

A Semiotics View Through Sexual Objectification of Women in TV Cigarette Commercials in Indonesia

Ralira Alstromer Osydea^{1*}, Qomariyatus Sholihah², Intan Rahmawati³

¹²³Department of Women Study, University of Brawijaya, Malang, Indonesia

Abstract

The woman is a human being who often becomes the meaning of beauty and can attract attention. But for women, it is a source of economic income. This assumption has an impact on women's self-exploitation practices, especially through sexual objectification, such as in TV cigarette commercials. Ironically, many of the commercials produced contradict society's ideal image and reality, and they can harm women. This study aims to analyze the sexual objectification of women in TV cigarette commercials in Indonesia. This study uses qualitative methods through semiotic analysis by John Fiske. The results of this study indicate that: 1) Women as sexual objects are represented as having a sexy dress style by exposing the chest, and the behavior also gestures show vulgar swaying that intends to seduce, then supported by disco music which reinforces the sexual objectification of female characters with evidence of male character responses that expressions and gestures seduced. 2) the meaning and ideology behind women being represented as sexual objects in this commercial is the phenomenon of sensuality technocracy to attract audiences in television commercials and negative developments in the media have pushed many women into an identity crisis.

Keywords: woman representations, sexual objectification, tv commercial, semiotics, cigarette

INTRODUCTION

Women are frequently associated with beauty and elegance because women are commonly employed as symbols in society to express the meaning of the phrases tenderness, aesthetics, and sincerity. Women have the advantage of being refined human figures, generally graceful, having a high intellect, tough-minded, and charming in terms of attractiveness to men. However, society, particularly men, frequently fails to recognize women's benefits. Women are often used as symbols in commercial arts, so admiration for women becomes very discriminatory, tendentious, and subordinates to symbols of male power [1]. Sometimes women become symbols of social class and their presence in that class is only because of the willingness required by men [2]. In the end, this assumption has an impact on the practice of self-exploitation of women, especially through the objectification of women whose goal is to increase income, one of which is that women are often objectified in TV commercials.

Today, the mass media, especially television, has a role in constructing women and influencing people's mindsets toward the image of women. Using the fashion style and expression of women

who are promoting a product will make the audience like every advertising product they use because they feel that the product is superior, plus the ad star who uses the product has its charm, so consumers can also focus on public figures who play [3]. In advertising, women's roles are constructed to gain profits for producers who want to use them as tools. As research by [4], a television commercial for the product "Axe" intensifies and legitimizes the female body as a spectacle, both for men and for women themselves. The Ax ad created the illusion that a man's success is when a woman is attracted to him. Then [5], research entitled Sexual Content on Mainstream TV Advertising: A Cross-cultural Comparison, states that one of the main reasons why this commercial is considered a negative depiction of women is because of how women are treated in these advertisements as sexual objects.

In Indonesia, there are already a lot of women starring in advertisements on television for various products, one of which is cigarette advertisements. Unlike other forms of advertising, cigarette advertising in Indonesia is an commercial that has a different concept. This is because, in its delivery, cigarette advertisements are limited by several laws such as Law No. 32 of 2002 concerning Broadcasting (Broadcasting Law) and Government Regulation (PP) Number 109 of 2012. So inevitably demanding cigarette commercial makers think

Correspondence address:

Ralira Alstromer Osydea

Email : raliraosydea@gmail.com

Address : Jl. MT. Haryono 169 Malang, 65145

harder in their efforts to display a cigarette commercial without displaying the shape and embodiment of the product but still making consumers know what kind of product is being advertised. This is the reason why cigarette advertisements are interesting to study because cigarette advertisements emphasize story narratives more than product descriptions.

Furthermore, this study focuses on investigating the Djarum 76 cigarette commercial entitled "*Minta Musik*". In short, this ad features a man who plays a Magic Lamp Genie who can grant one wish (similar to the famous Aladdin story), a candidate for parliament, and a female secretary. The female character in the Djarum 76 cigarette commercial entitled "*Minta Musik*" sways sensually and seems seductive in front of the two men. The positive value of this ad is that the presence of female characters in the ad provides a place for women to express themselves. The presence of women's roles and characters in this commercial as secretaries also shows that women currently have the same abilities as men and can work professionally. However, it is not a bit ironic, that the mass media, especially television, should play a role in constructing women and influencing the mindset of society (audience) towards the image of women in a positive way. However, in this television commercial for the Djarum 76 cigarette brand, women are represented as sexual objects and subjects. This is a form of exploitation and negative construction of the image of women.

