Representation of Women Selling Emptiness in the Bocah-Bocah Kosong Podcast: Sara Mills Critical Discourse Analysis and Generation Z Reception

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Abstract
This study aims to examine the representation of women in the "Bocah-Bocah Kosong" comedy podcast through Sara Mills' feminist Critical Discourse Analysis and to explore how Generation Z interprets the representation in Bogor City and Kediri Regency. This study employed a descriptive qualitative approach. Data were collected from selected podcast content, semi-structured interviews with 40 Generation Z informants, a communication studies expert, and relevant YouTube audience comments. The 40 informants were focused on two locations, namely Bogor City and Kediri Regency, with 23 informants from Bogor and 17 from Kediri. The interview data were thematically coded by examining perceptions of women's representation, entertainment and humor, gender stereotyping, and intellectual objectification. The reception was divided into two main positions. Twenty-two informants (55.0%), consisting of 12 from Bogor and 10 from Kediri, expressed discomfort with the representation when viewed from a woman's perspective and considered that the repeated portrayal of women as "empty," confused, or uninformed could corner women or reinforce gendered stereotypes. Meanwhile, 18 informants (45.0%), consisting of 11 from Bogor and 7 from Kediri, interpreted the content primarily as jokes or humor and did not consider the representation to be a serious statement about women's intellectual ability. The findings therefore indicate a negotiated reception in which entertainment and critical awareness coexist. This study contributes to the discussion of intellectual objectification in digital comedy by connecting Sara Mills' subject–object and reader-position perspectives with Generation Z reception. It highlights how a comedic female persona can be read simultaneously as entertainment and as a potentially problematic representation of women.

Keywords: Critical Discourse Analysis; Digital Comedy; Generation Z; Intellectual Objectification; Representation of Women

1. Introduction

The development of digital media has transformed comedy from a conventional form of entertainment into widely circulated content that can simultaneously entertain, construct identities, and reproduce social meanings. Podcasts and short-form video platforms provide spaces in which everyday conversations, spontaneous reactions, and personal characteristics can be transformed into entertainment and personal branding. Within this environment, representations of gender can become part of the commercial appeal of digital content. Previous studies have demonstrated that comedy and digital media may reproduce gender stereotypes when characteristics associated with women are repeatedly presented as sources of humor.

Objectification has traditionally been discussed in relation to the treatment of women primarily through their bodies and physical appearance. (Hatirn et al. n.d.)explain objectification as a sociocultural process in which women are treated and viewed from an observer's perspective, particularly through the sexualization of the female body. Subsequent feminist media scholarship has also examined how contemporary media representations can reproduce gendered expectations through seemingly entertaining and empowering content. (Norman Fairclough 1995), for instance, identifies the continuing presence of objectification, self-surveillance, gender difference, and individualized representations within contemporary media culture. These perspectives demonstrate that objectification operates not only through explicit discrimination but also through everyday media practices and seemingly ordinary forms of entertainment.

The present study extends this discussion by examining another dimension of objectification, namely the representation of women as intellectually limited. The concept of intellectual objectification is used in this study to describe a representational process in which perceived lack of knowledge, confusion, naivety, or intellectual limitation becomes a source of entertainment and commercial value. This perspective is particularly relevant to the "Bocah-Bocah Kosong" podcast because female presenters are repeatedly associated with spontaneous, unexpected, confused, and seemingly uninformed responses, while male presenters frequently occupy positions associated with explanation and rationality.

The representation becomes particularly significant because the perceived intellectual characteristics of the female presenters are not merely incidental elements of the conversation but appear to function as part of the program's entertainment identity. The program began on 7 July 2023 and concluded in November 2025, providing a relatively long period in which its recurring comedic persona could circulate among audiences. The final episode or farewell content was released on the WKWK Project YouTube channel in mid-November 2025, followed by a special "Bocah-Bocah Kosong–Special Show" with a graduation theme at Balai Kartini. The program's completion was associated with the talents' other activities and commitments. This duration is relevant to the study because repeated exposure to a recurring representation may shape how audiences negotiate its meaning.

