

CHAPTER IV

MODALITIES IN EXPERIENCING

This study further explores the comparative gap between male and female in emotional responses through capturing the full nuance of cues and expressivity. In this part, we aim to explore and put anchor in answering hypothesis 2, entailing the scale and full picture on the very differences between gender in (1) Capturing through recognizing and narrating emotional cues, (2) Empathy through direct reflection, and (3) Assigning value to the cues. As this analysis is done qualitatively, this study follows the Grounded Theory framework, which entails open - axial - selective codification.

4.1. Recognizing Cues

As the first part of this study's qualitative method in analyzing the plausible differences in emotional expressivity between genders, we deconstruct the direct question of "How do you feel" to be more accommodative in capturing the story behind recognizing emotional cues of the respondents. With such a goal, we titled our first question "From which part of the video, do you think made you feel Anger, Disgust, Fear, Happiness, Sadness, and Surprise?" and a detailed follow-up "Can you explain to me, what did the actors/actresses do that made you feel like so?". The question is designed for respondents to recall and identify notable emotional cues within the provided stimulant (identical video to our quantitative stimulant).

4.1.1. Sadness

4.1.1.1. Female

a. Memory Preservation

Our female respondents are more likely to express sadness through associating it with "preservation of memories" or "nostalgia" moments, especially related to preserving memories of loved ones.

“I don’t want the memories to be thrown just like that”

The mention of “throwing out memories” reflects the value of preservation. This particular vignette was highlighted through cues in the scene where the mother asked the grandfather if he needed assistance in getting rid of grandmother’s old clothing.

“Paling kena pas the grandpa itu waving towards the grandma in the video”

The mention of “paling kena” and “waving” reflects feelings of compassion that are directly tied to sadness. This theme was particularly prominent in the ending scene where the final “surprise” was shown to the grandfather, especially during the grandma waving.

“when a grandparent expresses loss that really hits me.”

A particular mention of “a grandparent”, as a generalized term reflects the richness and non-contextual nature of the female group. Thematically, this does not apply to a particular scene, as the description was almost entirely tied to the grandfather throughout the video. All-in-all, with compassions, retention, and followed by rich description of the grandpa, it is concluded that overall memory retention as one of the main themes for describing sadness.

b. Perceived Family Coldness

Our female respondents also associate sadness expression with perceived disconnect or distance within the family, or in other words described with the word “coldness”.

“during the children are most likely to be handed over an iPad to play”

Although this particular theme does not express much value, the context in which it was used to describe other themes became pivotal. The vignette “most likely” and “to play” are thematically grouped as replacement and displacement, as would be described to be attached with the following themes;

“it made me feel like the family are cold towards each other”

Following the context of displacement, the following mention of “coldness” and “towards each other”, are prominent company to the previous theme. This is especially notable with cues in the beginning (plane boarding scene) and other scenes that represent the parents providing the children with an iPad. With the two themes combined, reasoning can be derived that the female groups associated the utility of technology as distraction, thus resulting in family coldness due to displacement of genuine interaction.

“he is stuck in the past, it can be observed from his behavior throughout the video, that is very cold towards anyone”

Other than the technology and its resulting disassociation, the female group is also observant to describe the overall behavior of the grandpa, by describing him as “cold towards anyone”. This is also accompanied with words such as “stuck in the past” which added the nuance of reasoning behind being cold, other than the technology theme. Thus, technology use and behavioral instances are combined into one theme of perceived coldness which is associated with sadness.

c. Anticipated and Experienced Loss

Sadness is also linked with the expression of anticipating and experiencing loss, with descriptions of reflection and emotional impact on losing loved ones.