Therefore, this study seeks to investigate how women as sexual objects are represented in cigarette commercials. So that the results of this study can be an evaluation related to the representation of women's images, by providing critical analysis to stop further commercials from being produced with similar themes, with this research contributing to improving the image of women by building a more positive representation of women in the mass media.

MATERIAL AND METHOD

A qualitative technique is used in this study to portray the meaning conveyed in documents or objects [6]. This study uses a critical paradigm [7]; a critical paradigm is not focused on the correctness/incorrectness of grammatical structures or the process of interpretation as in constructivism. Individuals are not considered neutral subjects who can interpret freely according to their thoughts because they are very related to and influenced by social forces that exist in society.

In this study, women are sexually objectified in TV cigarette commercials in Indonesia, thus researchers use semiotic analysis techniques by John Fiske. [8] analysis was carried out through The Codes of Television. According to Fiske, the codes that appear or are used in television programs are interconnected so that meaning is formed. [8], states that the events stated have been encoded by social codes, namely:

Table. 1 Codes of Television John Fiske

No	Level	Codes of Television
1	Reality Level	Appearance, Costume, Makeup, Environment, Behavior, Dialogue, Movement, Expression and Voice
2	Representation Level	Camera, Lighting, Revision, Music, and Sound
3	Ideology Level	Narration, Conflict, Character, Action, Dialogue, Setting, and Cast

Data Collection

The data collection methods use documentation, namely by taking screenshot photos from the laptop monitor screen on the video being analyzed. Documentation is done to support research data that requires visual power to clarify the discussion. Then the researcher will observe, in which the researcher carries out the data collection process which is carried out by means of systematic observation of the object under study, meaning that it is deliberately planned not just by chance to see it at a glance [9]. The unit of analysis examined in this study is in the form of scenes or cutscenes from the Djarum 76 cigarette commercial entitled "*Minta Musik*" then the cutscenes will be translated into three levels of John Fiske's semiotics.

RESULT AND DISCUSSION

Commercial TV is used as a medium to communicate and attract the attention of some or all levels of society to describe a product or service being communicated. For this reason, it is not uncommon for several TV commercials to compete in using ideas as attractive as possible to attract their consumers. One method used is to use a female model that shows sensuality as an object in order to gain more value in society. This study explains how women as sexual objects are represented in cigarette commercial TV in John Fiske's three semiotic levels.

1. Reality Level

According to Fiske, the codes that appear or are used in television broadcasts are linked together to generate a meaning. A reality emerges not only through the codes that emerge, but also through the senses based on the references previously owned by television viewers, so that a code is understood differently by different individuals [10]. As a result, depending on their upbringing, culture, socioeconomic class, and so on, everyone may react differently to a meaning in television.

First, the Appearance code of the female secretary can be viewed from two main aspects, namely aspects that are under control and aspects that are less controllable, as follows: (a) seen from aspects that can be controlled by the role of the female secretary, the female secretary has a professional appearance like female office workers in generally, accessories in the form of glasses also add the impression of a professional worker, and the hair is pulled back to show a neat appearance. (b) Judging from the aspect that cannot be controlled, the role of the female secretary has a proportional height and weight, white skin, and black curly hair.



Figure 1. Appearance, Costume and Make-up of the female Secretary Character

Second, the costume worn by the female secretary consists of three clothing items, namely a white sleeveless shirt, a gray blazer, and a black span skirt. The costume worn can be said to be formal and professional for office women, so it is very suitable for a secretary to wear. However, it can be observed that the way secretaries dress can be denoted as 'sexy'. This is supported by the selection of sleeveless clothing that is slightly transparent with a blazer position that is slightly wide open, exposing the chest. Even when moving too actively will show the secretary's armpits. The makeup worn by this female secretary tends not to be excessive by using pink lipstick and brush on which has a fresh impression according to her age.

