

SYMBOLIC COMMUNICATION OF GENDER ROLES IN INDONESIAN ADVERTISING

Annisa Luthfiyyah^{1*}

¹Paramadina University (Jakarta)

*) email: annisa.luthfiyyah@paramadina.ac.id

Abstract

This study investigates the symbolic communication of gender roles in Indonesian advertising through a qualitative semiotic approach. Advertising operates as a cultural text that not only reflects but also actively constructs dominant gender ideologies within society. Historically, Indonesian advertisements particularly those promoting household and family-related products have predominantly positioned women within the domestic sphere, while men have been represented as figures of authority and primary breadwinners. Recent developments in contemporary advertising, however, suggest a gradual reconfiguration of these gendered representations.

Employing Roland Barthes' semiotic framework, this study analyzes six Indonesian television and digital advertisements purposively selected from the household product category. The advertisements were drawn from different time periods to examine shifts in the symbolic articulation of gender roles over time. The analysis focuses on visual imagery, spatial organization, character positioning, bodily gestures, and linguistic narratives as key symbolic elements through which gender meanings are communicated.

The findings reveal a notable transformation in gender representation, indicated by the increasing visibility of men in domestic roles and women in professional and decision-making positions, alongside portrayals of shared domestic responsibilities. Nevertheless, this transformation does not signify the complete dissolution of traditional gender ideology. Rather, the advertisements illustrate an ongoing process of cultural negotiation, in which emerging symbols of gender equality coexist with residual normative expectations, including women's emotional labor and persistent feminine aesthetic standards.

Keywords: Symbolic communication, gender roles, Indonesian advertising, semiotic analysis

1. INTRODUCTION

Marketing communication is a continuous dialogue between buyers and sellers in a market segment (Delozier. 1976:168). This emphasizes two-way information and persuasion that supports the marketing process so that it functions more effectively and efficiently (Nickles. 1984: 7). Kotler (1989:40-46) explains that marketing communication is the process of processing, producing, and delivering messages through one or more channels to target audiences, which is carried out continuously and is two-way in nature with the aim of supporting the effectiveness and efficiency of marketing a product. This process is continuous, starting from the product planning (design) stage, distribution, to promotional activities through advertising, direct marketing, and special events, as well as the buyer and user stages among consumers. Marketing communication through advertising promotional activities is one strategy for introducing or explaining the products being marketed. A strategy that

is often used in targeting the target market is the grouping of markets or segments as areas of potential buyers or users. Selecting specific market groups makes it easier to communicate products through advertising media. The characteristics or traits of a group of market segments are data that facilitate product marketing. Market segments become the reference and main objective of the products offered through advertising. Therefore, in designing advertising, it is necessary to understand and recognize what is happening in the market as the place where the product is launched. According to Philip Kotler (1990: 164-174), market segmentation is the process of dividing a broad market into groups based on geographical, demographic, psychological, and behavioral factors.

However, advertising as a mass communication system now tends to be a parameter or implementation of gender discourse that challenges gender biases. According to Tika Prihatiningsih (2020:119), gender bias occurs because women do not have the same access as men. Women have a value construction that tends to be domestic, while men have masculine values, so that men and women are not in a state of equilibrium. However, men and women should have the same values and the same opportunities to become anything and be equal. By comparing advertisements from different periods, this study attempts to trace the changes and continuity of the symbolic meaning of gender roles in Indonesian advertisements over time. Gender equality is the view that everyone should be treated equally and that there should be no discrimination based on gender identity. When commercial art uses women as symbols, admiration for women often becomes discriminatory and even results in subordination to symbols of male power. Sometimes, women are considered only as symbols of social class because of their necessity to men (Bugin, 2019).

In cultural communication studies, advertisements are not merely understood as economic instruments or commercial promotional tools, but as cultural texts laden with symbolic and ideological content. Advertisements produce and reproduce social meanings through visual representations, narratives, and language, thereby playing a role in shaping society's view of social reality, including gender relations. The representations presented in advertisements are often normalized through repetition, so that certain values, such as the division of roles between men and women, are accepted as normal and natural. Thus, advertisements become an important space for symbolic practices that not only reflect social reality but also help to construct and maintain it. The social and cultural context of Indonesia has its own characteristics in shaping gender relations, which are inseparable from patriarchal values, religion, and social norms that have developed historically. The division of roles between men and women in Indonesian society traditionally places women in the domestic sphere, while men are associated with the public sphere, leadership, and being the main breadwinners. These values not only exist in everyday social practices, but are also represented and legitimized through various media products, including advertisements. Therefore, analysis of Indonesian advertisements needs to consider

the local cultural context that influences how gender symbols are produced, interpreted, and accepted by society.

