

ABSTRACT

In this new era of digital age, mass media is changing so rapidly amidst the dynamic change of the world. When it's the moment to retell and relive a memory, film does it better than other audio or visual products of media. As the world of cinema continues to grow, the emergence of documentary films varies throughout the years. Documentary forms of film are such significant tools to reform reality because of its claim on truth. With animated form, it also blurs the myriad questions about ethical problems and the implications when filmmakers are exposing victims as their subject. Indonesia's animated documentary "*kOsOng: No One Inside*" discusses five Indonesian women as subjects who faced prejudice and uncomfortable situations from others—including relatives and close friends—and the prevalence of child-bearing free marriages in their country, Indonesia. This paper is meant to emphasize on the childfree discourse brought up by the animated documentary, discussing the specified topic and how the animated documentary endorses the new ways of seeing things. Conducted in a qualitative method, the writer is going to do a literature study using discourse theory. Plainly, this thesis will look deeper into what the animated documentary represents, how it is portrayed, and why animation is chosen over traditional documentary methods.

Keywords: childfree, discourse, documentary, mass media, animated documentary