are absences of women or girls. They have a limited appearance and only appear in the domestic realm, which is also a form of trivialization. There are discourse practices of femininity, mothering, the culture of domesticity, and the division of work in the hunting-gathering society that influence *Si Bolang*'s content. Women's annihilation and role restriction of women on the screen shows that *Si Bolang* formed from patriarchal discourse. This discourse tends to eliminate and limit women's role in society. Researchers need to review women's discourse in TV or other media kids' shows to encourage gender equality in Indonesia's media.

## INTRODUCTION

TV kids' shows usually become educational media, giving children knowledge. That knowledge mostly counts as an investment for the children when they are grown up. Education in TV kids' programs presents the content on the screen. This content is inseparable from the producer's discourse. Subagyo discloses that discourse is the language that coincides with social relations, where language is dialectical with ideology as a view of the world (Subagyo, 2018). Wening Udasmoro has written that the discourse process is built continuously in society through the ideological process so that the spread of the discourse becomes part of the ideological cognition of the community (Udasmoro, 2020). These opinions refer to Fairclough's view that discourse practice is ideologically invested as it contributes to maintaining power relations (Fairclough, 1995). Based on these reviews, the children have not only knowledge but also the ideology of the show.

The television show *Si Bolang* is one of several programs for children on Indonesian television, which aired in Trans7. This program contains children's activities in various regions in Indonesia with the theme of introducing nature and culture according to where the children live. From 2017 to 2020, this event won *Anugerah Komisi Penyiaran Indonesia* (the Indonesian Broadcasting Commission Award) for the Program Anak (Children's Program) category. In 2017, 2018, 2020, and 2021 *Si Bolang* also won *Anugerah Penyiaran Ramah Anak* (the Child-Friendly Broadcasting Award) in the Feature/

Documentary category. These awards confirm *Si Bolang's* position as a child-friendly show.

(Hence), *Si Bolang*, with its various achievements as a child-friendly program, has never presented a girl as the main character since the appearance of this show in 2006. The main character in *Si Bolang*, marked by a hat or bandana and a red backpack, is always played by a boy. In their activities and adventures, the friends who accompany Bolang, the main character, are also dominated by boys. *Si Bolang's* video bumper illustration also features an animated boy character as Bolang. As an educational program for children, *Si Bolang* performs annihilation on girls. (And) This annihilation becomes a problem for a show considered child-friendly and capable of providing knowledge and discourse for children regardless of gender.

Thus Children's television programs play a significant role in young people's discoveries about themselves and the world. TV shows for children have discourses that provide ideological provisions for children. However, *Si Bolang*, as a child-friendly program, appears to be annihilating women. Such annihilation can provide ideological provisions for the child audience to limit or even eliminate the role of women. Related to that, Conducted by Andrea Holler, Maya Götz, and Meryl Alper suggests that marginalized children struggle to see themselves represented through TV, which has broader implications for their identity development and socialization (Holler, Götz, Alper, 2016). Girls in *Si Bolang* can be viewed as marginalized children caused by the annihilation.

These points form the basic of this research which seeks to answer the formulation of the problem: How are women's discourses developed in *Si Bolang* through the practice of annihilation towards girls and women? This research analyzes the women's discourse developed by the *Si Bolang* through text analysis of the forms of annihilation against women shown in this program. The discourse on women in the *Si Bolang* program elaborated to understand the ideological foundations instilled in children, especially the ideology in viewing gender roles and equality.

This study is expected to provide several benefits, both for the benefit of industry and the study of media, children, and gender. This research can be used by industry, especially the television show industry for children, to review gender discourse in children's television content to promote education and gender equality, especially for children. This research is also expected to contribute to the development of media and children's studies as well as media and gender, especially in the study of gender in media content intended for children. In addition, this research is also expected to be a reference for other researchers in researching the intersection of media, children, and gender in the framework of gender equality.

