

The use Social media Analysis Semiotic.docx

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Submission date: 01-Feb-2025 12:42AM (UTC+1100)

Submission ID: 2571171614

File name: The_use_Social_media_Analysis_Semiotic.docx (2.93M)

Word count: 8483

Character count: 47263

1 The Use of Social Media in Marketing Communication: A Semiotic Analysis of the Advertising Film ‘You and Me in Low Angle’ The Work of Riri Riza

Abstract

The topic of this research is about advertising film produced for marketing communication for Oppo Indonesia smartphones. This study aims to reveal the relationship between semiotic signs and meanings and the success of marketing strategies carried out by the Oppo Find X3 Pro 5G product communication marketing team. The method used in this research is text analysis, the text analysis used is Barthes' semiotic analysis, which analyses denotative, connotative and myth-ideology signs represented in advertising film. The results showed denotative signs including the pillow, photo (depressed woman), gate (ivory arch), red kebaya, washing machine, blue wall, a man at the south gate, and painting of a woman. The denotative sign represents the nature of women's role and position in the domestic sphere of the household. The sign of the gate legitimises its 'plengkung gading (ivory arch)' as the back gate of the Ngayogyakarta palace. The connotative sign as another meaning of the denotative sign is a proof of representation of the struggle and inner turmoil of Javanese women in positioning themselves in the domestic space and freedom in the public sphere, especially the relationship between Javanese women's opportunities for reinterpreting the leadership in the social structure of Javanese society. The director's strategy and Oppo Indonesia's marketing team succeeded in reinterpreting the role and position of Javanese women in the environmental social system and marketing objectives, especially the homogeneous target audience, women, by dismantling the myth of women as individuals who are not independent in their environment and culture.

Keywords: Semiotic Analysis, Advertising Film, Marketing Communication, Riri Riza

1. Introduction

1.1. Introduce the Problem

The advertising film production ‘You and Me in Low Angle’ is a production motivated by the smartphone producer Oppo Indonesia which combines technology with the creativity of the features contained in one of the Oppo Indonesia series. The production of these films aims to stimulate sales of Oppo Smartphone products and Oppo Indonesian consumers to take advantage of the best camera features in creativity using the features offered as the advantages and sophistication of smartphone products. This smart marketing technique used by Oppo is to form the assumption that smartphones (Ohme et al., 2022) are not just accessories but capital and at the same time a creative function, especially for young people and Generation Z in Indonesia. Smartphone consumption patterns and the habit of using video-based social media (Gao et al., 2023), both Instagram, TikTok and YouTube, as the main choices of the younger generation in using social media (Lev-On, 2023) and media community, this pattern and production puts the social media generation in the context of the term prosumer (Stuppy et al., 2023). Prosumer is a term that combines producers and consumers who are united in video upload activities by individuals as producers (Ruiz, 2023). Yet at the same time, individuals become consumers (connoisseurs) of social media (Tikka et al., 2023) from other individuals connected in social

media consumption patterns. Oppo marketing strategy carried out by Oppo Indonesia to increase sales of Oppo products as the largest smartphone manufacturer in Indonesia providing features and affordable prices for Indonesian consumers (Lambrecht et al., 2023). This strategy is carried out by collaborating with well-known filmmakers in Indonesia, including Garin Nugroho, Riri Riza and Jay Subiyakto. Garin Nugroho is a filmmaker born in the tradition of traditional film technology using conventional cinematography technology that still separates audio (Setiawan et al., 2021), visual and various other film elements, hence Garin Nugroho's ability to transform with digital technology has inspired many young generations and Indonesian filmmakers (Oki & Ridwan, 2022). He produced many films using digital technology such as *Mata Tertutup*, *Ach Aku Jatuh Cinta*, and others. Even Garin Nugroho's breakthrough in black and white film technology by combining performing arts starting from *Opera Jawa*, *Setan Jawa*, and *Samsara* found a stunning form of cinematographic creativity based on Javanese culture.

The strategy and production of advertising film carried out by Oppo Indonesia as a marketing communication (Cronin et al., 2023) pattern through the media of short advertising (Barrett, 2022) film to introduce Oppo Find X3 Pro 5G products in collaboration with Jay Subiyakto. Jay Subiyakto produces more in the art of performance and other artistic works, such as concerts, theatre, musicals and video clips. Jay Subiyakto's ability in the various monumental works of music videos provides options and expansion of creativity for Oppo Indonesia consumers in finding references to creativity in music, advertising, and others (Afifulloh & Wijayanti, 2023). So that the patterns of creativity are obtained through their experience in producing interesting content to be broadcast on social media (Heřmanová, 2023). Riri Riza directs the strategy and production of advertising films for marketing communications, shaping and stimulating creativity to produce short films by Oppo Indonesia consumers. Riri Riza is a director who has been involved with the lives of children and teenagers, in films *Laskar Pelangi*, *Sherina Adventure*, *Gie, Ada Apa Dengan Cinta* and others (Khalil, 2017). Riri Riza can represent the taste of ideas and topics among young people and Z Generation in Indonesia in doing and producing creative content with fresh ideas and themes that he produces, creativity is carried out to develop ideas and ideas for young Indonesians producing content to fill the social media they use.

