

CHAPTER I INTRODUCTION

1.1 **Background**

Indonesia's colonial history, particularly under Dutch rule for nearly three centuries, has left a profound and lasting impact on the nation's cultural, social, and political landscape. The colonial period involved complex dynamics of power, exploitation, and cultural transformation, which continue to shape contemporary Indonesian society. In recent years, with the advent of digital platforms like TikTok, discussions around colonialism have found new and often unconventional avenues for expression.

With colonialism, there are multiple social implications that come with it, one particular social implication that has come up in the discussion of Indonesia's colonialism is Racialized Sexuality (Hernández, 2020). The byproduct of Dutch colonization in recent years is the discourse that comes with it, albeit racialized sexuality in a sense that Indonesians have been creating a notion of sexualizing Dutch people.

One distinct and highly sensitive aspect of this discourse is the sexual fetishization of Dutch colonization in Indonesia. This phenomenon involves the objectification and sexualization of colonial subjects, practices, and artifacts, reflecting not only power imbalances but also the intricate intersections of sexuality, race, and colonialism. It is essential to recognize that such representations are often deeply problematic and fraught with issues of consent, consent violations, and historical trauma. Fetishistic disorder is defined as fantasies, sexual urges and behaviours which cause significant distress or impairment in social, occupational or other important areas of function. Fetishism may be related to body parts, non-living objects or others, and should be ascertained to see if it occurs in a controlled environment or is in full remission. (Ventriglio et al., 2019)

The sexualization of colonialism is problematic for a number of reasons. Colonial discourse frequently portrayed colonized civilizations as sexually liberal and in need of control, resulting in a duality that perpetuated power dynamics and justified colonial interventions (Meghani et al, 2019). Furthermore, colonization imposed European sexual and gender norms on indigenous cultures, resulting in the de-recognition and erasure of existent gender and sexual diversity, this imposition of normative sexualities was a central component of colonial and slavery pasts, and it continues to have lasting effects on postcolonial societies. The

sexualization of colonialism perpetuates and reinforces heteropatriarchal norms of gender and sexuality, which have historically enabled colonial violence and continue to shape contemporary power dynamic. Furthermore, the sexualization of colonialism contributes to the racialization of sexuality and the perpetuation of ideological constructs that have been instrumental in the effort of postcolonial histories of sexuality (Vernon, 2022). Therefore, the sexualization of colonialism is deeply intertwined with the historical legacy of colonial violence, the erasure of indigenous gender and sexual diversities, and perpetuation of normative sexualities that have long-lasting implications for postcolonial societies.

The exploration of the perception of sexual fetishization of Dutch colonization on TikTok within the context of the postcolonialism mindset is a crucial undertaking. The postcolonial mindset in Indonesia encompasses a range of attitudes and responses to the colonial past, including aspirations for self-determination, cultural reclamation, and the reconciliation of historical memory. The postcolonial mindset in Indonesia seeks to confront the power imbalances inherent in colonialism and emphasize the agency of colonized peoples. The sexual fetishization of Dutch colonization, however, often perpetuates narratives of passive submission, complicating efforts to assert postcolonial agency and challenge the colonial legacy. The sexual fetishization of Dutch colonization introduces questions about how gender and sexuality were influenced by colonial practices and continue to shape contemporary discourse within the postcolonial context. Sexual fetishization of Dutch colonialism falls under the term “Racialized Sexuality” meaning linking racial attributes to a sexual component. (Hernández, 2020).

TikTok, in recent times, has undeniably emerged as the epicenter for multifaceted discussions, captivating predominantly younger audiences due to a confluence of critical factors. The crux of TikTok's allure lies in its demography, with a primary user base aged between 16 and 24. This demographic sweet spot aligns seamlessly with the platform's format, characterized by short, engaging videos set to music, appealing to the entertainment preferences of the youth.

The heartbeat of TikTok pulsates through its viral content and trends. The platform's algorithmic prowess ensures a personalized feed, fostering the creation of trends that swiftly capture the collective imagination. This virality, coupled with features like duets and stitches, instills a sense of community and shared creativity among users. TikTok transcends being a

mere social media platform; it transforms into a vibrant, inclusive creative space, where users actively participate in and contribute to the ever-evolving cultural zeitgeist. At the core of TikTok's appeal is its user-generated nature, empowering individuals to be both creators and consumers of content. The platform becomes a digital canvas for creative expression, with users engaging in a dynamic dialogue through responses, collaborations, and creative challenges. This interactive and collaborative aspect fosters a profound sense of belonging to a larger creative collective, reinforcing user loyalty.