The concept of symbolic annihilation of Gaye Tuchman is the perspective framework used to dissect the content of the *Si Bolang* program. George Gerbner first expressed this concept to describe the absence of representation of certain groups in the media as a marker of social existence (Gerbner & Larry Gross, 1976). Gaye Tuchman then sharpened the concept of symbolic annihilation in her work "The Symbolic

Annihilation of Women by the Mass Media." Her study emphasizes the disappearance of women and the false "ideality" present in television, newspapers, and magazines (Tuchman, 2000). Furthermore Tuchman divides the concept of symbolic annihilation into three aspects: condemnation, trivialization, and absence. Condemnation sees women presented by the media as a source of problems to blame and punish. Trivialization symbolizes women like jewelry, which is protected or maintained in roles in the private realm. Meanwhile, absence refers to the discarding of women from the media. Researcher use Three aspects of Tuchman's idea about the concept of symbolic annihilation become the basis for describing the presence or disappearance of women in the *Si Bolang* show to find the program's discourse.

There are several studies regarding the *Si Bolang* show in Indonesia. The *Si Bolang* program is considered to impact children's knowledge. The research said that *Si Bolang* affects the cognitive aspects of students (Saddam, 2015), and the audience has a higher insight into Indonesian diversity related to culture, traditional games, social, tourism, customs, flora, and fauna (Wicaksono & Triyono, 2014). Another research discovered that *Si Bolang* encourages children's creation and creativity (Utami & Lestari, 2020). Solifah et al. discovered that *Si Bolang* influences students' creativity in developing ideas, solving problems, and communicating (Solifah et al., 2020). However, these studies are limited to finding the impact of the *Si Bolang* program on the audience and did not review the content and discourse of the *Si Bolang* program, especially from a gender perspective.

Research with a gender perspective in television programs in Indonesia is also limited to shows for the general audience. Nursalim highlighted gender discrimination in presenting women on television, where women are described as figures in the domestic sphere who are dependent on men (Nursalim, 2011). On the other hand, Nugroho discusses media power relations and gender issues by dismantling the discourse on feminism constructed by one of the NET TV programs (Nugroho, 2018). Another research on gender and television discusses stereotypes in advertising (Astuti, 2016), but not the television program. There is no research on gender issues in the context of Indonesian television that specifically discusses children's television programs.

Studies on children's television shows from a gender perspective are limited, conducted outside of Indonesia. Rolandelli reviewed the portrayal of gender roles in children's television programs in Japan, finding that men were shown more than women, and women were portrayed as weak and immature. In contrast, men were strong and mature (Rolandelli, 1991). Rozario and colleagues also researched the distribution of gender roles in children's television shows in India. This research discovered found that the majority of the shows were oriented towards boys towards boy's oriented, with the imposition of the title of the show using the name of a male character and the number of male main characters reaching 75% of all characters in children's television programs (Rozario et al., 2018).

This study focuses on the symbolic annihilation of female characters in the *Si Bolang* program to reveal the gender discourse of *Si Bolang*. In contrast to studies on *Si Bolang* and gender studies in

Indonesian television shows, this study seeks to explore gender discourse in Indonesian children's television shows using through content analysis of *Si Bolang*'s content in describing women. This study can also open an overview of the gender perspective in children's television shows in (the) Indonesian context.

## METHODOLOGY

The critical discourse analysis method of Norman Fairclough was used to review the appearance and role of women and girls in the *Si Bolang* show. The critical discourse analysis method does not only carry out linguistic analysis but also interdiscursive analysis. This analysis looks at the text concerning discourse, genre, and style of expression (Fairclough, 2003) and can describe critical language awareness. Language awareness itself is not only limited to acknowledge knowledge (of) the language but also leads to awareness of aspects of language that are used socially that are invisible (Subagyo, 2018). This approach can dissect the content or the text of *Si Bolang* in presenting women as a social practice and marking a perspective in viewing gender discourse.