These three Indonesian directors and filmmakers specialize in creating advertising films to promote and market Oppo Indonesia's products. They present three short films whose shooting process uses the latest products from Oppo, this aims to minimize the gap between filmmakers and them as consumers of Oppo Indonesia in terms of digital content production. This strategy aims to build greater understanding and confidence among Oppo Indonesia consumers in creating their content by highlighting that the same technology they use is utilized by renowned Indonesian filmmakers Garin Nugroho, Jay Subiakto, and Riri Riza. The three advertising films they produced include:

Table 1. Director Short Film Oppo Indonesia

Film	Sutradara
Siklus	Garin Nugroho
Dedari	Jay Subiyakto
You and Me in Low Angle	Riri Riza

Source: Data Collection, 2024

1.2 Importance of the Problem

The work of famous filmmakers in Indonesia in collaboration with Oppo Indonesia is the first form of cine-finders produced in Indonesia, the main purpose of this production is as a marketing communication medium (Scott et al., 2023), an advertisement that aims to stimulate young Indonesians to be able to be creative by using the technology and features available in smartphones, especially smartphones produced by Oppo Indonesia. The three productions are Cinefinders, which can be watched on the Oppo Indonesia YouTube channel on 27 October 2021, 29 October 2021 and 31 October 2019 (oppo.com). Garin Nugroho, who introduced the vertical camera format production style, presents the story of a dancing girl who finds mysterious objects and her struggle with these objects creates a new choreographic spirit. Jay Subiakto brought up the Balinese culture that tells the story of the Sanghyang Dedari dance, a sacred dance that repels bad luck and disease with the setting of the island of Bali. Meanwhile, Riri Reza presents the story of a girl who always sees everything from a low angle.

1.3. Literature Review

Previous research used as the basis for this study is semiotic research that analyzes cigarette posters related to three posters, fifteen colours, six shapes, five lines and eleven texts in the analysis (Ramadhani & Dewi, 2023). Semiotic research on poetry provides an overview of poetry as a representation of social context (Adudu & Husain, 2019). The representation of feminism in the film 'Samjin Company English Class' explains the relationship between feminism and conflict struggles contained in the scenes and dialogues about the struggle of three friends (Hutauruk & Saragih, 2023). Representation of three important things related to the research of the film 'Selesai' regarding infidelity is a common behaviour in Indonesia, a very high percentage of mental disorders in Indonesia, and marital conflicts caused by COVID-19 conditions in Indonesia (Halim & Yulius, 2023). Analysis of the film 'Agak Laen' represents social dynamics and cultural identity framed in a humorous situation (Ubaidillah & Patriansah, 2024). This research focuses on the application of Roland Barthes' semiotics which emphasises three things. Firstly, the denotative sign, which refers to the actual meaning. Second, is the connotative sign, which is a sign that does not correlate with its sign. Third, myth is an activity of meaning that is understood as a form of connotative sign correlated with the socio-political system in a society.

Advertising films and representation are closely related to social dynamics, where advertising films serve as a medium that packages and produces various social aspects (Ruiz, 2023). Representation, on the other hand, refers to the depiction of social situations and conditions reflected in these films (I Inci et al., 2023). Representation is realised by signs used in the film's content as a manifestation of something represented by something else (Neiger et al., 2023). Signs are the formal and material conditions of denotative or true meaning, and signs are situations and conditions that are realised through other signs that have no relationship with denotative signs, signs that are realised through other signs are called connotative signs (Keller et al., 2023). The connotative sign is built by the power of general assumptions and prevalent values in the cultural system. This results in a shared understanding of a sign (connotative) that is wrong (Hasanah, 2020), resulting in false truths and used for shared understanding in the social system. The condition of using the wrong connotative sign to judge reality and its truth is called myth. Myth is a condition of false truth but is used and understood as a general truth that results in harming parties or marginalised people in the social system of society.

This explanation provides insight into the critical paradigm used as the foundation for understanding the use of signs aimed at dominating others (Depounti et al., 2023). In other words, domination is exercised by individuals, groups, or collectives over others (Hedegaard Heiselberg & Raun, 2024). This condition offers an understanding of how signs become significant in social

interactions, and the meaning behind the signs used in these interactions becomes even more crucial due to the presence of hegemony in their usage (Mowri & Bailey, 2023). The hegemony that arises in the sign system is used as a tool to perpetuate power, suppress other parties, and show the power possessed by the dominant group or group. Signs in language are not only in the form of written text, signs are manifested in the form of idioms (Wibisono, 2023), colours, audio, visual, audio-visual, glyphs, shapes, buildings, landscapes and others (Adyani et al., 2023). The study of signs in communication is manifested and produced in various communication media, signs are manifested in the context of interpersonal communication (Arendt et al., 2023), group communication, organizational communication, public communication and mass communication (Kleinnijenhuis et al., 2019). In this research, the focus of the signs used is the signs found in mass media, namely films. Film is one type of mass media used to entertain the audience, provide education to the audience, provide information to the audience (Barli et al., 2017), but also provide a form of sign representation to the audience to be interpreted and referenced in social life. This research also focuses on gender and feminist issues (Do, 2024) as the relationship between the topic and theme of the film which contains the behaviour of women as the core of the film production (Baer, 2016). In this case, the women represented are Javanese women as the main characters who carry the storyline, Javanese women who provide views on how competition with men and women's relationship with male hegemony as an inner turmoil in determining the role of women in the social life of Javanese society (Korniawati & Rahim, 2024). Javanese women and Javanese culture are interesting to raise as a topic in film production (Rianto et al., 2023), considering that women with all social problems are still an attraction for most Indonesian filmmakers to be used as a major theme in their production. Women and their roles in the social system provide an overview of the meaning and relationship of their social roles with men, the environment, society and culture. Women are sometimes still seen as weak beings, in the domestic sphere or household, not given access to the public sphere, including in political activities. While men are seen as strong people, all their activities are in the public sphere and as political actors who play a leadership role in the social system. The role relationship between men and women in the view of feminism is an erroneous concept of perspective because the error is constructed by the role and function of women in gender understanding of the world of roles, not about the world of equality of roles in the social system.