However, audience reception is not necessarily uniform. In the present study, 22 of 40 Generation Z informants expressed discomfort when the representation was viewed from a woman's perspective. These informants considered that repeatedly presenting women as confused, uninformed, or "empty" could corner women and strengthen gendered assumptions. At the same time, 18 informants interpreted the content primarily as jokes or humor and did not regard it as a serious representation of women's intellectual ability. The difference between these positions demonstrates that audiences do not automatically receive the same meaning from humorous content.

This ambivalence is important because repeated exposure to gendered humor may contribute to the normalization of stereotypes even when audiences initially consume the content simply for entertainment. The concern expressed by the more critical informants is not that every viewer will imitate the behavior, but that Gen Z audiences who encounter similar content repeatedly may become accustomed to treating the belittling of women as ordinary humor. Because younger audiences can easily imitate language, gestures, and interaction styles circulating in digital media, critical media literacy becomes important when entertainment content repeatedly associates women with intellectual limitation.

To examine this process, this study employs Sara Mills' feminist discourse perspective. Mills' approach provides a framework for examining how texts position subjects and objects and how readers or audiences are invited to occupy particular positions in relation to the discourse. Her feminist stylistic framework specifically addresses issues of sexism, reader positioning, agency, discourse, and gendered roles in texts (Mills, 1975). Applying this perspective to the "Bocah-Bocah Kosong" podcast makes it possible to examine not only how female and male presenters are represented but also how Generation Z interprets these representations as the audience.

The gap this study addresses is the limited discussion of the intellectual dimensions of objectification in digital comedy. Existing objectification scholarship has predominantly focused on women's bodies, sexuality, appearance, and the male gaze. At the same time, research on gendered humor has frequently emphasized stereotypes without specifically examining the commodification of perceived intellectual limitations. This study, therefore, positions intellectual objectification as an analytical concept for understanding how women's perceived ignorance, confusion, or lack of knowledge can become a source of entertainment, branding, and audience engagement. The study also incorporates audience reception rather than treating media meaning as fixed, allowing the analysis to capture the tension between entertainment, personal branding, gender stereotyping, and critical audience interpretation.

Accordingly, this study aims to analyze how women are represented in the "Bocah-Bocah Kosong" podcast through Sara Mills' feminist discourse perspective and to examine how Generation Z interprets and responds to such representations in Bogor City and Kediri Regency. By combining discourse analysis with the reception of 40 Generation Z informants, the study seeks to contribute to contemporary discussions of gender representation in digital entertainment and to demonstrate how objectification can operate through perceived intellectual characteristics as well as physical appearance.

2. Research Method

This study employed a descriptive qualitative approach to examine the representation of women in the Bocah-Bocah Kosong comedy podcast and to explore how Generation Z interprets such representation. A qualitative approach was considered appropriate because the study focuses

on meaning, discourse, audience interpretation, and gender relations within a digital media context. The analysis adopted Sara Mills' feminist discourse perspective, particularly the dimensions of subject–object positioning and reader positioning, to examine how women and men are represented and how audiences interpret these representations.The research was conducted using primary and secondary data. The primary data consisted of selected content from the Bocah-Bocah Kosong podcast and semi-structured interviews with 40 Generation Z informants who had encountered the podcast content. The audience-reception study was focused on two locations, namely Bogor City and Kediri Regency. The distribution consisted of 23 informants from Bogor and 17 from Kediri. The 40 informants constituted the principal source for examining the reader position in Sara Mills' framework.

The interview data were organized through thematic coding to identify recurring patterns in the informants' interpretations. The coding focused on several analytical themes: (1) perceptions of the content as entertainment or humor, (2) perceptions of the "bocah kosong" identity, (3) perceptions of the female presenters, (4) perceptions of gender stereotyping, (5) feelings of discomfort when the representation was viewed from a woman's perspective, and (6) perceptions of intellectual objectification.