“goes progressively worse starting from when the girls find the VHS video, and it peaked during when the mom wanted to get rid of nanny's old clothing”

The mention of emotional build-up was especially prominent amongst the female group. Vignettes such as “progressively worse” and “peaked”, are highlighted throughout different cues and scenes in the video stimulant, notably during the daughters finding the VHS tape and the mother attempting to get rid of grandmother’s clothing. Following this theme, sadness was especially associated with the anticipation of the feeling of loss itself, with various quote recalls such as “*I missed her*” by the children becoming a notable description in the narration of emotional memories.

4.1.1.2. Male

a. Recognition on the Expression of Grief

Male respondents within our study recognize sadness in a descriptive manner, especially in reflecting the expression of grief and loss. One notable example is the grandpa’s “breathing action” in the ending scene.

“really sad when the grandpa does the 'breathing' action in the end of the video ... we can observe where the grandpa felt extreme loss when the first time shown the picture of the grandma”.

The vignette, “breathing action”, “observe”, “extreme loss”, “shown” are a highly-contextualized description of a particular scene, and are most likely leading towards the end ‘surprise’ video. Sadness was directly associated with the descriptive behavior of the grandpa by the male group.

b. Memory Preservation

The final “surprise” in a form of video provided in the ending scene was clearly associated with the preservation of memories by male respondents. Most notably, it is linked to the efforts of preserving memories in the form of pictures and video, which in turn serves as a cue for sadness.

“Sadness, dilihat dari dia waving back to the video ... grandpa wave back to the grandma, yang expressing bahwa grandpanya sekangen itu dengan grandma”

Accompanying the previous high-context description of ‘waving back’ action, further nuance of memory preservation was also a highlight amongst several of the male respondents with remarks such as “*sekangen*” or “*missed*”. This thematically puts memory preservation as one of the factors that is associated with sadness in this male group.

c. Familial Atmosphere

Male group within our study expressed consistently upon the atmosphere or nuance of the family throughout the entirety of the stimulant video. Sadness, in this remark, was caused by unresolveness that was being held back by the grandpa.

“Apparent in the atmosphere, gw melihat kalau parents and the grandpa were very troubled ... 'do not mess with grandpa' itu juga jadi notable, peaknya pas videonya dan kerasa dari reaksi grandpanya”.

This example also reveals the descriptive, highly contextual, and descriptive nature of male groups in describing the situations at hand ‘*apparent in the atmosphere*’ accompanied by ‘*were very troubled*’. A notable recall quote of ‘*do not mess with grandpa*’ which points to the scene where the family have just arrived in their family’s home. Sadness is then associated with the value of atmospheric burden that is described to exist within the family.

4.1.2. Fear

4.1.2.1. Female

a. Fear of Abandonment and Loss

Fear is especially common to be expressed within this particular context and group through the feeling of being left behind or abandoned by loved ones. This is especially notable as to the cues that were recognized in this remark were those that highlight remembrance and separation such as the scenes where the children were to watch the old videos of their grandmother.

“In the 'showing' scene, I felt that 'takut ditinggal'. 'Those scenes trigger my fear of abandonment, I felt the fear of being left out.

A nuance of being in fear of being left out, was a noticeable remark within the female group. Cues and scenes that were pointed out in this sub-theme, was the ending ‘surprise’ scene. Which was described by the female group as a ‘trigger’ to fear.

“through my life experience, if I were being left by my loved ones, it always be something that I usually do, to rewatch old videos."during when the children watched the VHS Tape,”

A further association of personal experience was also noticeable within our female group in their description of fear as an emotion. *“Something that I usually do”* which was pointing towards the scene of the children watching old footage of their grandparents.

“Ada ketakutan of losing someone that I love the most, the video really depicts losing someone that loses someone they love the most ... It's not about being in fear of sadness, but I fear that it would happen to me in real life”.

What is also notable from the remarks, is that by pattern female groups are more likely to reflect and project such fearful emotions by positioning themselves personally as it is the mention of *“would happen to me in real life”*.

b. Fear of Unmet Expectations

Anxiety plays a significant role in elevating the emotional experience of fear within the female group, such conditions were built above the self-perceived expectations of how reactions should follow after a particular cues.