Intriguingly, TikTok has undergone a metamorphosis from a mere entertainment platform to a space for political communication and activism. The platform's format, characterized by short and visually engaging content, aligns seamlessly with the preferences of a generation seeking digestible and shareable information. Thus, TikTok becomes a dynamic arena where political views are shaped, and critical societal issues are brought to the forefront (Carson, 2021).

This evolution underscores TikTok's significance as not just a medium for entertainment but also as a pivotal tool for political expression and youth engagement. The platform's concise and accessible format makes it an ideal space for discussions on complex issues, breaking down barriers to political awareness and participation among the younger demographic. The unique combination of entertainment, community-building, and political discourse positions TikTok as a central hub for discussions on a diverse array of topics. Its influence is not confined to entertaining dance challenges but extends to shaping narratives around societal issues, cultural norms, and political landscapes (Carson, 2021). This distinctive amalgamation resonates particularly with younger audiences, who seek a digital haven that caters to their multifaceted interests.

Moreover, TikTok's influence extends beyond immediate discussions, permeating the postcolonial mindset. The platform's global reach facilitates the sharing of narratives that challenge traditional viewpoints and amplify voices historically marginalized in mainstream media. Through democratizing storytelling, TikTok contributes to a more nuanced understanding of postcolonial issues, fostering a sense of interconnectedness among users from various cultural backgrounds. TikTok, as mentioned, has become prominent digital platform with a vast and diverse user base, plays a pivotal role in shaping contemporary culture and discourse. The emergence of content related to the sexual fetishization of Dutch colonization on TikTok raises significant questions about how such content is perceived, engaged with, and disseminated among users, particularly the younger generation. The digital

dissemination of sexual fetishization content poses ethical concerns, including issues of consent, historical trauma, and cultural sensitivity. Understanding how users on TikTok navigate and respond to such content is essential for addressing these concerns. The postcolonial mindset often involves efforts to reclaim cultural narratives and assert national identity. The presence of sexual fetishization content on TikTok challenges these efforts and underscores the need to examine the complex interplay between cultural reclamation and the persistence of colonial legacies. The user @coolestkev on Tiktok has made the discourse popular regarding sexual fetishization of Dutch colonization by saying; “I wish was there when the dutch colonized my country”

Figure 1.1 @coolestkev on TikTok

Garnering over 1,8 Million views worldwide on TikTok, this video sparked a lot of discussion regarding colonial fetishism and Indonesia’s involvement in this behavior of his. With over 16,000 comments flooded in the video, it is apparent that the viewers have mixed opinions regarding his statement about sexualizing Dutch Colonialism. With the emphasis of “*Strong, Dutch men*” implying that he sees the colonizer as a being not the same as us. The person behind the tiktok himself, Kevin Leonardo, is of Chinese-Indonesian descent that migrated to the United States because of the 1998 monetary crisis. In the TikTok, he also mentioned “I think it would be fun to observe the manly pirates, but not in a real way, but in a *sensual way*”.

Figure 1.2 Comments from @coolestkev ‘s TikTok video

Aside from his TikTok comments, there are also TikTok video stitches (where another creator can add their own videos in response to a video), in which there are a number of people reacted to the statement that Kevin Leonardo made, the videos that are worth mentioning are Indonesians that has stitched the video.

Figure 1.3 TikTok accounts that stitched @coolestkev ‘s video

From the stitched video, it also showed another side of the audience, mainly revolving around Indonesia netizen’s responses, while @coolestkev ‘s video was viral worldwide, the stitched videos gained a considerable amount of engagement, but it only reached Indonesian algorithm, hence all the comments were from Indonesia, the creators of the video were only

silent reacting to his video, but the comments shown below. The TikTok stitches has also resulted in various discussions regarding fetishism, questioning of national identity, and postcolonial discourse, shown in the attachment below;

Figure 1.4 Comment section of the TikTok stitches

This phenomenon of sexualising Dutch colonialism is not uncommon in Indonesia, there are other tiktoks depicting of fetishization of Dutch colonialism, This thesis seeks to explore the perception of sexual fetishization of Dutch colonization on TikTok in Indonesia and its connection to the postcolonialist mindset. It aims to shed light on how users on this platform perceive and engage with such content and how these perceptions intersect with and influence their understanding of postcolonialism, contemporary society, identity formation, and historical memory.