Fairclough's in (Haryatmoko, 2019) critical discourse analysis method pays attention to three dimensions. The three dimensions are text or all forms of linguistics, discursive practices or all forms of text production and consumption practices, and social praxis embedded in broad social and cultural goals, networks, and practices. The analysis in the text dimension includes a description of the use of vocabulary, terms, and metaphors displayed. The text dimension reflects the argument's logic for the statement's justification. In the dimension of discursive practice, the coherence of the text that enters

the interpretation area is seen. This dimension looks at the text's intertextuality, which interprets the relationship between the text's discursive process. The dimension of social praxis looks more at explaining the relationship between the discourse and social processes. The three-dimensional analysis method is a way to dismantle the discourse of the *Si Bolang* show.

The *Si Bolang* program was analyzed by reviewing 25 *Si Bolang* episodes uploaded by EDUTAINMENT TRANS7 OFFICIAL, Trans7's official YouTube channel for children's programs. The YouTube videos were chosen to facilitate accessing, recording, and analyzing this research. These shows aired from 2017 to 2021 and are represented by five episodes with the most viewers on YouTube each year. The last five years represent a novelty and are also used to review the development of the depiction of women in the *Si Bolang* program. The selection of the episode with the most viewers is a way to see popular videos and, at the same time, shows the reach of *Si Bolang's* discourse that is adopted by many viewers.

Tabel 1. Title and Year of the Episode of *Si Bolang* Researched

Title	Year
Anak Alam Nagari Maligi	2017
Semangat Anak Bolang dari Semanga	2017
Riang Gembira Ala Si Bolang	2017
Rumput Kumpai Pakan Sapi Ogan Ilir	2017
Ceria Bahagia Kanak Muara	2017
Anak Tambora Menyapa Dunia	2018
Semangat Anak Lantung untuk	2018
	Indonesia
Cerita Anak Bumi Andalas dan Celebes	2018
Semangat Kami Anak Tanah Pasundan	2018
Berpetualang dari Kalora ke Bonepose	2018
Toman dan Ubut Danau Sentarum	2019
Pewaris Budaya Dayak Deah	2019
Cerita Telur Alabio dan Kue Putu Ayu Arang	2019
Berkah Alam Batu Ampar	2019
Pahlawan di Batas Negeri	2019
Petualangan untuk Kebaikan Special HUT Si Bolang ke-14	2020
Cerita Seru dari Kaki Gunung Lawu	2020
Ngabuburit Seru Ala Si Bolang Maluku	2020
Jagoan Laut dari Sulawesi	2020
Ngebolang dari Tanah Batak ke Kerinci	2020
Mendadak Sunat	2021
Bertualang Seru ke Negeri Baru	2021
Surga di Ujung Timur	2021
Cerita Anak-Anak Minang	2021
Ngebolang di Pesisir Toba	2021

*Source: Author's list (2022)*

This study reviews the presence and disappearance of women based on three aspects of the symbolic annihilation by Tuchman. Every symbol of women presented by the *Si Bolang* program is reorganized to review every pattern of placement of women. Observations from the



perspective of symbolic annihilation are used to describe texts, discursive practices, and social praxis in order to reveal women's discourses in the Si Bolang show.

## RESULTS AND DISCUSSIONS

Observations on the symbolization of women in the 25 selected episodes of *Si Bolang* manifest in certain forms. These female symbolizations have recurring patterns, showing *Si Bolang's* discourse based on text descriptions, discursive practices, and social praxis.

In the review of the 25 episodes of *Si Bolang*, at least some scene patterns appear whenever women are featured and when there are no women present. These are the patterns of female symbolization scenes in *Si Bolang*:

### 1. Bolang and Bolang's friends are always boys

Bolang, the nickname of the main character Si Bolang, is always played by boys. According to Abrams and Harpham, a character is a figure who represents the narrative of a literary work (Abrams & Harpham, 2009). Abrams and Harpham mention that one of these characters is the main character, or protagonist, who is the center of attention of literary narratives. The narration of *Si Bolang* follows the main character, who explores outdoor areas outdoors by playing, farming, gardening, livestock raising, and hunting, as well as helping with domestic activities. The Bolang character, which a boy always plays, shows that boys are the center of attention in the *Si Bolang* program, where boys are the most significant figures in the environment and social exploration activities. The absence of a young woman as the main character of *Si Bolang* shows that girls are not an important subject to be studied by subjectivity.