“ I'm a bit scared on the reaction of the grandpa, during the 'showing' part, I fear that the grandpa might react not according to my expectations”,

Fear and self-perceived expectations were especially described by the female group to have existed in various points in the video stimulant. With the nuance of the video, directly associated with fear and anxiety, ‘*might not react according to expectations*’ became a highlight towards the ending scene of the video.

“ I understand the tone of the video, as I attributed the music of the video (from the movie UP), I fear that the grandpa might just walk away from the scene”.

Notably, a particular plot was mentioned in accordance to this particular theme, namely the ending scene which was highly attributed to personal expectations as well as the music that was utilized. This has shown that fear is highlighted through the build up of anxiety due to a set of expectations built by various cues as well as personal experience.

c. Fear of Technological Addiction

Other than emotionally-attuned reactions, fear was also triggered in this group in a more practical manner, such as those of fear that the children, who were provided with an iPad, might become addicted to technology.

“Throughout the video, I fear that the children can be addicted to the iPad.”

The highlight of this fear was further described by mentions of concerns surrounding modern parenting practices. Such nuanced association with

modern parenting, highlights the depth of descriptions of the female group in expressing the emotional dimension of fear.

4.1.2.2. Male

a. Aged Loneliness

Male participants in this study highlight that fear is highly associated with the portrayals of the elderly that live independently in the stimulant video.

“throughout the video, I felt like the grandpa is lonely, especially during his aged years”

It stems from the fear of being lonely, several remarks can be inferred with this theme. The mention of *‘throughout’*, *‘lonely’*, *‘aged years’* is tailored to build fear of loneliness within the male respondents.

“I believe that aged people have to be accompanied.”

Following the fear of loneliness, expectations were also a highlight in the effort of the male group in describing fear emotions. Solutions such as *‘aged people have to be accompanied’* are a perfect reflection towards the highly-contextualized yet solutive descriptions within the male group.

b. Losing Loved Ones

“gara-gara fear of losing someone nya, kerasa dari nuansa dari video VHS tape yang ditonton sama anak-anaknya”

Similar to their female counterparts, male group also exemplifies the significance of potential loss of loved ones as interpretations of fear. This can be described to how the group tailored the descriptions of the nuance from scenes in the video alone, *‘fear .. kerasa dari nuansa VHS ... sama anak-anaknya’*. However it is notable that the manner in which the situation was described, was highly contextual and does not include personal implications of such fear.

4.1.3. Surprise

4.1.3.1. Female

a. Technological adaptation

“Surprised, when the girls do have the 'ability' or capacity to move the videotape to the iPad”.

Within the female group, surprise reactions were consistently attributed to the ability of the children in utilizing technologies in unexpected ways. Several of the female respondents added the nuance of the difficulties of moving VHS tapes into iPad following the mention of ‘ability’. This entails that the female group generally posits a pre-set expectations on limitations of the children throughout the video.

b. Familial Reactions

“During the expectations, I understood the tone of the video, as I attributed the music”.

Directly related to the previous fear “Unmet Expectations”, expressions of surprise were also mentioned, as it is that the outcome of the plots do not meet the personally set-expected outcome. This is especially relevant towards the ending scene, where the Grandpa, supported by the “up” theme music (which was mentioned to set expectations of the grandpa walking off during the ending ‘surprise’ scene), reacted differently. This positioning of surprise alongside fear, had set a value that emotions in this regard are tied to one another.

4.1.3.2. Male

a. Technological adaptation

“I felt surprised that the children have the capacity to make a very good video (a positive thing) rather than just as a distraction ... I wasn't expecting for them to be that smart nor attentive to create such a video.”