These findings validate the findings of previous research conducted by [4], in which they found that television commercial TV intensifies and legitimizes the female body as a spectacle, both for men and for women themselves. The TV commercial Axe created a fantasy for women, if they were white, slim, with wavy hair, and dressed sexy, then they would be more attractive to men [11]. On the other hand, the selection of the role of a female secretary whose physical appearance has a proportional height and weight, white skin, and black curly hair. This also supports the previous findings from [12] women are only judged by their body shape, which directly makes them become objects again through the media.

Third, Behavior refers to the actions and reactions of the actors in the film. In general, concerning other actors and the surrounding environment. The behavior shown by the female secretary actor in the cigarette commercial TV is quite vulgar, this is shown by: (a) The dance performed while the music is playing is very tempting, this can be seen from the expressions, the movements she performs (b) The female secretary actor while swaying, he held the parliamentary candidate's shoulder, as if the female secretary had targeted to seduce the parliamentary candidate. (c) Unreasonable behavior was also shown when swinging with his back to the parliamentary candidate who was his superior.



Figure 2. Behavior and Gesture of female secretary in TV cigarette commercials

Fourth, Gesture is a form of language in the form of hand, shoulder, leg, and finger movements. The gestures shown by the female secretary actor in this cigarette TV commercial are very clear in carrying out vulgar dances, some of the movements are even very unethical, such as: (a) The gesture of holding the chest while swaying. (b) Gestur back to the boss. (c) The gesture of holding the shoulders while rocking. (d) The gesture of playing with the hair while swaying. And (e) The swaying gesture by puffing out the chest. As a result, the two other actors showed seduced gestures toward the female secretary. In particular, the parliamentary candidate even showed a nodding and smiling gesture at the female secretary when she saw her dance. Thus, it is proved that this female secretary succeeds in flirting through her behavior and gesture.

This finding is supported by [13] explaining that objectification occurs when a woman's image is only focused on her sexuality. Additionally, [14] suggests that sexual objectification refers to treating a person as an object or as an instrumental vehicle relative to his or her sexual dimension. As defended by [15], visual media objectify women by highlighting female bodies and body parts, giving viewers a sexual perspective by presenting female figures in terms of sex, nudity, and eroticism. In this TV commercial is presented in vulgar dances that show the curves of the female secretary.

Fifth, the expression shown by the female secretary actor in the cigarette TV commercial is in sync with the behavior and gestures that are made, namely teasing. Occasionally while dancing the female secretary shows a smiling expression at the parliamentary candidate/boss. In addition, the expressions that appear are expressions of enjoying music and dancing. Lastly, there is no voice from the female secretary actress, as she has no speaking sections in this TV commercial and does not show any expressions that imply a voice is issued by the female secretary actor when dancing.



Figure 3. Expressions of female secretary in TV cigarette commercials

Similar results were found in a study conducted by [16], in which he discovers in 2007, Dolce & Gabbana, created a fashion TV

commercial that showcases the sensual side of a woman. In the TV commercial showing the facial expressions of a seductive female model, she lies face up and above the woman there is a man who wants to kiss her. Around the woman there were also three other men who looked at the woman's body with a face wanting to make out. The woman was wearing black skimpy clothes with slightly visible breasts and thighs that were visible without a single piece of cloth. In the TV commercial, the female model also looks resigned if the men want to make love to her. This shows that women have always been objects to be exploited.

2. Representation Level

The next indicator in investigating the representation of women as sexual objects is John Fiske's television codes which can be seen from the aspect of the level of representation. Based on the results of research at the level of representation (representation) shows that; First, this TV commercial is designed to focus on shooting from two perspectives. The first point of view has blocking: (a) The actor *Om Jin* is on the left side with his back slightly to the camera with a slightly blurry image effect (bokeh). (b) The parliamentary candidate is on the right side with a side view, the body parts are clearly visible. This position wants to accentuate the viewer's view of the parliamentary candidate's response to the scene where the female secretary is dancing, so that the interaction between the female secretary and the parliamentary candidate can be seen clearly. (c) The largest proportion is given to the female secretary actor who is highlighted by two-thirds of the proportion of her body in the middle position and facing directly at the camera, this implies that the actor is the main star in this TV commercial. The second angle only highlights the role of *Om Jin*, who in his narration is asking questions to the parliamentary candidates.