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1.2 Research Problem Statement

This research revolves around the artefact of Kevin Leonardo's disruptive strategy, in which it begs the question whether or not his disruptive strategy of sexualizing colonization is to uphold his hatred for his ancestry or his homosexuality. In this research, Kevin Leonardo's intention is of question, but more on whether or not his disruptive strategy was effective in the result of several outcome of feminist rhetorical criticism. In the method, there are a number of reasons why the strategy is pursued by the rhetor, whether that is to cultivate ambiguity, or to generate multiple perspective, or to reframe the original artefact, thus it begs the research question of;

1. How well does Kevin Leonardo's disruptive strategy of sexualizing colonization work in rhetorical analysis gender approach?

This research problem statement underscores the imperative of not only exploring the emergence of sexual fetishization on TikTok but also delving into its reception, interpretation,

and influence among users within the Indonesian context. It acknowledges the dynamic nature of digital spaces and the need to examine how such content shapes contemporary cultural and historical narratives.

1.3 Research Objective

The feminist approach is a critical lens that examines how gender and power dynamics are constructed and represented in discourse. In the context of the sexualized Dutch colonization narratives on TikTok, the feminist approach will be applied to scrutinize the content for gender-related nuances, exploring the portrayal of gender roles, stereotypes, and power dynamics. The postcolonial lens is another critical approach that will be applied to deconstruct the narratives surrounding Dutch colonization on TikTok. This lens aims to explore how the TikTok video reflects or challenges postcolonial power structures, shedding light on the complexities of historical representation. The postcolonial lens is concerned with the social and political power relationships that sustain colonialism and neocolonialism, including the social, political, and cultural narratives surrounding the colonizer and the colonized. An intersectional perspective will also be applied to evaluate how intersecting identities, including but not limited to race, ethnicity, and class, intersect with gender in @coolestkev's rhetorical choices. The intersectional perspective recognizes that individuals have multiple identities that intersect and interact with one another, shaping their experiences and perspectives. Thus the objective of this research are that of;

1. To discern whether the TikTok content reinforces or challenges traditional gender norms, highlighting the ways in which gender is constructed and represented in the narratives surrounding Dutch colonization.
2. To uncover the ways in which these narratives reflect and perpetuate broader ideological constructs and power dynamics within the postcolonial framework.
3. To uncover the ways in which gender intersects with other identities, highlighting the complexities of power dynamics and representation within the narratives surrounding Dutch colonization.

1.4 Research Significance

1.4.1 Practical

Research in this area can help establish guidelines and norms for digital platforms, social media companies, and content creators to promote cultural sensitivity and responsible content dissemination. This can help mitigate potential harm caused by the fetishization of sensitive historical topics.

1.4.2 Academic Benefits

This topic combines elements of history, cultural studies, postcolonial theory, sociology, psychology, and digital media studies, making it a fertile ground for interdisciplinary research and collaboration.

1.4.3 Social Benefits

Research can enhance cultural awareness and appreciation among the general public, encouraging respect for different cultures, histories, and sensitivities, ultimately fostering more inclusive societies.

1.5 Theoretical Framework

1.5.1 Research Paradigm

Thomas Kuhn (1962) mentioned in the book by Guba & Lincoln (1994), a paradigm represents an individual's cognitive framework for apprehending social reality, shaped by a mode of thought (a cognitive approach based on experiences, beliefs, and reasoning) or a mode of inquiry (a systematic approach to identifying and exploring specific questions), culminating in a distinct mode of knowledge production. Paradigms are delineated into three essential components: epistemology, ontology, and methodology. In the research context, a paradigm is imperative as a fundamental cognitive framework influencing the theoretical underpinning and analytical approaches adopted by researchers.

Guba & Lincoln (1994) classify paradigms into several categories, including Positivism, Postpositivism, Critical Theory, Constructivism, and Participatory. The research conducted herein aligns with a critical paradigm that centrally addresses power dynamics, social inequality, and the prospect of societal transformation. Stemming from critical theory and the conviction that research endeavors aim to "liberate individuals and groups in an egalitarian society" (Cohen et al, 2007), this paradigm, influenced by Marxist ideology, perceives society as a class-based system, wherein a dominant group employs the media as a tool of control

(Eriyanto, 2011). Rogers asserts that the media does not represent a neutral and impartial reality but rather one susceptible to the ascendancy of dominant groups (Rogers, 1994)

The critical paradigm adopted in this research facilitates an analytical exploration of social reality by endeavoring to comprehend overlooked systems, prevailing power structures, and prevailing beliefs or ideologies shaping society. Beyond mere comprehension and elucidation of human behavior within social reality, the critical paradigm aspires to effectuate change by exposing oppressive social conditions and regulating power dynamics, with the ultimate objective of fostering emancipation.