The interview findings revealed two dominant reception positions. Twenty-two of the 40 informants (55.0%) expressed discomfort with the representation when viewed from a woman's perspective. This group consisted of 12 informants from Bogor and 10 from Kediri. They considered that repeatedly placing women in a position of being "empty," confused, or uninformed could corner women and reinforce gender stereotypes. Meanwhile, 18 informants (45.0%)—11 from Bogor and 7 from Kediri—interpreted the content primarily as jokes or humor and did not regard it as a serious statement about women's intellectual ability. These findings show that the audience reception was negotiated rather than uniform.

The interviews further revealed that the "bocah kosong" persona was closely connected with spontaneity, expressive responses, absurd situations, and humor. However, the meaning of this persona differed between informants. The critical group emphasized the gendered consequences of repeatedly associating women with intellectual emptiness, whereas the humor-oriented group emphasized the comedic nature of the content. This difference is important because the same media representation can be consumed as entertainment by one audience member while being interpreted as potentially discriminatory by another.

To strengthen the interpretation of the primary data, an interview with a communication studies expert was also conducted. The expert interview provided an additional perspective concerning gender representation, media discourse, stereotyping, and the potential social implications of repeatedly presenting women as intellectually limited. The expert perspective was used to contextualize the findings from Generation Z informants and to assess whether apparently

humorous representations may reproduce gendered meanings when repeatedly circulated through digital media.

The secondary data consisted of audience comments posted on YouTube videos of the *Bocah-Bocah Kosong* podcast. These comments were not used to determine the number of research informants and were not treated as equivalent to the structured interviews. Instead, they functioned as supporting audience-reception data and were used for triangulation. The comments were collected based on their relevance to discussions of the female presenters, the "bocah kosong" identity, entertainment value, intelligence, gender representation, and perceptions of the podcast's popularity.

The YouTube comments were analyzed using the same general thematic orientation as the interview data. The comments were grouped into several categories, including entertainment and humor; support for the female persona; perception of the persona as a gimmick or branding strategy; recognition of female intelligence despite the "empty" persona; and critical responses concerning gender stereotyping or intellectual objectification. This coding revealed that audience responses in the digital space were also diverse. Some commenters regarded the "empty" identity as a humorous persona or branding strategy rather than an authentic reflection of the women's intellectual abilities. Other commenters emphasized that the female presenters were actually intelligent and that their spontaneous responses constituted part of the entertainment format. At the same time, critical comments raised concerns about the repeated association between women and intellectual inadequacy.

The data collection process involved digital observation, documentation, and semi-structured interviews. Selected podcast episodes and short-form content were observed to identify recurring patterns of representation, particularly expressions, conversations, jokes, responses, and interactions associated with female ignorance, confusion, spontaneity, and intellectual "emptiness." The observation results were documented and subsequently compared with interview responses and YouTube comments. The interview questions addressed the informants' exposure to the podcast, perceptions of female presenters, interpretations of the "bocah kosong" identity, opinions about humor, and whether the representation could be understood as entertainment, personal branding, stereotyping, or gender discrimination.

The qualitative analysis followed the stages of data condensation, data display, and conclusion drawing and verification. In the data condensation stage, relevant statements from podcast observations, interview transcripts, expert interviews, and YouTube comments were selected, coded, and grouped according to recurring themes. The data display stage involved organizing the coded findings into thematic categories and comparing the interpretations of informants from Bogor City and Kediri Regency. The final stage involved drawing and verifying interpretations through continuous comparison among the different data sources.

Although the study employed a qualitative approach, simple descriptive frequencies and percentages were used to clarify the distribution of the two dominant reception positions among the 40 interview informants. These percentages were not intended as statistical generalizations but as descriptive representations of the qualitative coding results. Twenty-two informants (55.0%) expressed discomfort with the representation from a woman's perspective, while 18 informants (45.0%) interpreted the content primarily as jokes or humor.