1.4. Research Design

Thus, the relationship between men and women in the context of gender as knowledge about the role of women in the social system is placed more in domestic affairs while men are placed in the public domain (Hegarty, 2024). Male and female creatures are indeed servants of God, the difference is gender and nature in reproduction (Rohrbach et al., 2023), so the position of men and women in the social system plays the same role and aims to build harmonisation in various social behaviours, for example, the behaviour of husband and wife relationships, the role of both is equal in the context of interpersonal communication, in terms of education is equal to the same opportunity, in terms of the same job and the same opportunity, in terms of politics and public both also have the same role and position. The main focus of this research is on the signs contained in the short film You and Me in Low Angle by Riri Riza by revealing the denotative signs, connotative signs and myths that surround it in the conception of Barthes' semiotic theory and elaborating with feminism theory, film theory and concepts as the main reference in determining the unit of analysis so that it is expected to be able to provide a thorough or comprehensive perspective in the analysis process.

2. Method

2.1 Semiotic Analysis

This research uses a qualitative approach with a focus on text analysis methods, specifically semiotic analysis. The qualitative approach emphasises descriptive research based on data obtained through a series of techniques. Semiotics is one of the methods of text analysis (Adudu & Husain, 2019), semiotics is a way of unpacking the signs contained in interpretative communication texts (Damayanti & Toni, 2018). The basic nature of the semiotic analysis is to interpret the sign about the situation and conditions surrounding the sign (Ubaidillah & Patriansah, 2024). This is to maintain the relationship between the sign and the interpretation made by the researcher so as not to widen (wild). Semiotics as a research method is useful for researchers as a guide in analysing holistic principles in film elements, both dialogue, place and time settings, storylines, property, wardrobes, characters and characterizations, and others. The semiotic method used in this research is Roland Barthes' semiotics, which aims to uncover denotative signs and connotative signs as well as the myths that are born from these signs. Barthes defines semiotics as a sign that has a relationship between signifier, signified and sign. The relationship between the sign and the signifier is the relationship about the concept of thought that is the basis for the birth of the sign and is physical, while the relationship between the sign and the signifier is the concept of a mental relationship. The mental nature of the sign is the process of how hegemony is instilled, used and realised in the control and power possessed by the dominant group to the subordinate group.

2.2 Data Collection

The primary data collection technique in this research is to get permission to use digital data from the film director, the film data that is already available is then subjected to a reading process. Readability is an attempt to read by watching the film repeatedly to ensure the process of mapping signs, both denotative signs and connotative signs (Jayanti et al., 2021). After reading the film text, researchers then categorised it based on the type of sign to conduct analysis. Secondary data in this study are production-related data obtained on the Oppo Indonesia website, reviews in various mass media and production-related data in the form of both written and audio-visual texts. The units of analysis determined from primary data and secondary data are as follows:

Tabel 2. Element of Analysis

Semiotic Analysis	Element of movie
Denotation sign	Dialogue Camera techniques Property Place/ time settings Lighting
Connotations sign	Representation
Myth	Socio-political cultural context

Source: researcher analysis, 2024

1.3. Analysis Technique

In this study, the main focus of the unit of analysis is on camera techniques, property and place and time settings, while dialogue and colour or lighting become supporting elements that are represented in the film. The data analysis techniques used in this research are: First, the

categorisation process is carried out based on denotative signs that are thoroughly analysed (Sari, 2021). Second, the categorisation process is carried out based on the findings of connotative signs which are then analysed. Third, connecting denotative and connotative signs with the socio-political context of Javanese women and the hegemony that surrounds them. Fourth, conducting a comprehensive analysis and discussing it with feminism theory. Fifth, drawing conclusions and suggestions.

1.4 Research Conduct

This research was conducted with the standard research procedures of the National Research and Innovation Agency (BRIN) with a letter number No:886/KE.01/SK/11/2024 ethical clearance approval on social studies and humanities research National Research and Innovation Agency (NRIA) Indonesian.