Similar to their female counterparts, reactions surrounding surprise are directly attributed to the ability of the children within our stimulant video. Creating meaningful and emotionally impactful results for the ending scene contributes greatly to the experience of surprise. A particular subtheme are also prevalent within the male group, such as the expanse of expectations ‘*rather than just as a distraction*’ and ‘*wasn't expecting for them to be that smart*’ that was set by the by mentions of how the parents utilized the iPad as a ‘distraction’ as well as the unmet expectations of the children being incapable of such actions.

b. Depth of Care

“I wasn't expecting for them to be that smart nor attentive to create such a video ... bahwa kidnya put effort to make their grandpa happy, kan biasanya children itu ignorant.”

Other than being surprised towards the behavior, male respondents are also surprised with the very depth of “care” that the children and the family displayed towards the grandpa within the stimulant video. This surprise comes after a contradictory output of expectations, for which children are associated with not being able to apprehend emotional loss, for such are the mentions of ‘ignorant’ and ‘putting effort’.

4.1.4. Anger

4.1.4.1. Female

a. Anger at Neglectful Parenting

Within the female group, both of the themes were always going to subject itself towards a particular actor within the stimulant video. The first being displeasure of seeing the parents neglecting their children through relying on technology to manage their demeanor.

“especially towards the parents seemingly ignorant nature their children by always relying on the iPad ... ga suka cara orang tua mengatur anaknya dimana anaknya misal anaknya berantem malah dibiarkan aja”

The mention of ‘ignorant’ and ‘reliant’ are especially prominent amongst the female group. Systematically, this is also concurrent with other previously mentioned emotions such as fear, which entails the variative integration between the range of emotions towards the same cue.

b. Anger at the Children’s behavior

Other than anger directed towards the parents, some of our female respondents in particular also directed their displeasure towards the behavior of the children throughout the stimulant video.

“Anger, when the girls are 'demeanor' during the beginning scene of the video.”

Cues that were especially mentioned are the demeanor behavior of the children during the beginning of the video of them being loud in public spaces. The nuance of the descriptions within the female group were quite variative within this theme, with one recalling past memories of similar situations as it is shown in the video. Such extent of memory recall also reflects the context-rich interpretation of anger by the female group.

4.1.4.2. Male

a. Anger towards Neglectful Parenting

Similar to their female counterparts, anger is also especially directed towards the portrayals of the parents neglecting their children. Which can be directed into several cues within the video.

“throughout the video the children are always given an iPad by the parents to distract them ... I don't think being a good parent, I have to rely on gadget”.

This is especially true as the cue that was pointed out revolves around the overreliance of the parents towards technology in managing their children's behavior. With vignettes such as 'being a good parent' and 'rely on gadget', also setting the bar of expectations that triggers anger in male group.

b. Lack of Affection

Anger within our male groups is also built above the assumption and perceived lack of affection by the grandpa within the stimulant video. It is notable that in this theme, the male group describes lack of affection as a 'nuance' that was produced by several scenes.

"The family and the grandpa, especially the grandpa were fairly ignorant to greet the children"

One example of this scene was the arrival of the family in the family house, this was especially pointed out from the behavior of the grandpa on being disengaged or ignorant to their family members, which was marked by vignettes such as 'ignorant to greet'.

c. Bossines Behavior

Aside from the neglectful parenting, controlling and bossy behavior also elevated to a certain degree, levels of anger. Especially during the scenes where the family wanted to 'take' control over the iPad from the children.

"I felt the 'bossy' part as that angered me the most, the act of bossing around generally incites anger in me."

Male respondents highlight anger through the behavior of the parents towards their children. Mentions such as 'bossy' and 'act of bossing around' to describe feelings of incited anger by one of our respondents.

4.1.5. Disgust

4.1.5.1. Female

a. Neglectful Parenting

“Disgust, mungkin juga 11/12 dengan behavior orang-tuanya yang tadi sudah dimention.”

The occurrences of the expression of disgust by the study’s female group were not far off by nuance and cues mentioned within the “Anger” emotion, this could be observed as disgust were mentioned right after the expression of directed anger. Notably, disgust towards neglectful parenting on their overreliance towards technology (iPad) in controlling the behavior of their daughters, which entails irresponsibility.