The analysis was subsequently conducted through two principal dimensions of Sara Mills' feminist discourse framework. First, the subject–object position was used to identify who was given the authority to speak, explain, define, and interpret situations in the podcast. The analysis examined whether male and female participants were positioned equally or whether women were predominantly constructed through the perspectives and interpretations of male participants. Particular attention was given to conversational authority, interruptions, explanations, jokes, responses, and the distribution of knowledge between male and female participants.

Second, the reader position was used to examine how Generation Z audiences interpreted the representation. The 40 interviews constituted the principal source for this dimension, while YouTube comments provided supporting evidence. The reader-position analysis focused on whether audiences accepted the representation primarily as humor, negotiated it as a constructed comedic persona, or challenged it because of its potential to stereotype or corner women. This approach recognizes audiences as active interpreters rather than passive recipients of media messages.

Finally, the researchers interpreted the recurring patterns through the concept of intellectual objectification. In this study, intellectual objectification refers to the discursive construction of women through perceived intellectual limitations, such as ignorance, confusion, or "emptiness," which are subsequently transformed into sources of humor, personal branding, and audience attention. The concept is used analytically to distinguish the phenomenon examined in this study from conventional discussions of women's objectification that primarily emphasize the female body.

The interpretation was strengthened through source triangulation by comparing four forms of evidence: podcast content, interviews with 40 Generation Z informants, the communication studies expert's perspective, and YouTube audience comments. The triangulation demonstrated that the representation generated a negotiated reception. Some informants primarily understood the content as humor, while others expressed discomfort and concern about the repeated gendered representation of women as intellectually limited.

The interview data were analyzed through thematic coding to identify recurring patterns in Generation Z's interpretation of women's representation in the Bocah-Bocah Kosong podcast. The 40 informants were drawn from two research locations: Bogor City and Kediri Regency, with 23 informants from Bogor and 17 from Kediri. The coding process focused on perceptions of the

female representation, humor and entertainment, gender stereotyping, discomfort from a woman's perspective, and intellectual objectification. The main reception results are presented in Table 1.

Table 1. Thematic Coding of Generation Z's Interpretations of Women's Representation in the Bocah-Bocah Kosong Podcast

Interview Reception	Bogor City (n=23)	Kediri Regency (n=17)	Total (n=40)	Percentage
Express discomfort from a woman's perspective; perceive the representation as potentially cornering women	12	10	22	55.0%
Interpret the content primarily as jokes or humor	11	7	18	45.0%
Total	**23**	**17**	**40**	**100.0%**

Source: processed data

Table 1 shows that 22 of the 40 Generation Z informants (55.0%) expressed discomfort with the representation when viewed from a woman's perspective. This position was expressed by 12 informants in Bogor and 10 in Kediri. Their responses indicate that the repeated construction of women as "empty," confused, or uninformed can be interpreted as cornering women or reinforcing gendered assumptions. Meanwhile, 18 informants (45.0%), consisting of 11 from Bogor and 7 from Kediri, interpreted the content primarily as jokes or humor. They emphasized that the "bocah kosong" persona was part of the comedic format rather than a literal statement about women's intellectual capacity.

The distribution suggests that the critical reading was somewhat more prominent than the humor-only reading, although both positions were substantial. The difference should not be interpreted as a statistical generalization because the study is qualitative and the participants were selected for their relevance to the research focus. Rather, the distribution helps illustrate the diversity of reader positions identified through thematic coding.

These findings demonstrate that Generation Z's reception of the podcast is not homogeneous. The 22 critical informants negotiated the representation through a gender perspective and expressed discomfort with the possibility that women were being cornered through humor. The 18 humor-oriented informants, in contrast, interpreted the content mainly as jokes and did not read it as a serious statement about women. Thus, the "bocah kosong" persona can simultaneously operate as a comedic device and as a representation that invites gender-related criticism.