3. Result

The findings of denotative signs in the advertising film 'You and Me in Low Angle' by director Riri Riza there are 8 denotative and connotative signs, these signs provide an overview of the director's role in film production is more dominant in domestic household signs and women's activities in social life supported by the story setting of Javanese houses, streets and residential alleys in the city of Yogyakarta, the South Gate of the 'Ngayogyakarta' palace. The following are the findings of denotative and connotative signs in the film 'You and Me in Low Angle' by Riri Riza:

Tabel 3. Duration and Semiotic Sign

Duration (minute)	Denotation sign	Connotation sign
00.00-00.19	Pillow	Domestic space
00.00-01.03	Photo (women)	Depression
00.00-01.26	Arch/Plengkung Gading (Ivory Gate)	Freedom
00.00-01.59	Red Kebaya	Resistance
00.00-02.27	Washing/Laundry	Domestic space
00.00-11.24	Blue wall	Limitations of freedom
00.00-13.11	Male (gate)	Patriarchy
00.00-13.15	Women's paintings	Male hegemony

Source: Researcher Analysis, 2024

The emotional state of the character and characterisation of the female character named Laila, a costume stylist girl who misses her father's figure, Laila has not met her father for a long time and can only look at her father's photo. The search for a father figure causes Laila to feel insecure in living everyday life. The following is a graph of female and male characters' emotions depicted on a comparison chart.

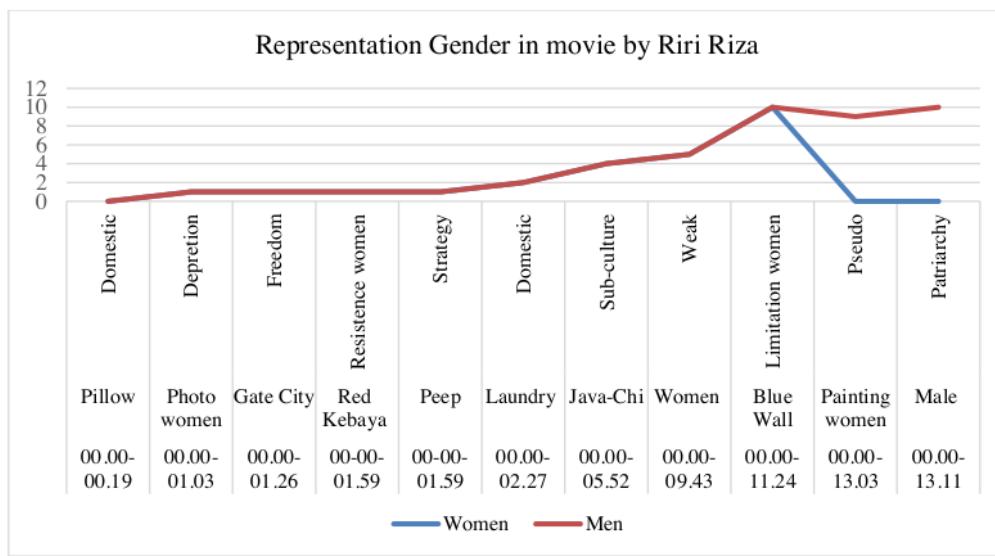


Figure 1. Representation gender in movie (Researacher data, 2024)

The story portion shows more of Laila's journey in searching for her father figure, Laila as the main female character is shown from the beginning of the story to the end of the story. Meanwhile, the male figure (the painter) is featured in the final minute, serving as the climax and the connecting thread of the story. Out of the 13-minute duration of the advertising film, 12 minutes focus on the female character, while 2 minutes are dedicated to the male character. This data shows the director's emotional involvement in female characters rather than male characters.

3.1 Denotative Sign Analysis

The denotative signs represented in the film are the pillow and bed, photo of the woman, the South Gate (*kidul*) or the 'ivory arch' of kebaya, washing machines (laundry), walls and paintings of women. Symbolic women in denotative signs show references to the activities and activities of women in the domestic sphere. The symbols of pillow, bed, washing machine, kebaya, and painting of women explain the role and position of women in the domestic area. The gate and wall symbols explain the dimensions of women's freedom that are still confined by the environment, especially in Javanese culture which is identical to male power and patriarchal.

Tabel 4. Domestic sign I

Symbolic	Denotative sign	Analysis Domestic sign
Pillow	Bed	<ul style="list-style-type: none"> - Objects used for sleeping - Objects in room
Photo women	Angry emotion	<ul style="list-style-type: none"> - Self image - Angry at the situation and conditions (environment)
Kebaya	Womens clothes	<ul style="list-style-type: none"> - Typical Javanese womens clothes - Batik
Washing	Washing tools	<ul style="list-style-type: none"> - Washing technology - Womens work

Lukisan	Lukisan Perempuan	<ul style="list-style-type: none"> - Gambaran umum peran Perempuan - Kebebasan yang dimiliki oleh Perempuan
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Source: Resercher Analysis, 2024

The four symbolic signs above describe the role and position of Javanese women in the domestic area. Javanese women's activities only revolve around the bed to please and serve their husbands. On the other hand, women's emotions are portrayed as angry, stressed, depressed and confused in seeing the outside world. The symbolic kebaya and washing machine emphasise the role and function of women in household activities to serve all the needs of the husband and children. On the other hand, women are depicted as enjoying freedom with confusion, women are confused in living life with their environment that is filled and played by men.

Tebel 5. Domestic sign II

Simbolic	Denotative sign	Analysis domestic sign
Gate	Pelengkung gading (in Javanese)	<ul style="list-style-type: none"> - Entrance to a city (Yogyakarta) - Entrace to the Ngayogyakarta palace
Wall	Blue wall	<ul style="list-style-type: none"> - The role of women is hindered by culture and enviroment

Source: reseracher analysis, 2024

Symbolic denotative signs depicted through Gerang 'Ivory arch' and blue wall explain the freedom of women who are still hindered by culture and environment in this case the role and function of women in the Javanese cultural structure is still in the domestic area.