Figure 4. Camera and lighting in TV cigarette commercials

Second, there is no evidence of incoming natural light in the form of direct light or reflection of natural light from objects or backgrounds in the picture, nor is there any indication of when the

scene was set, whether it was morning or evening. Overall, the lighting in the video is a little dim, which fits with the context of the storyline being developed, which is to create a more exclusive environment in the exclusive chamber for parliamentary candidates. In the world of cinematography, the shooting technique for the Djarum 76 Cigarette TV commercial is called the medium long shot or knee shot. The purpose of shooting a medium long shot is to show objects even closer, namely one third of the body, from the knees to the top of the head. This shot is usually used to make the audience focus more on the movement of the object's body without moving the place [17]. This is in accordance with the concept of the video featuring vulgar dances by female secretary actors, and exporting her body curves. Overall, the lighting in the video is a little dim, which fits with the context of the storyline being developed, which is to create a more exclusive environment in the exclusive chamber for parliamentary candidates.

Third, not too much video editing is done by commercial TV producers, this TV commercial emphasizes simple shooting and tries to focus more on dialogue and scenes given by the cast. editing only functions to build a video atmosphere, the editor only adds a vignette effect and focuses on taking simple pictures. The vignette sacrifices edge detail, and darkens [18]. This has the meaning of a more intense and deep focus. In addition, this effect also plays a role in highlighting the positions of actors in commercial TV. Lastly, the disco music is used according to the storyline which uses fast-tempo musical instruments to invite the female secretary actor to dance. The music chosen when the parliamentary candidate requests music is disco music. Disco music is a music genre that contains elements of funk, soul, pop, and salsa. This music has a fast tempo, making it suitable for inviting someone to dance. This is proven by the existence of a dance performed by the female secretary actor when the music has been played. The music played is not a song, only instruments.

The use of disco music as a stimulus to perform vulgar dances is supported by the fact found by [19] who said that the usual disco lights and music help the listener's body gestures as an activity that is seductive, erotic, and stimulates the image. Even though this TV commercial does not include disco lights. Historically, disco music as the name suggests is often used in discos, the country where disco music originates, namely the United States. In the book *Popular Music in America*, it is

explained that disco music is an abbreviation of the word in America itself, 'discotheque' disco music is known or brought in since the World War II era. Disco music puts more emphasis on tempo and fast beats, good arrangements and easy to hear by the audience are the main attraction, although sometimes it is wrapped in pornographic lyrics [20]. So, the meaning of using disco music on TV commercials is very clear, namely to create narrative stories towards vulgar sexuality dances.

3. Level Ideologi

It is important to observe the meaning and ideology behind women being represented as sexual objects in order to understand the various factors that shape the representation of women in TV cigarette commercial. First, The TV commercial for Djarum 76 Filter Gold Cigarettes in the *Om Jin* series entitled "*Minta Musik*" was launched in 2019. This TV commercial has a narrative: There is a parliamentary candidate who has no solution to the current problem, namely he feels he is not smart enough as a parliamentary candidate. Uncle Jin appears, and says "I'll give you one request" then the parliamentary candidate asks Uncle Jin from the lamp to be a smart parliamentary candidate. However, Uncle Jin did not grant the parliamentary candidate's request because the contents of the parliamentary candidate's brain after being distracted by it turned out to be empty brains, mockery (pretending), titttt (not connecting), *wani piro* (money) and clubbing brains. Then the parliamentary candidate changed his request, he asked for music, finally Uncle granted his music request. The music began playing immediately, and the female secretary next her began dancing to the beat of the disco music. Then Uncle Jin again asked the parliamentary candidate "don't want to ask anything else?", the parliamentary candidate answered no. Then Uncle Jin swiftly said to the parliamentary candidate "Smart".



Figure 5. Characters in TV commercial for Djarum 76 entitled "*Minta Musik*"