Although many studies have been conducted on gender and advertising, most research still focuses on the frequency of representation or audience response. In cultural communication studies, advertising is not merely understood as an economic instrument or commercial promotional tool, but as a cultural text laden with symbolic and ideological content. Advertising produces and reproduces social meaning through visual representations, narratives, and language, thereby playing a role in shaping society's view of social reality, including gender relations. The representations presented in advertisements are often normalized through repetition, so that certain values, such as the division of roles between men and women, are accepted as normal and natural. Thus, advertisements become an important space for symbolic practices that not only reflect social reality but also help to construct and maintain it.

Studies examining symbolic communication of gender roles in Indonesian advertising through a semiotic approach and historical perspective are still relatively limited. The semiotic approach was chosen because it allows researchers to reveal the latent meaning behind visual signs and advertising narratives, so that implied gender ideology can be analyzed in greater depth. The semiotic approach is relevant in this study because it allows for an in-depth analysis of symbolic meanings that are not always explicitly apparent in advertising messages. Through Roland Barthes' semiotic framework, advertisements can be read as a system of signs that work on two levels of meaning, namely denotation and connotation, and contribute to the formation of social myths. This approach helps reveal how gender representation in advertisements not only conveys surface messages but also contains certain ideologies that are naturalized through visual symbols, narratives, and representational practices. Thus, semiotics provides the appropriate analytical tools to understand how symbolic communication of gender roles takes place in Indonesian advertisements.

Mass media is a means of conveying messages from sources to audiences using communication tools, according to Cangara (Habibie 2018:79). Therefore, because it is widely consumed by the public, mass media plays a very important role. Mass media can change the social culture of society, either consciously or unconsciously. One product of mass media is advertising. Advertisements are information media designed to attract the attention of the audience and be unique. They must also have attractive features so that consumers or audiences are encouraged to act in accordance with the advertiser's wishes (Jefkin, 1997: 18 in Qona'ah 2021: 118). Advertisements are usually messages containing goods or services created by advertisers and distributed to the public through the media, both print and electronic. Advertisements aim to encourage people to buy and use the goods and services offered by advertisers.

When compared to other mass media, television is considered to have the strongest influence on the audience, according to Hikmat (2011: 77). Television has a very strong audio-visual power to enter the market because television conveys information in audio and visual form, and the information is easy to understand, according to Kusniadi (1996) in Qona'ah (2021:118). The power of television can determine the status of advertisements and the credibility of products shown on television. According to Kurniadi (2019), television contributes to almost 55% of national advertising, and customers state that most products are introduced through television advertisements. Television has an impact on the culture of a developing society as a result of globalization. Identity will grow gradually but surely, according to Barker (2005:360) in Qona'ah (2021:118). In this situation, that identity will be preserved in accordance with the identity and culture of that society.

Therefore, advertisements featuring women will show the position of women in society. Undoubtedly, advertisements have the ability to provide perspectives that can influence society as a whole. How men and women are portrayed in advertisements can shape our perspectives and judgments about how men and women are involved in everyday life in society. One of the problems faced by women is inequality of access in various aspects of society, which is a result of patriarchal perceptions that are still held by most of society (Widyani, 2023).

Social changes triggered by globalization, increased access to education for women, and women's participation in the workforce have influenced how gender is represented in the media. In recent decades, there has been a shift in discourse regarding the roles of women and men in Indonesia, marked by the opening up of public spaces for women and increased awareness of gender equality issues. This dynamic has prompted the advertising industry to adjust its communication strategies to remain relevant to the values and aspirations of contemporary audiences. However, this adaptation is not always linear or entirely progressive, as traditional values and market interests often still influence the construction of advertising messages.

Nowadays, product manufacturers tend to actively promote gender equality through television advertisements. The portrayal of women in advertisements as educated and strong influences public perception, shifting old perceptions and creating social change that leads to gender equality. This article describes how advertisements are beginning to raise awareness about gender equality in every advertising strategy today. Household products have a strategic position in the study of gender representation because they have historically been closely related to the domestic sphere, which has long been associated with women. The domestic sphere is not a neutral space, but rather an ideological space where patriarchal values work subtly through the division of roles that are considered natural. Advertisements for household products often represent women as responsible for cleanliness, family care, and emotional labor within the home, while men are positioned as supporting figures or authorities. Therefore, changes in gender representation in advertisements for

household products can be read as important indicators of shifts in discourse and negotiations of gender ideology in society.