3.2 Analysis of Connotative Signs

The first symbolic sign is the pillow. The pillow in the interpretation of connotative signs is a reference sign used to designate the role and position of women as a marginalised group that runs life based on male power as the head of the household. Women as a complement in their husbands' lives and are seen as reproductive machines that can give birth to their husband's children.

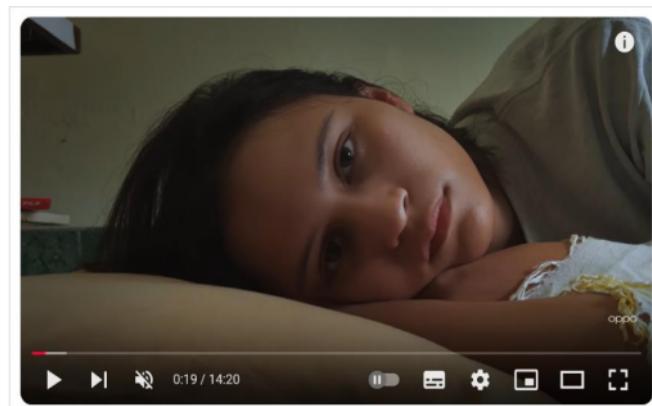


Figure 2. Pillow sign (Oppo Indonesia, 2024)

The sign of the pillow as a sign of women as a reproductive machine is accompanied by the emotions and expressions of female characters in advertising films that are represented in a state of confusion, sadness, and anger with empty eyes. In this case, the director tries to provide an overview of the dimensions of the pattern of relations between male and female power in the household structure, which explains the power owned by men and women, the screen time in the advertising film is predominantly dominated by women; however, women are portrayed as emotionally unstable amidst their emotional turmoil. The hesitation depicted by women symbolizes the turmoil of resistance against their environmental conditions and the roles they are assigned.

The second symbolic connotative sign is represented through photos of women in a state of depression. Women are portrayed as weak in living life and emphasise the emotional side more than logic. The photo in the emotion of depression shows the pressure faced by women from various demands of power owned by men who are legitimised by the culture that surrounds them.



Figure 3. Photo women sign (Oppo Indonesia, 2024)

The image of women is always placed in the domestic sphere of the household and experiencing depression (stress) which results in women not having a choice of roles and having to accept what has been determined by men.

The third symbolic sign representation is the gate. The gate is used as a connotative sign by the director of the ad film to describe the setting and situation of the storyline. This shows the city of Yogyakarta as the setting of the place and time of the situation in the story. The director explicitly shows the Southern gate of the Ngayogyakarta palace as an embodiment and representation of male power and ideology.



Figure 4. Gate sign/Pelengkung Gading (Oppo Indonesia, 2024)

Male power in Javanese culture (Yogyakarta) shows the nature of the region led by the Sultan (King) who rules both culturally and democratically in Indonesia, considering Yogyakarta as a special area (special) whose leadership is led by a King (Sultan). The privilege of Yogyakarta as a region led by the Sultan illustrates the harmony of the king's power with the democratic system in the modern order of life. The harmony is realised by integrating tradition, culture, customs and the Kingdom with democratic patterns in Indonesia.

The fourth symbolic sign of connotative is represented through the kebaya sign. Kebaya is women's clothing that is identical to Javanese women. This sign provides a reference to the legacy of the role and position of Javanese women in the modern era, the role of Javanese women manifested in the advertising film as dynamic, dexterous, hardworking individuals, but still holding firm to their perspective and position in the public domain. Women are inherited by Javanese tradition to accept their nature as domestic individuals who must return to household activities to show their responsibility to their husbands.

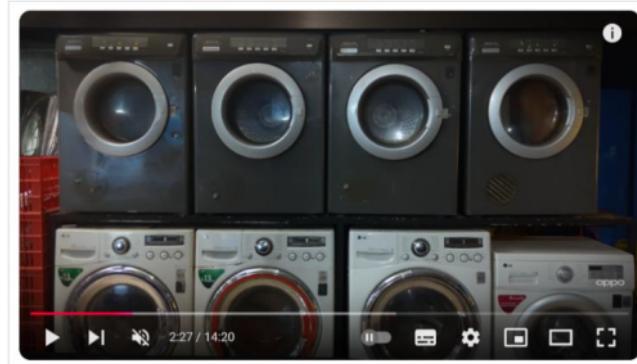


Figure 5. Red kebaya sign (Oppo Indonesia, 2024)

On the other hand, the director tries to position women through the sign of Kebaya as an effort of women's resistance to culture and male hegemony in the public sphere. This is shown by the mural

of kebaya that adorns the public sphere, in this case, the corner of Yogyakarta. Women's resistance to their roles and responsibilities to the values of tradition, customs and existing norms. They demand a reinterpretation of the provisions of the roles and functions of women in the domestic and public areas, of course in line with the development of democratisation and freedom integrated into the value of modern democratic traditions.

The fifth connotative sign in this ad film is the washing machine (laundry). The sign of the washing machine gives an image of women's domestic sphere, which is taking care of the household and serving the husband and children. Women are conditioned to the domestic sphere and stereotyped by their own culture as individuals who undergo demands to organise all the needs and interests of their household. The stereotype of women as companions and comforters of men becomes a stigma that continuously positions women in a helpless and weak state. Women do not have access to the same freedoms as men and must accept their condition with full awareness.