1.5.2 State of the Art

1. Colonial Fetishism in René Marqués (2009)

In his essay titled 'El puertorriqueño dócil' (The Docile Puerto Rican) (1962), René Marqués, a renowned Puerto Rican playwright, novelist, and short story writer, introduced a novel archetype into the extensive corpus of nineteenth and twentieth-century discourses on Puerto Rican subjectivity. This archetypal figure emerged both as a manifestation of and a response to the dynamics of colonization, which incessantly produced aporetic colonized subjects over the aforementioned centuries. According to Marqués, the docile Puerto Rican disrupted these entrenched dynamics. However, Marqués, rather than subverting the established narrative, paradoxically accentuated a symbolic matricide in his literary works. Far from being a subversive re-signification, this repetition served as an indispensable precondition for interrupting the very colonial dynamics that Marqués sought to challenge.

Marqués's portrayal depicts a symbolic matricide that reinforces the colonial dynamics of reducing the colonized subject to an overly sensitive state. This condition condemns the colonized subject to an ambiguous space and a symbolic position akin to the abject, a space devoid of sense and signification. The characteristic feature of this realm is its inherent meaninglessness, establishing it as a familiar yet perplexing place where coherence eludes comprehension. Colonial

dynamics, in this sense, epitomize a form of symbolic matricide that interrs the Puerto Rican subject within a maternal crypt.

In an alternative perspective, Marqués's literary and political agenda extends beyond a purportedly misogynistic deployment of patriarchal imagery, as argued by Díaz Quiñones. Marqués's program involves a repeated and amplified act of primary violence against a symbolic mother, driven by the aspiration to endow agency to the Puerto Rican subject. This artistic endeavor is intricately entwined with his colonial context, where Marqués endeavors to carve out a space for Puerto Rican subjectivity amidst the tumultuous forces of colonial oppression.

2. Colonial Intimacy: The Rechenberg Scandal and Homosexuality in German East Africa

In the lead-up to World War I, the Rechenberg scandal gripped Dar es Salaam, the capital of German East Africa. Accused of engaging in sexual relations with a male servant, Governor George Albrecht Freiherr von Rechenberg faced a series of trials, with charges ranging from defamation to homosexuality. The scandal shed light on the indiscriminate sexual violence perpetrated by colonizers in German East Africa and revealed the fragility of colonial society. This interaction, analyzed through Fanon's lens, demonstrated the construction of colonial hegemony but also hinted at a counter discourse challenging colonial authority.

The colonial context offered opportunities for experimentation and alternative lifestyles, yet the Rechenberg scandal illustrated the dual nature of this dynamic. The confined and narrow-minded colonial society posed challenges for European men pursuing their interests, leading to difficulties not only in maintaining proprietary rights but§ also in facing legal consequences.

The result of this research, the Rechenberg scandal, while providing insights into the power dynamics of colonialism, revealed the vulnerability of colonial society. It demonstrated the challenges faced by European colonizers in reconciling their pursuits, legal consequences, and the constant presence of servants within the colonial household, contributing to a nuanced understanding of the emotional toll on both colonized and colonizer in the colonial context.

3. Sexuality in the 21st century: Leather or rubber? Fetishism explained

Sexual physical acts are complex phenomena intertwined with attraction, fantasy, and behavior. Fetishism, specifically the attraction to objects for sexual gratification, has garnered historical attention and remains a focal point for clinicians, particularly those specializing in mental health. Explored since the 19th century, fetishistic disorder encompasses various subtypes, manifesting as sexual fantasies, urges, and behaviors causing significant distress or impairment across an individual's social, occupational, or other critical life domains. These attractions may extend to specific body parts, non-living objects, or other categories.

Clinical settings often encounter individuals with fetishistic disorders, frequently as a result of legal issues. Distinguishing fetishism from paraphilias is crucial in clinical assessments. Psychoanalytic and behavioral theories have been proposed to elucidate the genesis and management of fetishistic disorders, with treatments ranging from behavioral and cognitive approaches to psychoanalytic strategies.

Consideration of cultural dimensions is imperative in understanding epidemiological data. Symbolic meanings within cultures should be correlated with both biological and non-biological factors. Cultures shape attitudes towards sexual behaviors and preferences, including masturbation, oral sex, premarital sex, and fetishistic objects. Kaplan's definition characterizes a fetishist as someone 'devoted to these practices,' acknowledging the potential cultural modifications inherent in these behaviors.