4.1.5.2. Male

a. Neglectful Parenting

Similar to the theme provided by their female counterpart the expression of disgust by the male group were not far off by nuance and cues mentioned within the “Anger” emotion, However, aside from the technological use justification, other factors such as the ‘ignorant’ subtheme could be observed.

“Disgust, gw merasa bersamaan anger dan disgust pas di awal mereka arrive, the family and the grandpa, especially the grandpa were fairly ignorant to greet the children.”

The factor of the grandfather being ignorant towards his grand daughters also elevates disgust. However it is notable that there are no further associations or mentions of reasonings towards the disgust as a response itself.

4.1.6. Happiness

4.1.6.1. Female

a. Happiness from Subliminal Interaction (Pet)

“Happiness, I felt it heavily when the girls played with the dog.”

One of the cues that was notably mentioned as one of the triggers of happiness was the scene where the children were playing with grandpa’s dog. This derivative highlights the result of pet-human companionship of which elevates happiness for our female group.

b. Positive Family Reaction

“Happiness, when I found out the grandpa acted accordingly.”

Consistent with the previous findings on personal expectations within fear and surprise emotion, the outcomes of the family member reacting positively and fulfilling certain expectations were highlighted as happiness. The cues in this theme were pointed towards the ending scene of the stimulant video, on the expectations of a range of outcomes by the grandpa.

c. Family Togetherness as Highlight

Many female participants pointed out that happiness was especially derived from the nuance of family unity and togetherness, which resulted in warmth and joy of being together. Various plots and cues were mentioned in this theme, notably the beginning scene as well as the ending.

“ I feel like the beginning and the end scene is a happy scene, especially from the euphoria of the children and the parents before traveling ... The euphoria is quite warm, heart-warming, especially when they are together ... dimana anaknya itu merasa sangat senang saat berangkat ke rumah grandpa.”

The particular mention of ‘euphoria’ is central in describing the emotional dimension of happiness. This is followed by further descriptions of nuance by the female group, with vignettes such as ‘warm’ to narrate the pre and eventual interaction of the family within the stimulant video.

“gw merasa sendiri ga terlalu dekat dengan keluarga besar gw, jadi gw bisa sedikit reflektif bahwa keluarga mereka bisa merasa dekat”.

Several also reflected upon their personal experience and relatability towards the unity with their own family. This sub theme is especially tied with family togetherness as an added reflective value that is consistent in the female gender throughout describing emotional cues.

d. Individual Growth in Expressing Emotion

Several of the female participants had expressed that happiness can also be observed in scenes where the children themselves provide or gain their own happiness through activities in the technology (iPad).

“Happiness, I felt happy when the children can gain their own 'happiness' from the iPad throughout the video.”

This highlights and reflects the growth and independence of the children, resulting to be the cue for happiness for the several of the female participants.

4.1.6.2. Male

a. Family Reunion as Highlight

Male groups also consistently highlight moments of joy throughout different plots within the video stimulant. Such plots extend from the scene when the family arrived in the grandpa’s house as well as the ending scene, all of which share the same cue of warmth, affection, and reunions.

“I felt happy that the family can reunite, and memorize the grandma ... it can be observed that deep down they really love each other”.

Descriptions of reunions are especially highlighted by several of the male respondents “*reunite and memorize*”, with an added nuance of “*deep down they really love each other*”. By cue, the subthemes are a product of the final ‘surprise’ scene, which by nuance was pointed out by the lively reactions of the family towards the video.

“during which the family arrived in the grandpa's home which lives up the place”.

The mention of warmth and reunions, also extends towards the context of ‘living up the place’ as shown in the previous quote. This particular subtheme refers to the nuance in which the scene portrays the house being empty before the family came. Thus the process of ‘living up’ incites happiness for the male respondents.

b. Positive Outcomes and Interactions

Within the male participant, interactivity context within the stimulant video were especially highlighted, in particular the increasingly positive communication between the children and their grandpa.