Figue 6. Washing/Laundy sign (Oppo Indonesia, 2024)

The washing machine depicts women's emotions that are increasingly suppressed by their role as a complement to men's lives. In this case, women are increasingly positioned as individuals who must accept their nature in serving their husbands in their household activities.

The sixth connotative sign used by the director is the blue wall. The blue wall represents two dimensions: the dimension of restricted freedom, hindered by cultural interpretations of women's roles and functions within the social system, and the dimension of blue as a depiction of the hope for freedom that is felt but must still be actively fought for by women.



Figure 7. Blue wall sign (Oppo Indonesia, 2024)

The dimension of the freedom barrier for Javanese women is the perspective on the interpretation of the role and position of women in male hegemony. For women, the perspective on the issue needs to be reinterpreted so that the meaning that emerges in new thinking can provide equality of roles in the social system, considering the social, economic and political conditions that occur in their social environment have changed, namely the integration of traditional values with modern democratic systems. This reinterpretation is very useful to bring women as agents of change, both changes in the domestic dimension they have as well as changes made in the public dimension that provide rights and freedoms in opinion, socialising and practical political power.

The seventh sign representation depicted in the advertising film is a painting of a woman. In this case, the connotative sign combines the main character and the painting of the main character who carries out activities in the public sphere. This concept provides an understanding of how men view women in carrying out their roles in the public sphere. A condition of ideological perspective over sub-ideology, between domination and subordination, between power and the controlled. Paintings of women painted by male painters are the embodiment of men's dimensions towards women, the reality given by men towards women, and the description of men's emotions directed towards women. Essentially, the denotative sign of a painting depicting women conveys the reality of women as a construct shaped by men. Women lack the freedom to define the reality of their own lives independently. Therefore, women, on the surface, appear to possess and enjoy freedom; however, in practice, numerous obstacles still hinder them from defining and shaping the meaning and values of freedom within the framework of modern democratic systems.

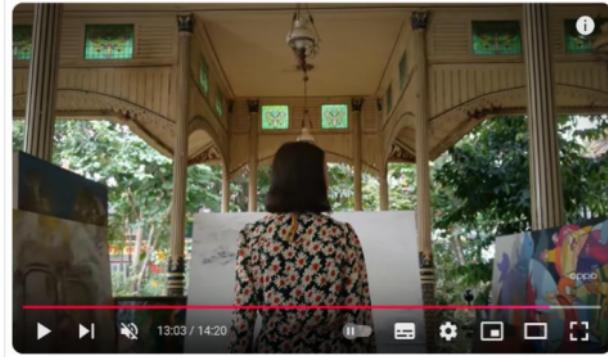


Figure 8. Painting women sign (Oppo Indonesia, 2024)

The reality of giving inherent in women becomes the basis for the main character's challenge in this story to reinterpret the meaning of women, specifically Javanese women. In the dimension of the advertising film story, there is a subculture of Javanese-Chinese women depicted in the scene dimension. The relationship between Javanese-Chinese women and the leadership of the king (sultan) in Yogyakarta is coloured by the system of ownership and land rights in the region. The eighth sign in the series of connotative signs is the man on the side of the gate of 'plengkung gading' who looks down (the street) to find the object of the painting. The representation and dominance of men in perceiving the reality of women become synchronized in the core of the advertising film story, interpreted through culture, norms, and traditions in shaping the perception of women.

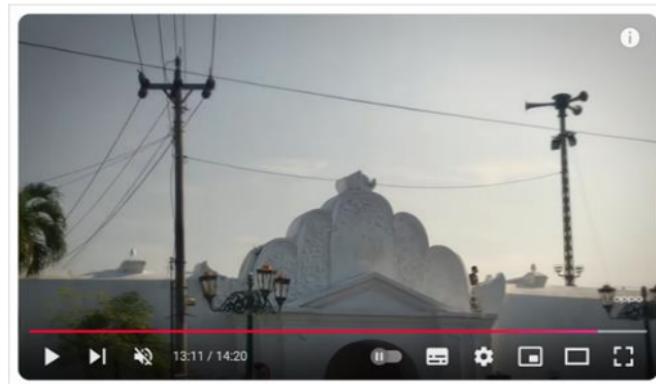


Figure 9. Male gate sign (Oppo Indonesia, 2024)

As the essence of connotative signs, it explains about hegemony and power owned by men towards women, that the power owned by men needs to be realised through a new perspective on the reality of women with the social and cultural conditions of modern democracy. There is a kind of competition between men's perspectives and women's perspectives in reinterpreting the role and position of women in the Javanese cultural system based on their respective interests. Men have an interest in viewing the reality of women based on their patriarchal ideology. Meanwhile, women also have an interest in viewing their reality with the ideology of feminism that they understand, especially about this modern democratisation system.