Second, the conflict shown by this TV commercial is a parliamentary candidate who does not have the capability as a member of the assembly. The parliamentary candidate finally

asked *Om Jin* for help to make him smart, although in the end the request could not be granted because the parliamentary candidate's brain was blank and all he had in mind was clubbing (activities in nightclubs). Then he changed his request to ask for music. Finally, *Om Jin* granted his request and gave him discotheque music according to what he had in mind. The next conflict is that the parliamentary candidate's female secretary dances vulgarly and seduces the parliamentary candidate, then *Om Jin* again asks for another request. but the parliamentary candidate did not ask any other questions, the ending was Uncle Jin saying "Smart" answered the parliamentary candidate's response. The narration clearly emphasizes that the intended music is disco music which makes secretarial women dance erotically and satisfy the desire of the parliamentary candidate/boss which is evident from the response of the expressions and gestures shown by the parliamentary candidate. The phenomenon of representation of women as sexual objects like this is actually not a new thing and has been happening for a long time. The phenomenon of exploiting women's bodies has been around for a long time. This phenomenon of exploitation of women's bodies is included in the technocracy of sensuality. Sensuality technocracy is an attempt to control and influence society through its fascination with the appearance of sensuality that is produced artificially [21] where the female body and female nature are used as a tool to attract public attention. Even so, the facts show the opposite, the [22] and [23] confirm the limited effect of sexual content on commercial TV purposes, noting that using sexual women in commercial TV is ineffective.

Third, the characters featured in the commercial TV commercial for Djarum 76 Filter Gold Cigarettes in the *Uncle Jin (Om Jin)* series entitled "*Minta Musik*" include:

Table. 2 Characters in TV commercial for Djarum 76 entitled "*Minta Musik*"

Characters	Description
Uncle Jin (Om Jin)	This advertisement is characterized by the existence of a popular icon in the community, namely <i>Om Jin</i> . This icon was constructed as Javanese genie complete with his beskap clothes. This icon represents the lifestyle of the Javanese, in which cigarettes are used as a means to relieve fatigue from problems faced in everyday life. The psychological

	burden of the Javanese seems to be reduced and inner peace is obtained after smoking.
Parliamentary candidate	Parliamentary candidate is represented in batik clothes or traditional Javanese clothing, this deepens the character of the Javanese lifestyle, where smoking is used as a means to relieve fatigue from problems faced in everyday life. This is also a satire where parliamentary candidate often come to psychics before elections to ask for help in success.
Female Secretary	This female secretary character has the appearance of a professional dress like a female office worker or secretary in general. However, this character is formed as a sexy figure, this is supported by the selection of fashion items and the style of dress that gives a sexy impression, coupled with the actions it performs.

The ideological level shown based on actors, actions, and dialogue shows that women as sexual objects are represented through the development of sexy actors and seducers, with the actions carried out by the female secretary acting as seducing parliamentary candidates when the requested music is played. Seductive dance actions that he does to make vulgar movements such as holding her chest when, turning his back to the superior parliamentary candidate, by showing the back and buttocks, holding the shoulders while dancing, playing with hair while dancing, and dancing by puffing out the chest plus seductive expressions by looking at the parliamentary candidates. The objectification of female actors as sexual objects is visible from the development of the actors and the actions taken. Objectification theory argues that often, women are objectified and treated as objects that must be valued for their use [15]. Furthermore, [13] distinguish female sexualization from its objectification, arguing that sexualization is determined by the extent to which a woman's body is exposed and idealized. [24] notes that, in commercial TV, women experience a dual role: as objects and as subjects. The first acts as a subject to provide temptation or initiate vulgar acts, and the second becomes an object of temptation, where the woman gets a treatment that leads to actions around sexuality and even harassment.



Figure 6. Characters, Setting, and Cast in TV commercial for Djarum 76 entitled “Minta Musik”

Fourth, the setting used in the Djarum 76 Filter Gold cigarette commercial in the *Om Jin* series entitled “*Minta Musik*” is in the private/office room of the parliamentary candidate. The room looks spacious with shades of gray, yellow and white. The interior of the room shows many chairs that can be used to entertain guests who come. Even so, for the size of the office, there are no files or books in the cabinets that are usually found in government offices in general. Based on the selected location, the parliamentary candidate cast is relaxed, luxurious and the room seems comfortable. The main character in this TV commercial is Totos Rasiti as Uncle Jin who has a profession as a comedian and actor, Elizabeth Angela Lorenza as a Secretary for Women by profession as a model and presenter. while the identity of the parliamentary candidate cast is unknown. These selected actors do have an image that fits the needs of commercial TV.