Conclusively the result of this study was that, fetishism, or the attraction to inanimate objects for sexual gratification, is not uncommon, although epidemiological data remain limited. Instances often occur consensually within relationships, necessitating no clinical intervention. Diagnosing and recognizing distress associated with these behaviors are culturally influenced values that clinicians must contextualize appropriately within the broader social and cultural milieu

4. Ethnicity and Sexuality

This paper contributes to the research by examining the connections between ethnicity and sexuality, positing that racial, ethnic, and national boundaries function as sexual boundaries; a concept termed "ethnosex frontiers." These

intersections, heavily surveilled yet consistently breached, reveal the role of normative heterosexuality in shaping racial, ethnic, and nationalist ideologies.

To elucidate the ethnicity/sexual nexus, the paper engages with constructionist models of ethnicity and sexuality in the social sciences and humanities. It explores ethnosexual boundary processes across historical and contemporary contexts, including the sexual policing of nationalism, sexual aspects of US-American Indian relations, and the sexualization of the black-white color line.

In conclusion, the paper underscores the sexualization and denigration of racial and ethnic others, arguing that this phenomenon extends beyond western nationalism or US race relations. It emphasizes the universal nature of the sexualized discourse surrounding ethnicity, inciting discussions on values, attributes, and moral worth. Violations of sexual norms are posited as triggers for emotional responses, questioning loyalty and respectability, and justifying violence or sanctions in the protection of sexual boundaries. The metaphorical "rape" of one's homeland or women is presented as a powerful image for intervention, supporting the civilizing or pacifying narrative, particularly in response to perceived sexual excesses or deviations.

Moreover, the paper extends its theoretical framework by drawing on Foucault's insights into the pervasive influence of sexual subjugation on social life. By applying these observations to the study of race, ethnicity, and nationalism, the research promises to uncover ethnosexual regimes, not only of discipline and punishment but also of revelation and reinvention. This innovative approach positions the paper at the forefront of current scholarship, offering a nuanced understanding of the intricate dynamics between sexuality, ethnicity, and broader social constructs.

5. Hegemoni Estetika Postcolonial Dalam Representasi Iklan Di Media Massa Cetak Indonesia Kontemporer

This research contributes to the state of the art by delving into the postcolonial aesthetic hegemony evident in contemporary Indonesian printed mass media

advertisements. The study is guided by three key objectives: 1) exploring the signifiers and signified representations in these advertisements; 2) identifying the factors reinforcing the strength of postcolonial aesthetics; and 3) analyzing strategies for cultural resistance and the potential development of counter-postcolonial aesthetics awareness.

Utilizing a postcolonial approach supported by semiotics and historical perspectives, the researchers position themselves as human instruments in examining advertisements from the period 2007-2009 in publications such as *Tempo*, *Femina*, and *Kartini*. Employing descriptive qualitative techniques, the study identifies three dominant signifier representations of Western aesthetics: a) fixation on Western physical appearance or "Indo"; b) emphasis on Western whiteness; and c) the use of the English language.

The study concludes that these representations signify a postcolonial aesthetic hegemony prevalent in social media particularly TikTok. The roots of these phenomena are traced back to a strong construction of a colonialism syndrome among Indonesians. To counteract this hegemony, one proposed strategy involves fostering awareness of local cultures as the basis for building national identity.

The findings of this research emphasizes that advertisements are not value-free, transcending conventional concerns like consumerism and materialism. Instead, they intertwine with broader cultural issues such as identity politics and nationalism. The prevalence of Western aesthetic hegemony in advertising extends beyond the realm of commercial culture, permeating the entire Indonesian cultural system and institutions. This deep-seated obsession with Western culture reflects a historical 'curse,' deeply ingrained and transcending desires, thereby warranting concern.

The result of the study underscores the need for a nuanced understanding of the cultural implications embedded in these representations, highlighting the broader impact of historical narratives on contemporary identity politics in Indonesia.

1.5.3 Theoretical Framework

1. Racialized Sexuality

The term "Racialized Sexuality" emerged from the historical context of colonial conquests in Africa, Asia, and America. It involves associating racial attributes with a sexual dimension, a phenomenon rooted in the colonial era when colonized subjects were cast as racial and sexual "others." (Hernandez, 2020) European discourses characterized these individuals as distinct human beings with supposedly deviant erotic practices. Throughout history, religion, law, and science have all been influenced by colonial and racist ideologies, fostering enduring racial stereotypes like the portrayal of submissive Asians.