In the literature study, there are confidants, which Abrams and Harpham refer to as characters who play a small role but support the protagonist in moving the story (Abrams & Harpham, 2009). Bolang's friends, usually three to five children, are the confidants to accompany and help Bolang throughout the episode. However, boys dominate the characters of confidants. Of the 25 episodes observed, only the episode "Surga di Ujung Timur" and "Cerita Anak Bumi Andalas and Celebes" presented a girl as a confidant. However, she only appeared in one of the three parts. The episode "Berkah Alam Batu Ampar" also features a daughter as a confidant in just one scene.

Picture 1. Bolang and his boyfriend



Source: YouTube, 2017.

The absence of women as main characters and their limitations as supporting characters show that girls are considered insignificant in children's adventure narratives. This foundation can refer to Simone de Beauvoir's idea of othering women, in which women are considered unimportant compared to men as the important ones (de Beauvoir, 1956).

Looking at *Si Bolang's* narrative, which emphasizes exploring activities closely related to the environment and society and outdoor activities, the absence of girls as protagonists and confidants is in line with women's domestication. Bolang and his friends played or caught fish in the river,

explored the forest, swam in the ocean, and harvested plants. Girls were never presented as characters that did those activities. This founding was associated with traditional masculinity traits. It is said that the traditional masculinity traits are courage, determination, ambition, independence, assertiveness, initiative, rationality, and the ability to control emotions (Thomas, 2001). The adventure scenes can be seen as a representation of these traits.

The annihilation of girls as adventurous characters can refer to the culture of domesticity. This culture is a value system that emphasizes the embodiment of the ideal female virtue, which is present in the form of piety (piety), purity (chastity), submission (submission), and domesticity (Keister & Southgate, 2012). In the description of these values, the ideal woman is a woman who is not active outside the home (Keister & Southgate, 2012) and a woman who is not far from home, as a sphere considered appropriate for her (Welter, 1966).

## 2. Trivialization of girls

The absence of girls as the main character and the confidant puts girls into other characters in *Si Bolang*. Girls in *Si Bolang* are pretty attached to the term stock character in literature studies, which do not have a significant role or influence on the story and have a limited role in the stereotypes attached to them (Abrams & Harpham, 2009). Only 10 of the 25 episodes of *Si Bolang* observed featured girls. From these records, it can be seen that the presence of girls has no significance. The absence of a girl does not affect the broadcast of *Si Bolang*,

Girls who appear in *Si Bolang* are often just extras to liven up the atmosphere of Bolang and his friends' activities. Girls usually are present only as spectators in the game activities of Bolang and his friends.

Girls who become spectators do not have any influence to change the story; besides, their position as spectators is often only briefly and far from being caught by the camera because the main focus is on Bolang's activities. The appearance of girls is often in one scene of 1-2 minutes out of about 20 minutes of *Si Bolang*'s duration.

Picture 2. Girls as the spectator



Source: Youtube, 2021.

The form of trivialization is found in the presence of girls who only become a complement in *Si Bolang* episodes. Girls as spectators are presented without having any influence on the story or activities of Bolang and his friends. Even if that role is omitted, it will not influence *Si Bolang*'s narration. This situation refers to de Beauvoir's view of othering women, that women are considered as non-essential and opposed to men as essential (de Beauvoir, 1956).

## 3. Women and the domestic domain

Almost all episodes of *Si Bolang* in this research present the women's figure. However, there is an episode that does not feature women or girls in the entire episode, namely "Riang Gembira Ala Si Bolang." As mentioned earlier, without the presence of women, the *Si Bolang* program will continue to be aired, so the position of women in this show does not have a significant role.