The findings from the interviews provide the primary evidence of how Generation Z interprets the representation of women in the Bocah-Bocah Kosong podcast. The results indicate

a clear division between a critical reading and a humor-oriented reading. The critical reading emphasizes women's position and the possibility of gender stereotyping, while the humor-oriented reading emphasizes jokes, spontaneity, and entertainment. This distinction provides an important basis for interpreting the representation through Sara Mills' reader-position framework.

Table 2. Thematic Coding of Audience Comments on YouTube

Thematic Category	Frequency (Comments)	Percentage
Entertainment and humor	12	40.0%
Gimmick and personal branding	7	23.3%
Recognition of female intelligence	4	13.3%
Popularity and audience appeal	3	10.0%
Gender stereotyping	3	10.0%
Intellectual objectification	1	3.3%
Total	**30**	**100%**

Source: processed data

Table 2 presents the thematic coding of 30 relevant audience comments collected from YouTube videos of the Bocah-Bocah Kosong podcast. The comments were categorized based on their dominant meaning and relevance to the research focus. The largest category was entertainment and humor, followed by gimmick and personal branding. Critical comments concerning gender stereotyping and intellectual objectification were less frequent but remained analytically important as evidence of alternative audience readings.

Four comments (13.3%) recognized the intellectual capacity of the female presenters, suggesting that the "empty" persona was not necessarily perceived as a reflection of their actual abilities. Three comments (10.0%) linked the characterization to popularity and audience appeal, suggesting that the distinctive persona contributes to the podcast's appeal and engagement.

Critical interpretations were also identified. Three comments (10.0%) raised concerns about gender stereotyping, particularly regarding the repeated portrayal of women as uninformed or confused. Meanwhile, one comment (3.3%) explicitly raised concerns about intellectual objectification, in which perceived limitations of female intellect are incorporated into the entertainment's construction. Although these critical comments represented a smaller proportion of the analyzed comments, they remain analytically important because they reveal an alternative reading of the representation.

Overall, the YouTube comments support the findings obtained from the interviews. The dominant interpretation positions the "bocah kosong" identity as entertainment and a constructed persona, while a smaller group of audiences recognizes its potential to reproduce gender stereotypes and intellectual objectification. The convergence between the primary interview data and secondary YouTube data, therefore, strengthens the finding that the representation of women

in the podcast is ambivalent, operating simultaneously as entertainment, personal branding, and a potentially gendered form of representation.

3. Results and Discussions

Representation of Women in the *Bocah-Bocah Kosong* Podcast

The analysis of selected episodes of the *Bocah-Bocah Kosong* podcast identified a recurring representation of female presenters characterized as uninformed, confused, spontaneous, expressive, and "empty." The representation was not constructed solely through verbal statements but also through conversational interactions, jokes, responses, and the distribution of communicative authority between male and female participants. In podcast interactions, female presenters were frequently positioned in humorous situations where their lack of knowledge or unexpected responses became the focus of the conversation. The "bocah kosong" identity consequently functioned as a recognizable characteristic of the female persona. Rather than being presented simply as an individual personality trait, the identity became part of the podcast's recurring communicative structure.

From the perspective of Sara Mills' feminist discourse analysis, this pattern is relevant to the subject–object position. The analysis examines who is positioned as the subject who possesses knowledge, provides explanations, defines situations, and controls the interpretation of events, and who is positioned as the object whose characteristics become the subject of humor. The findings indicate that male participants were more frequently positioned as communicative subjects when providing explanations, correcting information, or responding to situations involving the female presenters. Meanwhile, female presenters were frequently constructed as the object of humor through their spontaneous responses, confusion, or apparent lack of knowledge. This positioning does not necessarily indicate that the women lacked intellectual ability in reality; rather, it demonstrates how a particular persona was constructed within the podcast discourse(Akalonu & Ha, 2024).