The main factor that prompted Elizabeth Angela Lorenza to be willing to take on this role was inseparable from social construction. These negative developments in media and culture push many women into an identity crisis [25]. Commercial television, celebrity culture, and various other layers of media exposure are blamed for this phenomenon. Continuous exposure to these materials has made many people, especially young people, treat these things as normal. Some of these people also take up models or "brand ambassadors" in these TV commercials as role models and idols and they try to emulate their appearance, clothing choices, and style. Women are psychologically driven to look, dress, appear, and act in a certain way, which contributes to the physical, emotional, and mental challenges they face, although this activity is done under the guise of promoting lifestyle and the latest trends, the level of stress that many celebrities go through is rare. mentioned [25].

According to [26], women are more likely than men to be portrayed in a sexist way in TV commercials, showing them as helpers in the household, as dependents, without authority, and as property of men. Commercial TV messages have been and continue to be the carriers of these stereotypical images and roles of women, and of all of them, the one that is most disrespectful to women is the sexual object, where women are considered as sexual merchandise used to market a product [27]. Thus, the role of women in any TV commercial is widely used.

CONCLUSION

In this study, women as sexual objects are represented in cigarette commercial TV when viewed from television codes. John Fiske shows that: First, the role of a female secretary in this TV commercial has a seductive style of dress by showing a sexy impression and exposing the chest. Coupled with behavior and gestures that show vulgar dances to seduce the role of parliamentary candidates. In addition, the selection of disco music became the main impetus that strengthened the sexual objectification of female actors, as evidenced by the male actor's response actions showing seductive expressions and gestures over the erotic dance performed by the female secretary actor. Second, what is the meaning and ideology behind women being represented as sexual objects in cigarette commercial TV, one of which is the phenomenon of sensuality technocracy to attract audiences in commercial TV. The objectification theory explains that sexualization is determined by the extent to which a woman's body is exposed and idealized. Finally, negative developments in media and culture have pushed many women into an identity crisis whereby women are psychologically driven to look, dress, appear and act in a certain way, which contributes to the physical, emotional and mental challenges they face.

Based on the results of this study, women are represented negatively as sexual objects for people who have positions or power. Thus society must be aware of the importance of sexual education and social norms so that this negative representation will disappear from society and practices that make women sexual objects and women who denote themselves as sexual objects will also decrease so that gender equality will increasingly be realized.

The semiotic method is useful for dissecting meaning through the signs that appear, it is very possible to produce various interpretations of meaning for each researcher. So it is hoped that future researchers can analyze the representation of women as sexual objects in the Djarum 76 cigarette commercial entitled "*Minta Musik*" using the semiotic method of Ferdinand de Saussure, Roland Barthes, and Charles Sanders Peirce.

ACKNOWLEDGEMENT

The authors would like to thank all participants who helped the authors in writing this manuscript.