3.3 Myths of Javanese Women in Ad-films

The connotative sign system of the pillow sign is a representation of the meaning of women as domestic individuals, the photo sign of depressed women (stress) is used to represent the emotions of women's insecurity in the modern democratic system, the Gerang 'ivory arch' sign as a sign of representation of women's freedom and the starting point of their freedom, the kebaya sign used to represent the meaning of women and their role in the social system as a tradition and heritage that needs to be reinterpreted, the sign of the washing machine that represents women in the domestic sphere of the household, as servants and complements of men's lives, the sign of the blue wall as a sign of representation of women in reaching freedom with obstacles and challenges, the sign of the painting of women that represents the reality assigned to women is the reality constructed by men, the sign of men on the side of the gate symbolizes how men view women as objects of their hegemony.

The series of signs explain the reality of women in the domestic sphere as companions of men in Javanese terms called 'kanca wingking' and the freedom given by men in various opportunities and political activities are pseudo and simulations constructed by male ideology (simulacra). The explanation of the freedom of modern Javanese women in the modern democratisation system is only a myth, the myth of freedom owned by Javanese women, especially Chinese-Javanese women, is only a rhetorical discourse, not real in the life of modern democracy. The myth of modern Javanese women who have found freedom in the democratisation system in Indonesia remains an unfulfilled dream, due to the inability of the environment, especially Javanese culture, to provide space for freedom to women and women's leadership. Women in Javanese cultural stigma are not as leaders but stereotyped as male supporters (second class), women's leadership is considered a discourse in Javanese culture and difficult to realise and accepted by the Javanese social system, norms and customs. Women and leadership in the area of practical political discourse becomes a sensitive issue and is fully supported by men but in the pragmatic area of power, the path of women to advance in the democratisation competition to reach the highest level of leadership in modern democracy in Indonesia is difficult to get support from men. This kind of situation, in Javanese terms, is referred to as 'diuculken endase dicekeli buntute'. This phrase describes the granting of women's freedom in the political sphere, while, at the same time, their actions and progress are controlled by men, reflecting a form of pseudo-freedom.

4. Discussion

The role and position of Javanese women as 'kanca wingking' or back friends, back- friends define the role of Javanese women in the domestic sphere. In this context, the domestic sphere of household becomes the domain of women, while, access to public and political areas is the exclusive territory of men. The dominance of men over women shows the power and patriarchal ideology adopted by Javanese men over the lives, roles and positions of women is a highly compelling issue to be used as a discourse in advertising film content and Oppo Indonesia smartphone marketing communication activities. There is a kind of simulacrum of perspective on the role and position of women in the film ads that essentially there is no progress in perspective on the interpretation of the role and position of women in the modern democratisation system. The director's perspective on women is still the same, which places them in a subordinate position and object of men. This situation aligns with the modern sociopolitical condition that makes Yogyakarta a chosen city in the interpretation of the reality of modern women.

The basic conception of reinterpretation of women in modern times and the democratic system as well as the issue of freedom in terms of gender roles and positions is the content of interesting advertising film content that is used as a marketing strategy for Oppo Indonesia to target female consumers, especially on the island of Java. Data on the number of women according to BPS (bps.go.id) aged 15-64 years in 2018 in the Central Java province reached 11,797,357, the West Java region reached 24,338,582 in 2022, the East Java region reached 20,761,748 2023, while the Banten region reached 6,343,421 in 2019. So the target of potential consumers of Oppo smartphone product marketing is women. Marketing strategy with the technique of discussing women's issues among women is homogeneous, this technique is an attempt to integrate heterogeneous markets into homogeneous markets so that the market positioning of smartphone products becomes comprehensive, considering that women are the most effective marketing agents in conducting persuasive value to their families. The marketing ingenuity carried out by the Oppo Indonesia marketing team is to carry out a pattern of specification of women's issues to get a strong marketing position in determining the smartphone market in Indonesia, the choice of determining

homogeneous market segmentation is very profitable in minimising market competition with similar products. This marketing pattern illustrates the Company's strategy and product branding in certain market segments that can be done with the technique of consumer curiosity in the choice and issue of Women as a central discourse for their position in the social system. This is indicated by the sales data of Oppo Find X3 Pro 5G which has increased by 227% since the first day this product was launched (infokomputer.grid.id). Techno business data explains that in the first 3 days of launching pre-orders for Oppo Find X3 Pro 5G reached 50% of the sales target in Indonesia (teknobisnis.com). This shows the success of the marketing communication strategy through advertising film with the sales target and the positive response from the Indonesian people.

This marketing process combines product branding strategies through the central issue of market segmentation, specifically targeting women who live on the island of Java through the technique of female consumer responses to product value, the price offered, the place and proximity to access and own products, promotion with their issue techniques in the social system, their participation in conducting issue conversations, and strategically timing the marketing efforts for the post COVID-19 period. This technique places social media coverage, especially YouTube as the most widely used media during the pandemic and post-pandemic COVID-19, increasing coverage of the issue of the role and position of women making them agents of education for social and environmental purposes in various family education activities carried out online. The marketing team of Oppo Indonesia employs an effective marketing plan to highlight product descriptions and feature advantages by producing digital media content. They present arguments in the form of issues relevant to women as their target market segmentation, focusing on the issues they face, rooted in the cultural context of Java (Yogyakarta). This approach in marketing communication is an effective strategy, capable of analyzing both the strengths and weaknesses of Oppo's offered products as part of persuasive communication patterns. Consequently, the marketing team gains insights into the reasons consumers purchase the product and analyzes competing products.