The recurring representation creates a distinction between actual intellectual ability and constructed intellectual identity. The female presenters may be perceived by audiences as intelligent individuals, while simultaneously performing a persona characterized by ignorance or "emptiness." This distinction becomes important because the humorous representation is not necessarily equivalent to a literal claim about women's intellectual capacity. Instead, the podcast constructs a particular identity that becomes commercially and culturally useful as part of its entertainment format.

Generation Z's Interpretation of the Female Representation

To examine how audiences received the representation, semi-structured interviews were conducted with 40 Generation Z informants. The informants were selected from two research

locations: Bogor City and Kediri Regency, with 23 informants from Bogor and 17 from Kediri. The interview data were analyzed through thematic coding to identify recurring interpretations of the female representation. The coding focused on perceptions of humor and entertainment, the "bocah kosong" persona, women's position, gender stereotyping, discomfort from a woman's perspective, and intellectual objectification. Although the research employed a qualitative approach, descriptive frequencies were used to show the distribution of the two dominant reception positions within the 40 informants.

The interview findings show that 22 of the 40 informants (55.0%) expressed discomfort with the representation when viewed from a woman's perspective. Twelve of these informants were from Bogor and 10 were from Kediri. They argued, in substance, that repeatedly presenting women as "empty," confused, or uninformed could corner women and contribute to a gendered stereotype. This reading places greater emphasis on the social meaning of the representation than on its immediate entertainment value.

In contrast, 18 informants (45.0%)—11 from Bogor and 7 from Kediri—interpreted the content primarily as jokes or humor. These informants tended to understand the "bocah kosong" identity as a comedic persona and did not regard it as a literal representation of women's intellectual ability. The contrast between the two groups demonstrates that audiences actively negotiate the meaning of the content rather than receiving a single fixed message.

Audience Reception Through YouTube Comments

The interview findings provide the primary evidence of Generation Z's interpretation. To strengthen and contextualize these findings, the study also examined 30 relevant audience comments posted on YouTube videos of the Bocah-Bocah Kosong podcast. Unlike the interview data, which were obtained from 40 selected Generation Z informants in Bogor and Kediri, the YouTube comments represent spontaneous audience responses within the digital media environment. The two sources were not treated as equivalent; YouTube comments were used as supporting evidence for triangulation.

Table 2 shows that the dominant category in the YouTube comments was entertainment and humor, accounting for 12 of the 30 comments (40.0%). These comments generally emphasized the spontaneous interactions and humorous responses of the female presenters. The second category, gimmick and personal branding, accounted for 7 comments (23.3%), indicating that some audiences interpreted the "bocah kosong" identity as a constructed persona. Four comments (13.3%) explicitly recognized the intellectual ability of the female presenters despite the persona constructed in the podcast. Meanwhile, 3 comments (10.0%) associated the representation with popularity and audience appeal. These responses reinforce the interpretation that the "empty" persona contributes to the distinctive character and entertainment value of the podcast(Hollweck, 2016).

Nevertheless, critical interpretations were also present. Three comments (10.0%) raised concerns about gender stereotyping, while one comment (3.3%) reflected an interpretation of intellectual objectification. Although these responses were less dominant, they are analytically important because they demonstrate that the representation can generate critical readings concerning gender(Raskin, 2008).

Synthesis of the Findings

The findings from the podcast analysis, Generation Z interviews, and YouTube comments were synthesized to identify the broader patterns in women's representation and audience reception. The synthesis indicates several interconnected stages: the construction of women as spontaneous and intellectually "empty" characters, the positioning of women as objects of humor, the construction of male participants as more knowledgeable communicative subjects, the transformation of the "empty" identity into a recognizable comedic persona, and the subsequent negotiation of meaning by audiences. The 40 informants demonstrate two principal reader positions: a critical position that expresses discomfort from a woman's perspective and a humor-oriented position that interprets the content primarily as jokes. The overall analytical process is illustrated in Figure 1.