The other 24 episodes observed featured women with one major thing in common: being present in the cooking scene. In every episode featuring adult women, there are always cooking scenes performed or led by women. Some scenes include prepared

dishes for family or dishes for cultural rituals. Several times it was shown that women also have exceptional skills in kitchen matters. Adult women at least always have a share in *Si Bolang* by appearing in cooking scenes assisted by Bolang and his friends.

Picture 3. Women cooking assisted by Bolang



Source: Youtube, 2021.

In addition to affairs in the kitchen, women also have several roles in health matters. Women are described as having knowledge about health and medicine, such as processing leaves and roots for medicine, making herbal medicine from Halaban wood, and making massage oil from cinnamon. Besides being considered to know about medicine, women are also considered experts in body care, such as making beauty masks from rambutan seeds and cucumbers, also making potions for steam therapy. In the episode "Pewaris Budaya Dayak Deah," the profile of a female midwife shows that women are experts in the health sector.

Women who appear in the episodes of *Si Bolang* are often mother figures. Some scenes also show mothers who can take care of the family, such as taking care of children and serving the family while cooking. In the episode "Deah Dayak Cultural Heritage," women are shown to have expertise in making clothes from the bark. The exciting thing in the episodes "Pewaris Budaya Dayak Deah" and "Ngebolang di Pesisir Toba" is that women become prayer leaders

before eating together. It is limited in the family realm because they are considered elders due to the absence of an adult male figure.

In some episodes, it is also shown that women have activities outside the home. However, the activities outside the home are only gardening activities. It is often limited to harvesting plantation products, such as pumpkins, cucumbers, and plants that need not be climbed to harvest.

The expertise of women in the kitchen, health, and home illustrates that women only take care of matters related to household needs. The expertise displayed cannot be separated from the concept of the culture of domesticity. One implication is that women are shown to be doing mothering, in which women are primarily responsible for raising children, taking care of men, and family affairs as a whole (Chodorow, 1978). Motherhood appears in *Si Bolang* through the activities of women who cook for domestic purposes, take care of children, and serve the family. According to Chodorow, one of the implications of this motherhood is that women seek to extend their role as housewives, wives, or mothers through work related to affection and personal relationships (Chodorow, 1978). One of the professions mentioned by Chodorow is nursing, which in the context of *Si Bolang*, appears in the form of a midwife. Meanwhile, women are considered reliable in agricultural matters related to the gender role of women in the hunting-gathering society, which is responsible for procuring, processing, and storing crops for consumption (Roth, 2006).

In their appearances in *Si Bolang*, women are also often characters who have no significance but reinforce the stigmatization of women. In some scenes, adult women are shown gathering and



gossiping. Even in the episode "Mendadak Sunat," an adult woman suddenly gets involved in the commotion but only adds to the panic and joins in without providing any solution. This scene reinforces the notion of women who like to gossip. On the other hand, the presence of the female characters has no significance to the story.

*Si Bolang* consistently shows the position of women with roles and expertise in the domestic sphere, motherhood, and activities outside the home, which are still limited to household matters. This idea is reinforced by the position of Bolang and his friends, who often only help with domestic affairs because they do not have the same skills as women. These domestic activities align with Engels' view of the division of labor in early society, in which women cared for the house, prepared food and clothing, and raised children (Geetha, 2007). The scene of adult women leading prayers only becomes the role of women in the domestic sphere. Because of the absence of men, which is in line with the mother's moral ideology, women act as moral models for children, as well as support and moral guidance for husbands (Chodorow, 1978). *Si Bolang* also strengthens the stigmatization of women through trivialization.

#### **4. Non-domestic domains are men's domain**

Domestic affairs present women as figures who have a significant role, while in non-domestic affairs, women are almost absent in *Si Bolang*. The activities of hunting animals in the forest, climbing trees to take fruit, cutting down trees and processing sago palms, catching fish in the sea or rivers, taking care of ponds, and taking care of buffalo and bees are the roles of men with their physical strength. This description is relevant to the characteristics of traditional masculinity pinned on men. In some scenes, women are only shown to accompany.