“kids are paying attention to the grandpa, thinking of what he feels and what he had gone through ... and grandpanya merasa happy, karena walaupun kehilangan grandma, dia masih punya yang lainnya.”

Within the vignettes, it is notable that the male group are fairly contextual in their attempt to describe the notion of interaction and progressive happiness. Added with the nuance of assumption ‘*thinking what he feels and gone through*’ which leads to the positive outcome of the story which highlights happiness emotion.

c. Happiness from Subliminal Interaction (Pet)

“I think pas the children lagi main sama the dog, it gives a hint of happiness amongst the sadness.”

Similar to their female counterparts, the scene where the children played with their grandpa's dog was, in particular, a highlight of happiness. However it is notable that within the male group, pets are described as moments of joy and companionship amongst the contrary of sad nuance.

d. Expression of Buried Emotions

Following the same tone as the positive outcome and interactions, male groups also indicates that happiness are especially highlighted during the final plot in the stimulant video

“gw merasa happy pas grandpa nya bisa express emotion, in the final part, the final reveal basically.”

The cue was the descriptive illustration of grandpa's reaction towards the surprise, which entails that it is actually possible for the grandpa to finally express emotion. By which it can be inferred that expression of emotions that was once held back, triggers happiness for the male respondents.

4.2. Empathy Reflection

The second part of our qualitative analysis, our study also analyzed the function of the aforementioned cues in continuation of the first question, especially the impacts that it had towards his or her perspectives. Anchored towards impact, the following question is designed to create a state of “reflection”, in which case are the cognitive post-processing of the already identified cues. The question “In doing (insert quotation/situation), what kind of feeling do you think they are going through?”, are used to further explore the empathetic reasonings of the respondents.

4.2.1 Female Themes

a. Feeling of Loss, Loneliness, and Denial (Grandpa)

Female respondents within this study are more likely to emphasize towards the grandpa's feeling of loss and the loneliness that follows. The nuance that was provided, aside from just pointing out the cues, also added thoughts such as the

meaning behind the gifts itself and what it would eventually mean towards herself per se if she was in that position.

“I would feel loved because it is a very thoughtful gift, I especially love handmade gifts”

Gifts holds a special place within the opinion of the female respondents, with specific highlights towards ‘handmade gifts’. This personal association of deep love is especially prominent during the final ‘surprise’ scene where the children ‘gifted’ the grandfather. Losses were especially reflected in this process, whereas the children were mentioned to getting progressively more understanding towards the feelings of mourning.

“Grandpa, in the same scene, pasti merasa in denial, gw ngerti ada niatan baik dari anak gw, tapi gw gamau itu dibuang.”

The scene where the mother wanted to assist the grandfather to get rid of grandmother’s old clothing was also prominent to be emphasized by the female group, especially towards the grandfather. With vignettes such as ‘in denial’ and ‘understanding but refuses’ highlighting descriptions of struggle and denial towards the process of moving on, entailing unresolved grief that exists.

b. Motivation for Change (Children)

Female respondents, also emphasized towards the children, especially towards their behavior that depicts effort to bond and assist their grandpa. Further descriptions also revolve on the children’s emotional experience on the process of creating the ‘surprise’.

“I would first be sad, with the thoughts of ‘I wish I knew her’ ... watching the VHS tape, I would especially cry, this is due to the video being a memory of the grandpa.”

Stages of realization and learning of the feelings of mourning, were especially prominent within the female group in their efforts to empathize with the children. This is reflected through the usage of context-rich personal thoughts upon the situation ‘I wish I knew her’ or ‘I would especially cry’ which hallmarks the first stage of realizing the efforts for change to care for grandfather by the children.

“ merasa kehilangan tapi tidak terlalu kehilangan ”.