These stereotypes, originating from centuries of discursive circulation in fields spanning biology to anthropology, have significantly impacted the representation of racialized people's sexual subjectivities. This influence is evident in various facets of society, including art, media, and academic knowledge production. The enduring nature of these tropes underscores the pervasive impact of colonial ideologies on cultural production and knowledge dissemination. (Hernandez, 2020).

The use of this theory in this research is behind Kevin Leonardo's disruptive strategy, his statement of "I think it would be fun to observe the manly pirates (The dutch pirates in Indonesia) in like a fun, sensual way" is a subject of racialized sexuality, seeing the dutch in a "sensual" perspective, and how he wishes to be "there" when the dutch colonized our country falls under the term of racialized sexuality

2. Sexual Fetishization

Fetishism, whether intentional or involuntary, involves the subordination of an individual to an overwhelming, materialized object (Freud,1927). This object has the power to imprison the human mind, blocking its higher faculties. The captivating allure and dazzling glitter of fetish objects serve to express and elicit sensuous desires. (Kangal, 2023). Fetishism can occur almost exclusively among males and usually entails the use of nongenital things, such as portions of the body, articles of clothing, or more impersonal objects, to attain sexual gratification. In the scope of this research dutch colonization falls under fetishism in a sense where it is

fetishized by men (the rhetor; Kevin Leonardo), using nongenital things in which is the dutch colonization.

In the context of this research, the sexual fetishization of Dutch colonialism can be seen as a manifestation of this historical relationship, where objects and symbols associated with Dutch colonialism are imbued with sexual or erotic value, perpetuating power dynamics and cultural hierarchies. This practice reflects the complex and problematic legacy of colonialism and its impact on contemporary cultural narratives and historical memory.

3. Postcolonialism

Postcolonialism has two meanings, firstly the term can be used historically, for example; Indonesia is a postcolonial country, after being colonized by the Netherlands for 300 years. On the other hand, the term is also used in a broader sense, a term that addresses the consequences of colonization, as defined by authors and artists that live in post-colonial cultures themselves. (Mbembe, 2006)

Postcolonialism, in a broader sense, is a product of colonialism where it has impacted and made complex and traumatic human relationships. Postcolonialism is not something to be expected after colonialism, it is not a sign of the death of colonialism, but rather postcolonial theory stands as an opposition to colonial domination and its legacies (Loomba, 2015). Postcolonial theory takes many various forms and interventions, but they all make the same core claim: the society we live in cannot be understood without considering the history of imperialism and colonialism. (Elam, 2019)

This theory is applied to Kevin Leonardo (the rhetor) 's behavior of sexualising dutch colonization, it is the byproduct of postcolonial theory, in a sense where he "wishes" he was there when the dutch colonized Indonesia, his home country. Said behavior is the consequences of colonialism, resulting in a complex human relationship with its history.

4. Narrative Paradigm

The narrative perspective, as a rhetorical approach, is credited to Walter R. Fisher, a communication professor at the University of Southern California. Essentially, Fisher's narrative viewpoint underscores our innate inclination to comprehend and

elucidate the world through stories. According to Fisher, humans inherently "experience and comprehend life as a series of ongoing narratives, as conflicts, characters, beginnings, middles, and ends" (Griffin, 2019). Fisher introduced the narrative perspective because, in his view, rhetoric goes beyond the mere presentation of claims supported by logic, facts, and evidence. Instead, he posits that a narrative story transcends and encompasses arguments, serving as the space in which arguments unfold.

Fisher contends that the broader story, complete with its storyline, characters, and actions, warrants scrutiny as it significantly influences our beliefs and behaviors. His work becomes crucial for understanding texts from popular culture as it provides a systematic approach to examining how rhetorical writings, including those found in popular culture, operate as narrative stories and convey underlying themes. In essence, reviewers seek to uncover the moral of the story and the persuasive arguments presented to support it (Griffin, 2019). In simpler terms, Fisher's contribution offers a valuable framework for dissecting the narrative structure of rhetorical writings, especially those embedded in popular culture, shedding light on the moral messages and persuasive elements they seek to convey.

1.6 Research Assumption

Based on the phenomenon of sexual fetishization of Dutch colonization in Indonesia, particularly on platforms such as TikTok, it can be assumed that individuals consuming content related to this subject may have varying levels of awareness regarding the ethical implications and historical sensitivities associated with such depictions. The assumption implies that the audience may have a variety of perspectives, with some individuals recognizing the problematic nature of fetishizing colonial history and others being less aware or critical of the potential ethical concerns.