However, there are three scenes in which adult women perform activities similar to those mentioned above, namely women climbing trees harvesting coconuts and bananas, and women looking for sea urchins in the sea. The women in the narrated scenes get an appreciation for not being inferior to men as if there are any structures in which men are superior in this regard.

In addition, men are also shown to be able to make and master tools that can make their work easier. For example, men can make shrimp traps and various fishing tools and create tools to extract honey. Men's expertise is also shown in the use of tools, such as chopsticks and spears for hunting, as well as the use of sharp objects to make other equipment for hunting, fishing, farming, raising livestock, and making handicrafts.

In addition to showing men as figures who provide food ingredients and make equipment, men in *Si Bolang* are also shown to have a role in social life through professions and activities in the public sphere. Several professions featured in *Si Bolang*, such as security guards, police, Navy, coachman, artisans, and midwives, are related to activities in the public sphere. Of these professions, only midwives become a profession carried by women. Even in the episode "Petualangan untuk Kebaikan Special HUT Si Bolang ke-14", of the many members of the Indonesian Navy shown, not a single member of the Indonesian Navy's female corps appeared on the screen. The episode "Toman dan Ubut Danau Sentarum" shows men's position as representatives in the public and social spheres, where only men gather to harvest fish as a social agenda in the community. Men's professions and activities in the public sphere are related to the male contestation space as a masculine figure, namely the public space (Kimmel, 1994). This scene shows that men play a role

in life in the public sphere, while women have a role in the home.

Picture 4. Navy and Army played by men



Source: Youtube, 2020.

The appearance of men in *Si Bolang* is related to de Beauvoir's statement that men hunt and fish, and women stay at home (de Beauvoir, 1956). Engels describes this statement in detail in explaining the division of labor in society in the early days. In Engels' view, men have a role in hunting, catching fish, providing raw materials for food, and making tools for these activities (Geetha, 2007). Every action of the man in *Si Bolang* is carried out outside the home and shows his activity in collecting food for his family to fulfill the family's material needs, similar to the wages earned through the profession. This situation can refer to Parson's opinion that the father's responsibility is to provide for the materialistic needs of the family (Chodorow, 1978). The role of men outside the home displayed by *Si Bolang* is related to their social activities. According to Chodorow, men have central participation in the world of work and public life (Chodorow, 1978).

## 5. Submissive women

Bolang and his friends, as men, are often the involved parties to the demands of the female characters. Women's assistance in *Si Bolang* includes catching animals on land and in water for cooking, climbing trees to collect produce, and other activities that require strength and courage, such as cutting

bamboo or taking honey directly from the bee nest.

In some scenes, adult female characters are shown following Bolang and his friends on an adventure. The adult characters walk in the last position, following the boys' characters. This scene shows that women, who are even more mature, are in an unequal position with men, even though they are still children. Men continue to be the figures who lead women.

Picture 5. An adult female follows the boys.



Source: Youtube, 2021.

Women who come to ask for help from Bolang and his friends, as well as adult women who follow boys, can be seen as a form of submission, which refers to women as passive and helpless, so they need help (Welter, 1966). The women even need a helper in the form of a boy. Women are ultimately depicted as dependent on the presence of men and subservient to men. This is in line with de Beauvoir's view that women are considered not autonomous (de Beauvoir, 1956).

## 6. Patriarchal Discourse in *Si Bolang*

The most common symbolic annihilation in *Si Bolang* is trivialization, from the review of 25 episodes. Forms of trivialization often only present women as complements since men are seen as dominant in the scenes shown. Trivialization often appears in the presence of young women, who are often only presented as extras and embellishments. Women are not

involved in the story, nor do they even have a dialogue to convey their subjectivity.

Women have a role on the screen, albeit limited to the domestic realm or experience of domesticity. Women are always shown to cook typical food from the area that Si Bolang highlighted, in addition to parenting activities, making potions for health and body care, to making clothes, all of which are done in the home environment. The activities of adult women outside the home are only limited to agricultural activities, while male figures always carry out other activities.