REFERENCES

- [1] R. Siswanti, S. Sunarto, and A. Yusriana, "Representasi Objektifikasi Seksualitas Wanita Pada Iklan Kondom Sutra Versi 'Mantap–Mantap Makin Mesra' Di Antv Pada Pukul 02.00 WIB Malam," *Interaksi Online*, vol. 10, no. 4, pp. 113–120, 2022.
- [2] S. Perren, A. Von Wyl, H. Simoni, W. Stadlmayr, D. Bürgin, and K. Von Klitzing, "Parental psychopathology, marital quality, and the transition to parenthood," *American Journal of Orthopsychiatry*, vol. 73, no. 1, pp. 55–64, 2003.
- [3] J. H. Lee, J. T. Tennis, R. I. Clarke, and M. Carpenter, "Developing a video game metadata schema for the Seattle Interactive Media Museum," *International journal on digital libraries*, vol. 13, pp. 105–117, 2013.
- [4] H. Hermawan and R. E. Hamzah, "Objektifikasi perempuan dalam iklan televisi: Analisis lintas budaya terhadap iklan parfum axe yang tayang di televisi indonesia dan amerika serikat," *Jurnal Kajian Media*, vol. 1, no. 2, 2017.
- [5] S. Kumar, "Representation of women in advertisements," *International Journal of Advanced Scientific Technologies in Engineering and Management Sciences*, vol. 3, no. 1, pp. 26–28, 2017.
- [6] Q. Sholihah, *Pengantar Metodologi Penelitian*. Universitas Brawijaya Press, 2020.
- [7] R. Kriyantono, "Research strategies and media relations in public relations practices," *KOMUNIKATIF: Jurnal Ilmiah Komunikasi*, vol. 8, no. 2, pp. 178–190, 2019.
- [8] J. Fiske, *Television culture*. Routledge, 2010.
- [9] H. Herdiansyah, "Wawancara, observasi, dan focus groups: Sebagai instrumen penggalian data kualitatif," 2013.
- [10] N. Vera, "Semiotika dalam Riset Komunikasi, Ghalia Indonesia." Bogor, 2014.
- [11] R. Setiawan, "Persona Pada Pekerja Seks Komersial Wanita di Lokalisasi Jarak Surabaya," Universitas Brawijaya, Malang, 2013.
- [12] V. E. Edwar, A. Ihsanullah, and S. E. Rahayu, "Objektivikasi di Balik Subjektivikasi Perempuan dalam Iklan Pantene: Interview Kerja yang Terberat," *Jurnal Wanita dan Keluarga*, vol. 1, no. 2, pp. 45–56, 2020.
- [13] E. Behm-Morawitz and D. Mastro, "The effects of the sexualization of female video game characters on gender stereotyping and female self-concept," *Sex Roles*, vol. 61, pp. 808–823, 2009.
- [14] M. C. Nussbaum, "Objectification," *Philos Public Aff*, vol. 24, no. 4, pp. 249–291, 1995.
- [15] B. L. Fredrickson and T.-A. Roberts, "Objectification theory: Toward understanding women's lived experiences and mental health risks," *Psychol Women Q*, vol. 21, no. 2, pp. 173–206, 1997.
- [16] T. N. Afifah, A. W. Rahma, and Y. T. N. Cholis, "Eksplorasi Tubuh Wanita dalam Iklan Dolce & Gabbana," *Jurnal Audiens*, vol. 1, no. 2, pp. 167–174, 2020.
- [17] N. W. Kabelen, "Analisis Dramatisasi Shot Video pada Iklan Sampo 'Pantene,'" *Jurnal Desain Komunikasi Visual Nirmana*, vol. 22, no. 1, pp. 1–7, 2022.
- [18] E. Savage, "A Printer's Art: The Development and Influence of Colour Printmaking in the German Lands, c. 1476–c. 1600," in *Printing Colour 1400-1700*, Brill, 2015, pp. 91–102.
- [19] S. Rosida, E. F. Susilo, and M. H. F. Hsb, "PELECEHAN SEKSUAL DALAM TIKTOK 'PERSALINAN': ANALISIS SEMIOTIKA ROLAND BARTHES," *Jurnal Bahasa Indonesia Prima (JBIP)*, vol. 3, no. 2, pp. 163–171, 2021.
- [20] G. Yuliamah and E. B. Santoso, "Perkembangan Hiburan Malam Dan Diskotik Di Surabaya Tahun 1970-1994," *J. Kesenjangan*, vol. 1982, p. 323, 2013.

- [21] Y. A. Piliang, "Kode, Gaya dan Matinya Makna: Semiotika dan Hipersemiotika," *Bandung: Matahari*, 2010.
- [22] E. Parker and A. Furnham, "Does sex sell? The effect of sexual programme content on the recall of sexual and non-sexual advertisements," *Applied Cognitive Psychology: The Official Journal of the Society for Applied Research in Memory and Cognition*, vol. 21, no. 9, pp. 1217–1228, 2007.
- [23] J. G. Wirtz, J. V Sparks, and T. M. Zimbres, "The effect of exposure to sexual appeals in advertisements on memory, attitude, and purchase intention: A meta-analytic review," *Int J Advert*, vol. 37, no. 2, pp. 168–198, 2018.
- [24] M. E. del Moral Pérez, "Los nuevos modelos de mujer y de hombre a través de la publicidad," *Comunicar*, no. 14, 2000.
- [25] M. M. Alam, A. Aliyu, and S. M. Shahriar, "Presenting women as sexual objects in marketing communications: perspective of morality, ethics and religion," *Journal of Islamic Marketing*, 2019.
- [26] J. A. Fullerton and A. Kendrick, "Portrayal of men and women in US Spanish-language television commercials," *Journal Mass Commun Q*, vol. 77, no. 1, pp. 128–142, 2000.
- [27] V. E. Drake, "The impact of female empowerment in advertising (femvertising)," *Journal of Research in Marketing (ISSN: 2292-9355)*, vol. 7, no. 3, pp. 593–599, 2017.