This assumption implies that TikTok users may have varying levels of awareness and consciousness regarding the "moral" nature of engaging with content that sexualizes Dutch colonization. Further study is needed to investigate the factors that influence people's perceptions, understanding, and judgments about the appropriateness of such content in the context of historical memory and postcolonial dynamics in Indonesia.

1.7 Operational Framework

On the surface, the preposition of sexualizing Dutch colonization falls under racialized sexuality, in which that term means the sexualization or the attaching sexual attributes to an ethnicity or racial aspect. (Hernandez, 2020) but delving further into the notion of this instance, in the previously mentioned TikTok video, the researcher will find other concepts that are also embedded in the artefact in which resulted in discussion about the power dynamic between races, postcolonial thinking, and fetishism in the TikTok video.

1.8 Research Method

1.8.1 Research Design

This study employs a descriptive qualitative research approach, which aligns with the tenets of a relativist orientation, constructivist ontology, and interpretivist epistemology (Sarantakos, 2012). Qualitative research, in essence, seeks to elucidate social phenomena and foster a deeper comprehension of the social world. Within this paradigm, reality is viewed as subjective, structured, and diverse, emphasizing that individuals construct their own unique realities, often differing from one another. Qualitative research contends that individuals, as meaning-makers, *can internally experience reality*, and this process is not solely reliant on sensory perception.

The method used for this research is using Rhetorical Approach in Gender rhetoric analysis. The method, namely rhetorical criticism, with the Feminist Criticism approach, mentioned in the book with the same name; Rhetorical Criticism (Foss, 2009), is a method that analyses symbols, and how it affects us. Symbols, is a figure of speech that encapsulates that of figure of speech, political dialogues, forms of media like that of television series, movies, and also new media “*symbols*” like that of YouTube videos or in this research specifically; TikTok videos. This method is designed for systematic investigation and explanation of symbolic acts and artefacts for the purpose of understanding rhetorical processes. There are multiple approaches for this method, the feminist approach is chosen because of the role of gender and the issues that come with its roles.

1.8.2 Research Focus

The focus of this research is analysing Indonesia audience’s take on the phenomenon of sexualizing dutch colonisation, the varying reactions of said behaviour of the user TikTok

@coolestkev, using his TikTok video as an artefact for the analysis of sexualization of dutch colonialism, and uses the comments and video stitches from the said tiktok to analyse the difference of perspectives of his behavior, sexualizing dutch colonization and the “manly pirates” he described in the said video.

1.8.3 Research Phenomenon

The research phenomenon involves the examination of Indonesia audience's perceptions and responses to the phenomenon of sexualizing Dutch colonization, with a specific focus on the TikTok content created by user @coolestkev. The researcher aims to analyze the varying reactions to the user's behavior, particularly the sexualization of Dutch colonialism and the portrayal of 'manly pirates' in his TikTok video. The comments and video stitches from the TikTok platform serve as crucial artefacts for the analysis, allowing for an exploration of the diverse perspectives and opinions surrounding the sexualization of historical themes within the context of Dutch colonization as presented by @coolestkev. By selecting the relevant comments that addresses the apparent national identity crisis, and the effect of postcolonialism in Kevin Leonardo's behavior, researcher aims to detect that Indonesians have a higher understanding of postcolonialism behavior.

1.8.4 Research Data

1. Primary Data

a. TikTok Content by @coolestkev

The primary dataset for this investigation comprises TikTok videos authored by the user @coolestkev, specifically those elucidating the sexualization of Dutch colonization and the delineation of "manly pirates." The scrutiny of these artifacts will encompass linguistic, visual, and thematic analyses.

b. Comments and Video Stitches

Concurrently, user-generated responses in the form of comments and video stitches associated with the aforementioned TikTok content will be collected and systematically examined. The analysis will aim to elucidate the spectrum of reactions, perspectives, and discourses among the TikTok user base.

2. Secondary Data

a. Existing Literature

Secondary data will be drawn from extant scholarly literature, encompassing academic articles, books, and publications germane to the theme of historical sexualization, particularly within the context of Dutch colonization. This literature review will serve to identify and integrate pertinent theories, debates, and empirical findings into the framework of the study.

1.9 Data Analysis Technique

In accordance with the principles of rhetorical criticism, the linguistic nuances, visual symbols, and rhetorical strategies embedded in the TikTok videos by @coolestkev will be systematically examined. This analysis seeks to unveil how these elements contribute to the overarching rhetorical construction of historical narratives, particularly the sexualization of Dutch colonization.