Trivialization and domesticity in the Si Bolang event occur within the framework of gender roles. Gender roles are understood as social expectations attached to a gender, which are formed from the construction of gender (Keister & Southgate, 2012). The scenes shown in Si Bolang seem to be taken for granted because these things have been embedded and carried out for generations in social interactions. In general, women in Si Bolang are shown within the framework of the culture of domesticity, where the ideal woman does not move outside the house and is not far from the house, as a sphere considered appropriate for her. The dominant trait that emerges is domesticity, which emphasizes that women only have activities in the domestic sphere, namely taking care of the house, preparing food and clothes, and taking care of children (Geetha, 2007).

Women's gender roles, in Geetha's view, are often glorified and revered in literature, art, and religion, so women want to express their social roles in these areas. However, these roles result from a patriarchal system that provides self-definition and norms for women. (Geetha, 2007). Patriarchal refers to power relations in which women's interests are subordinate to men's. Hodgson-Wright

argues that this power relation manifests in various forms, where patriarchal power lies in the social meaning of gender differences (Hodgson-Wright, 2001). Lerner reiterates that patriarchy is a manifestation and institutionalization of male domination over women and children in the family and male domination over women in society in general (Lerner, 1986). The patriarchal system ultimately places men as having more significance than women, which implies that women's interests are subordinated, and women's roles are limited.

Trivialization of women and the placement of women solely in the domestic sphere show gender roles structured by patriarchal discourse. The woman in Si Bolang is placed in a subordinated position with no significance, and her presence only complements the scene without giving a portion to express her subjectivity, especially the girls. Women are shown to have a role and power in Si Bolang but are only limited to roles in the domestic sphere, all of which are carried out by women. It appears that patriarchal discourse is the discourse that forms the basis for the Si Bolang event.

This research reveals that the Si Bolang program, considered child-friendly, does not support gender equality and does not fully support women, especially young women. The patriarchal discourse in this event can provide a provision of discourse for the child audience to subordinate the role of women in the public sphere and limit the role of women only in the domestic sphere. Further research is needed to review women's discourses, especially gender roles and gender equality, in children's television shows and other media programs in Indonesia. Thus, gender equality discourses can be reviewed more deeply in media production practices carried out in Indonesia.

## CONCLUSION

The symbolic annihilation of women in Si Bolang occurs consistently through trivialization and absence. Women are presented without significance. As young women are often omitted in Si Bolang, presented as a background character highlighted from afar, does not reveal any narrative, and only appears in limited scenes. In some episodes, girls are not present in any scene.

When women have a significant role, their role is limited to the domestic sphere. This domesticity dominates in every action of women, especially adults, who are always shown through cooking, raising children, or maintaining family health. The domestic role presented cannot be separated from the women's gender role and women in the culture of domesticity.

The existence of symbolic annihilation of women and restrictions on women's domestic roles are formed from patriarchal discourse. This discourse places the interests of men above the interests of women. Si Bolang is considered to have a dominant patriarchal discourse. Women are presented in Si Bolang but have no significance because they are only complementary. Women's gender roles are limited only to the domestic sphere. They do not participate in roles in the public sphere. The presence of women is subordinated by adult men, even by Bolang and his friends as young men.

Women's discourse, in particular especially gender roles and equality, needs to be reviewed further on other children's television shows and programs in other media. Further research must be done to uncover and deconstruct perspectives related to gender roles to promote gender equality in the Indonesian media.

## CREDIT AUTHORSHIP

### CONTRIBUTION STATEMENT

Prof. Dr. Wening Udasmoro, SS, M.Hum., DEA: Supervisions and Reviewing, Dwi Arieska Nur Fitriani, M.A.: Reviewing, HR Pria Adi Setiawan: Editing.

### DECLARATION OF COMPETING INTEREST

We certify that there is no conflict of interest with any financial, personal, or other relationships with other people or organizations related to the material discussed in the manuscript.

### ACKNOWLEDGMENTS

The authors would like to thank all the contributors of this research. Many thanks are also addressed to the reviewers and editor of the Profetik: Jurnal Komunikasi.

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