The main objective in marketing communication through advertising films that carry the topic of Women's issues as a stable marketing strategy in the renewal of product branding and product positioning among women, the component built into this marketing technique is the coverage of the most updated marketing content with the topic of hot issues related to women. The allocation of resources by Indonesian filmmakers in producing advertising films serves as an effective strategy for managing creativity issues, particularly in encouraging women to become content creators in the digital world. In this case, the role and position of director Riri Riza is more inclined and oriented to the spirit of feminism, a condition of placing Riri Riza's self to the interests and big issues about the role and position of Javanese women in fighting for freedom, especially freedom within the democratic system, which can be separated from male-centric ideology. Riri Riza seeks to challenge the narrative interpretations of women, which have predominantly been shaped by men and serve to uphold male dominance and power. Riri Riza's interpretation of women's realities focuses on their struggles across various structures of life, including women's roles and positions within the domestic household sphere, their roles and positions in the workplace and professional environments, and their roles and positions in the realm of practical politics.

Riri Riza provides alternative interpretations of these films. First, as a director and producer who has produced many films taking women and children as the theme such as *Petualangan Sherina* (2023), *Paranoia* (2021), *Bebas* (2019), *Kulari ke Pantai* (2018), *Emma* (2016), *Sokola Rimba* (2013), *Sang Pemimpi* (2009), *Tiga Hari untuk Selamanya* (2007), *Atambua 390 Celsius*, *Pendekar Tongkat Emas* (2014), *Athirah* (2016), *Milly & Mamet* (2018), *Drupadi* (2008), *Garasi* (2006), *Untuk Rena* (2005), *Gie* (2005), *Eliana Eliana* (2002), *Kuldesak* (1998). Riri Riza's

orientation and alignment on the issue of women and children shows the director's psychological condition in the struggle to interpret the role and position of women in the system of life, this puts her in various claims of conditions and situations experienced by women. Feminism is defined as an individual, whether male or female, who shows support and engages in the struggle to voice the issues faced by women within the social system through various means, including expressions in the works they produce. In this case, Riri Riza tries to fight for the rights, roles and positions of women in the life of the nation and state in the order of modern democracy in Indonesia. The director, Muhammad Rivai Riza, who was born on 2 October 1970, collaborates more with Mira Lesmana in the production of his films.

5. Conclusion

5

The use of YouTube social media in marketing communication carried out by Oppo Indonesia in promoting Oppo Find X3 Pro 5G smartphone products by producing the advertising film 'You and Me in Low Angle' represents eight signs in the form of denotative and connotative signs. The denotative signs include: the pillow, photo (depressed woman), gate (Ivory arch), red kebaya, washing machine, blue wall, man at the south gate, and painting of woman. The denotative sign represents the nature of women's role and position in the domestic sphere of the household. It is legitimised by the sign of the gate 'plengkung gading' as the back gate of the Ngayogyakarta palace. The connotative sign as another meaning of the denotative sign is a proof of representation of the struggle and inner turmoil of Javanese women in positioning themselves in the domestic space and freedom in the public space, especially the relationship of Javanese women's opportunities to reinterpret leadership in the social structure of Javanese society. The screen time in the film predominantly represents women, with a longer duration allocated to them, while men receive less screen time. However, the ideological conflict between women's interests and men's interests is portrayed with an imbalance, where patriarchal ideology dominates over women's perspectives.

The depiction of Javanese male patriarchal ideology is more dominant through the perspective associated with the setting of the story, this is characterised by the relationship of the male painter who observes the activities of the Yogyakarta city crowd and makes women the object of the painting. The male perspective that provides social reality and male framing of women's freedom is only framed in the corner of the painting frame and is limited in nature. The metaphor of the frame/painting frame signifies the imbalance between the male perspective and the perspective of women who fight for freedom in various ways. In this case, advertising film director Riri Riza tries to reinterpret the reality of Javanese women who struggle for the value of women's equality with men in the context of Javanese culture. The relationship between women's issues and Oppo Indonesia's advertising film production goals is the relationship of target audiences in marketing communication. This relationship is marked by the significant role and position of women in household life, enabling them to determine and manage their needs. As a result, women's decisions play a crucial role in purchasing products that benefit their families. Women are assumed to be agents of change in purchasing decisions, seen as individuals capable of altering the conditions and environment of product marketing. Women are also assumed to be key partners in the success of Oppo Indonesia's product marketing. This aligns with the marketing objective of encouraging the use of smartphones as a source of creativity in producing content that can be shared on social media platforms such as YouTube, Instagram, and others.

The strategy employed by the director and Oppo Indonesia's marketing team successfully reinterpreted the role and position of Javanese women within their social environment and

marketing objectives, particularly targeting women as a homogeneous audience. This was achieved by dismantling the myth of women as individuals lacking freedom within their culture and environment. The myth of women's weakness was instead transformed into a significant strength, serving as a foundation for constructing market realities through various interpretations of the relationship between Javanese patriarchal ideology and the hegemony surrounding the position of Javanese women. The success of Oppo Indonesia's marketing efforts in producing advertising films lies in their ability to bridge the context of marketing with interpretations of women's roles and positions, as well as the narrative background linked to the phenomenon of women in Yogyakarta. This narrative revolves around a search, metaphorically portrayed as women searching for male figures and depicted in a state of uncertainty or confusion.

Acknowledgements

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