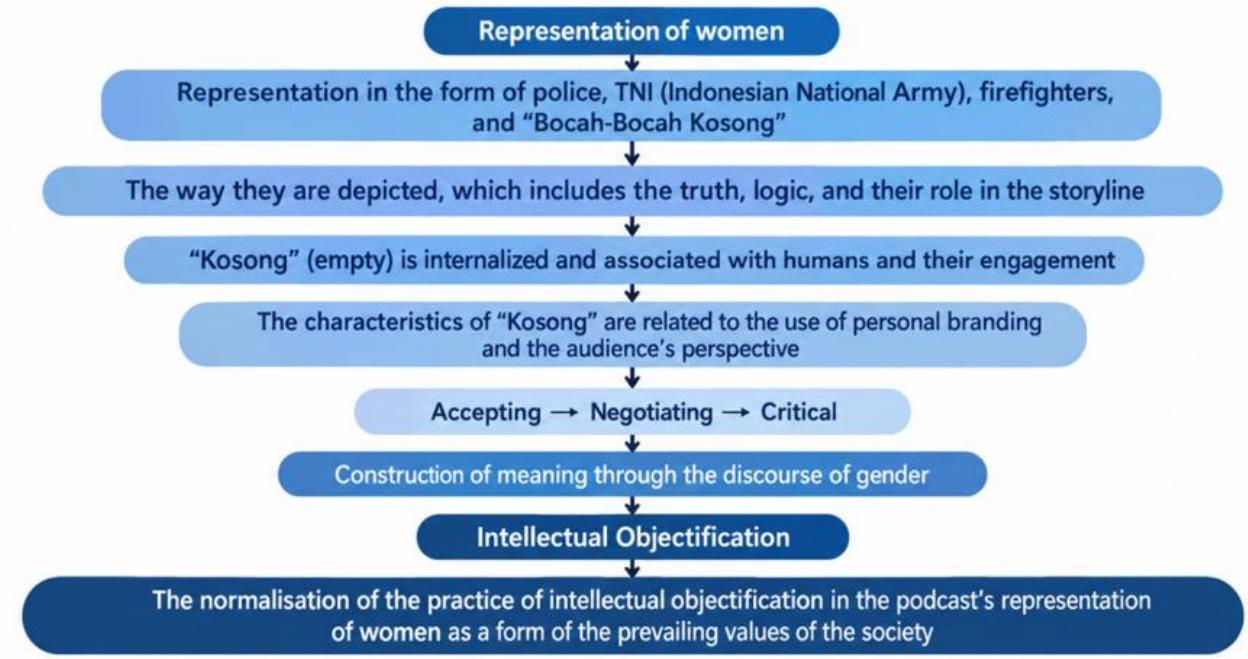

Figure 1. Framework of the Analysis of Representation of Female and Intellectual Objectification in the Podcast "Bocah-Bocah Kosong"

Figure 1 illustrates the relationship among representation, audience reception, and intellectual objectification identified in the study. The process begins with the construction of

women as spontaneous, confused, uninformed, or "empty" characters. This representation subsequently positions women as objects of humor, while male participants are more frequently positioned as knowledgeable figures who provide explanations or interpret situations. The repeated use of this characterization transforms the "empty" identity into a recognizable comedic persona and branding strategy. Audience members then actively negotiate the meaning of this representation. Some accept it primarily as humor, while others question whether repeated exposure can corner women, normalize gender stereotypes, or encourage imitation among young audiences. Therefore, the representation does not operate through a single fixed meaning.