The last vignette, also highlights the extent of nuance addressed, for which also assumes that the children are not as experienced in dealing with emotions ‘tidak terlalu kehilangan’ or ‘not as mourning as others’. As the final stage of this empathizing process however, marks of limitations were set by the female group, upon assuming the cognitive limitation of the children towards understanding the feelings of mourning. However, with such limitations, it has also been mentioned that it managed to ‘by enough chance’ trigger them to make an effort to ease the mourn of their grandfather.

c. Supportive Role (Parents)

Female respondents, also highlight the strength and willingness of the parents in supporting the grandpa whilst themselves managing similar grief. This is especially relevant by the female group in describing empathy towards the parents within the stimulant video, especially for the scene of the mother attempting to assist the grandfather in getting rid of grandmother’s old clothing.

“Ibunya, merasa grieving, walaupun sangat tegar untuk ngebantu ayahnya/grandpa untuk move-on ... empathizing through sadness of 'I miss her,' so that it doesn't linger too much di ayahnya”.

This dual-factor reasoning highlights the extent and nuance of empathy of the group. With mentions of ‘sangat tegar’ or ‘resilient whilst grieving’ reflecting the association of role expectation as the daughter of the grandfather, to also bear the responsibility of easing the pain felt by the latter.

4.2.1 Male Themes

a. Feeling of Grief and Loneliness (Grandpa)

Even Though loneliness was also a common empathy factor within the female counterpart, the male group also highlights a similar theme. However with a much different description and extent of its nuance.

“he is going through sadness and regret, di dalam relationship”, “pastilah ada hal hal yang belum di express/dijalanin.”, “loss of his wife, and this overwhelming sadness had taken its toll”.

Notable within our male group, is the emphasis of emotional toll and regret that is mentioned as a result of the grief and loneliness. With vignettes such as ‘regret’, ‘untold memories’ and ‘taken its toll’ being the phrases, it highlights the expression of grief resulting from regrets of the grandfather on assumed ‘regret’ such as untold stories and other related expressions in a relationship.

b. Growth and Understanding (Children)

Male group within this study also reflects on several actions of the children descriptively (this ultimately refers to when the father wanted to take away the iPad). Further analysis had also shown, that following understanding, growth towards motivation and emotional maturity were also described.

“I will be 'apa sih pah, kan lagi bikin kado', why are you bossing us around”.

This expression of questioning, reflecting the previous ‘anger’ dimension, were especially relevant during the scene leading to the ending, of which are when the children are making the ‘surprise’ for christmas. One of the male respondents empathizes upon this feeling, as to both describe the efforts of the children, as well as his personal disgust towards the behavior of the parents.

“The kids, they're too distracted to fully care about how the grandpa feels, but they started to understand why the grandpa acts the way he is starting from the VHS tape”.

Progressively, the male group also mentions the ‘efforts of understanding’ of the children towards the grandfather. With special mentions of starting points such as during the scene where the children have found the VHS tape, with vignettes such

as 'started to understand'. However it is also notable that one of the male respondents also assumed the role of the children 'the kids, they're too distracted to fully care', for which opinion eventually changed through the end of the stimulant video.

c. Shared Grief (Parents)

Similar to their female counterparts, male respondents also highlight the "shared responsibility" value within the stimulant video. However it is notable that the description provided by the male group, are highly-contextual and are more descriptive, as it also extends to the context of parenting.

"I would feel that the grandpa is going through the same loss as the mother, and it would be overwhelming dealing with both the grandpa's and the children's needs ... As their parents, I guess it's some mandatory stuff to visit grandpa apalagi pas ga ada lagi grandmanya".

Highly contextual, as it is that the male group are more likely to assign assumed 'roles', such as mentioned in the vignette "dealing with both the grandpa's and the children's needs" and also 'mandatory to visit grandpa'. All of which reflects the assumed expectations of a grown adult, and the mandate that follows in the state of family mourning, as described by the male group.