1. Identifying and explicating the strategies used in the artifact to disrupt hegemonies

Through repeated viewings of the artefacts, the researcher identifies rhetorical elements (alas the *disruptive strategy*) that challenge or disrupt conventional norms, expectations, or perspectives. This includes the use of humor, irony, or subversion. There are multiple ways of identifying the “disruptive strategy”, and in the next passage, it will be explained with the context of this research;

a. Generating multiple perspectives

The disruptive strategy, in this sense is where a perspective is “hegemonic” where there is only one *right* perspective, thus generating multiple perspectives. Applying to the context of Kevin Leonardo’s disruptive strategy, his statement of “I wish I was there when I think, the Dutch colonized my country” is inherently “wrong” and it is the only “right” perspective towards his statement.

b. Cultivating ambiguity

This disruptive strategy in particular where rhetors purposefully make messages unclear. In this context, after saying that he wishes to be there when the Dutch colonized Indonesia, he didnt mean it in a certain way people would imagine,

but rather he thinks that it would be fun to “observe” it in a sensual way, leaving the audience with a sense of ambiguity.

c. Reframing

A disruptive strategy where it highlights the process of shifting perspective to view a situation from a different vantage point. Therapists namely; Watzlawick, Weakland, and Fisch says that “reframing is a means to change conceptual/emotional perspective to place it in another frame which fits the facts of the same concrete situation equally well”. With that in mind, applying to what the three therapists said about reframing, Kevin Leonardo’s attempt of sexualizing Dutch colonization is reframed to a postcolonization. Because Kevin Leonardo said it would be fun to observe it in a *sensual* way, his statement is emotional/conceptual, and the audience of his tiktok comments pointed out the term colonialism, hence turning it into a postcolonial discourse.

d. Enacting

In this type of disruptive strategy, rhetors encapsulates the interpretation of a situation where it is not the norm. In this sense, Kevin Leonardo embodies his statement of “observing the manly pirates” and the next few minutes into the TikTok he continues by describing what he looks for a man, that being the characteristic features of a “manly Dutch pirate”

e. Juxtaposing Incongruities

This type can also be called as perspective by incongruity. It is where the rhetor states something and thinking that it is mutually exclusive to another party. An example of this is when someone says the hot dog is long, and another person interprets it as if the rhetor is saying a dirty joke.

The feminist approach will be applied to scrutinize the content for gender-related nuances, exploring the portrayal of gender roles, stereotypes, and power dynamics within the context of the sexualized Dutch colonization narratives. This lens aims to discern whether the content reinforces or challenges traditional gender norms. A postcolonial lens will also be applied to deconstruct the narratives surrounding Dutch colonization. This entails exploring how the TikTok video reflects or challenges postcolonial power structures, shedding light on the complexities of

historical representation. An intersectional perspective will be applied to evaluate how intersecting identities, including but not limited to race, ethnicity, and class, intersect with gender in @coolestkev's rhetorical choices. The goal is to discern whether the result of the content reflects an awareness of the diverse experiences associated with different intersectional identities.

The extraction of the said user comments and video stitches are what rhetoric critics call as “artefacts”, these are the “symbols” that are used to further analyse. These artefacts contains “disruptive strategy”, in which in this context, the disruptive strategy is @coolestkev saying the “I wish i was there when my home country was colonized, by I think the dutch” and “I think it would be very fun to observe the manly pirates” in which generated multiple perspectives in his comment section as well as video stitches and it’s comments. An analysis will be employed to discern emotional responses and attitudes within user comments. This analysis will extend to exploring potential gendered and race sentiments and assessing how specific gender and race/ethnicity related themes evoke distinct emotional reactions. User comments will undergo feminist and postcolonial critique integrated into the analysis of user comments to identify any colonial legacies, power imbalances, or perspectives that might be reflected in the responses. This perspective seeks to uncover how users engage with and internalize postcolonial narratives in their reactions.

2. Exploring the impacts of the strategies of disruption on hegemonic ideologies and structures

The theoretical framework will draw insights from academic literature on rhetorical criticism, particularly in the context of digital media content and narratives. This foundation will inform the application of rhetorical criticism to analyze @coolestkev's TikTok content. Feminist theories and also postcolonial theories will be applied to interpret the rhetorical choices made by @coolestkev and the responses of TikTok users. These theories will serve as analytical tools to unveil gender dynamics inherent in the content.