Intellectual Objectification as a Gendered Digital Media Practice

Taken together, the findings indicate that the representation of women in Bocah-Bocah Kosong operates through a gendered division of communicative authority. Men are more frequently positioned as knowledgeable, rational, explanatory, and capable of making sense of situations. In contrast, women are positioned as spontaneous and confused, offering unexpected answers and exhibiting apparent intellectual limitations. Nevertheless, the study does not interpret the female presenters as genuinely unintelligent. Rather, the critical issue concerns the discursive production and commercialization of intellectual limitation as an identity. The audience findings add an important dimension: 22 informants felt uncomfortable with this representation from a woman's perspective, while 18 interpreted it mainly as humor.

This distinction constitutes the study's main contribution. Intellectual objectification can be understood as a process in which a person—particularly a woman—is reduced to a commercially valuable representation of intellectual deficiency, ignorance, or cognitive inadequacy. The person's broader capabilities become secondary to the repeated performance of a particular intellectual stereotype. In digital comedy, this representation can become especially powerful because humor, virality, personal branding, and audience participation operate simultaneously. From Sara Mills' perspective, the problem therefore lies not simply in individual words or jokes but in who is authorized to explain and who is repeatedly made available for interpretation and laughter.

The 40 Generation Z informants consequently reveal an important tension. Twenty-two informants (55.0%) expressed discomfort when the representation was viewed from a woman's perspective, whereas 18 (45.0%) interpreted the content primarily as jokes or humor. This suggests that Generation Z reception is neither entirely resistant nor entirely compliant. Instead, audiences occupy negotiated positions in which entertainment value, gender awareness, and critical media literacy intersect. The concern about imitation should likewise be understood as a potential social risk identified by audiences, rather than as evidence that the podcast directly causes imitation or behavioral change.

4. Conclusion

This study examined the representation of women in the Bocah-Bocah Kosong comedy podcast through Sara Mills' Critical Discourse Analysis and explored how Generation Z interprets such representation in Bogor City and Kediri Regency. The findings demonstrate that women are frequently positioned through representations of spontaneity, naivety, confusion, unexpected responses, and intellectual "emptiness," while male presenters tend to occupy a more knowledgeable, rational, and explanatory position. This subject–object relationship can construct an unequal discursive hierarchy in which women become a recurring source of comedic material.

The study further demonstrates that the representation of "emptiness" should not be interpreted as evidence of the women's actual intellectual incapacity. Rather, the findings indicate that intellectual "emptiness" functions as a constructed and commercially valuable persona within the entertainment format. At the same time, the audience reception cannot be reduced to acceptance of the gimmick. The 22 informants who expressed discomfort show that the representation can also be interpreted as cornering women or reinforcing gender stereotypes.

Based on these findings, the study proposes intellectual objectification as a useful concept for understanding gender representation in digital comedy. Intellectual objectification refers to the process through which perceived ignorance, confusion, or intellectual limitation is repeatedly attached to women, transformed into entertainment, and used as a recognizable media identity. The concept extends conventional discussions of objectification by drawing attention to the commodification of women's perceived intellectual characteristics rather than focusing exclusively on their physical appearance.

The reception among the 40 Generation Z informants was negotiated rather than uniform. Twenty-two informants (55.0%), including 12 from Bogor and 10 from Kediri, expressed discomfort with the representation from a woman's perspective. Meanwhile, 18 informants (45.0%), including 11 from Bogor and 7 from Kediri, interpreted the content primarily as jokes or humor. These findings demonstrate that audiences can enjoy or recognize comedic intent while simultaneously questioning the gendered implications of repeated representation.

The study concludes that digital comedy should not be understood solely in terms of entertainment value. Humor can simultaneously function as a mechanism through which gendered meanings are reproduced, negotiated, and potentially normalized. In the case of Bocah-Bocah Kosong, the repeated commercialization of women's apparent intellectual "emptiness" demonstrates how gender representation can operate through contemporary digital practices of comedy, virality, and personal branding. The findings therefore highlight the importance of critical media literacy among Gen Z audiences, particularly because repeated exposure to digital content may make imitation or normalization of certain speech and interaction patterns appear ordinary, even though this study does not establish a direct causal effect.

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