Research on gender representation in advertising in Indonesia has been conducted by various researchers, particularly in the context of the objectification of women and the reproduction of gender stereotypes. One study shows that the ABC Soy Sauce advertisement “Suami Sejati Mau Masak, Terima Kasih Kecap ABC” represents gender equality through its depiction of the division of domestic roles between husband and wife, where men are shown to be active in cooking and women also have roles in the public sphere (Luthfiyyah & Ekohandito, 2023). These findings confirm that advertisements not only function as a medium for product promotion but also as cultural texts that contain ideological values regarding gender relations in the household. However, this study is still limited to one advertisement and has not compared it with gender representations in other household product advertisements across platforms and time periods. Therefore, this study expands the analysis by examining four household product advertisements in Indonesia to investigate how symbolic communication of gender roles is constructed and negotiated in contemporary advertising practices.

A number of previous studies have discussed the representation of women and men in advertising, particularly in relation to the objectification of women and the reproduction of gender stereotypes. However, most of these studies still focus on the descriptive identification of gender bias and have not yet thoroughly examined how gender representation undergoes symbolic shifts as part of the process of ideological negotiation. In this context, advertising can be understood as an arena for ideological negotiation, where old and new values interact and compete. The representation of men engaged in domestic work or women appearing as professional figures can be read as symbols of social change. However, these symbols are often framed within certain limitations, for example, through an emphasis on feminine aesthetic standards, women's emotional labor, or the positioning of women as guardians of family harmony. Thus, advertisements not only display change but also reveal the tension between the discourse of gender equality and the reproduction of patriarchal values in a more subtle form.

In addition, studies that place household product advertisements as cross-temporal cultural texts for reading the transformation of gender representation in Indonesia are still relatively limited. Therefore, this study is relevant to fill this gap by analyzing how gender symbols are constructed, maintained, and negotiated in contemporary Indonesian advertisements. The purpose and focus of this study is to analyze how gender roles are symbolically communicated in advertisements for household products in Indonesia, explaining how gender equality is constructed and negotiated in current Indonesian advertisements, which can also reflect substantive ideological transformations. However, the increase in narratives of gender equality in advertisements does not necessarily indicate a complete ideological change.

Progressive representations have the potential to conceal the reproduction of patriarchal values in more subtle symbolic forms. This condition raises critical questions about how gender equality is constructed and negotiated in contemporary advertising practices in Indonesia.

2. METHODOLOGY

This study uses a descriptive qualitative approach with the aim of understanding and interpreting the symbolic meaning of gender roles constructed in advertisements for household products in Indonesia. A qualitative approach was chosen because this study focuses on meanings, symbols, and representations that cannot be measured quantitatively, but rather need to be understood in depth through the interpretation of social and cultural contexts. Qualitative research allows researchers to capture the complexity of meaning contained in advertising messages and the underlying gender ideology (Sugiyono, 2022; Mulyana, 2022).

This type of research is descriptive interpretive, which seeks to systematically and analytically describe how gender roles are communicated through visual and narrative signs in advertisements. This study does not aim to test hypotheses, but rather to interpret the meaning and patterns of gender representation as presented in advertisements as cultural texts. Thus, the results of the study emphasize understanding meaning rather than generalizing findings.

The object of research in this study is household product advertisements in Indonesia that are broadcast on television and digital platforms. The research analysis unit includes symbolic elements in advertisements, such as visual imagery, spatial arrangement, character positions and roles, body gestures, facial expressions, and verbal and nonverbal narratives. This study uses four advertisements that were selected purposively based on certain criteria, namely: (1) they are from the household product category, (2) they explicitly display gender role representations, and (3) they are from different time periods to enable analysis of historical shifts in gender representation.

Data collection techniques were carried out through literature studies and documentation. Literature studies were used to collect theoretical references and previous research relevant to the topics of marketing communication, advertising, gender, and semiotics. Meanwhile, documentation techniques were carried out by collecting advertising material in the form of videos or visual advertisements for analysis. The main data for this study consisted of scene clips, images, dialogues, and narratives found in selected advertisements.

The data analysis technique in this study uses Roland Barthes semiotic approach. The analysis was conducted in several stages, namely: (1) identifying the signs that appear in advertisements, (2) analyzing the denotative meaning of these signs, (3) interpreting the connotative meaning related to the representation of gender

roles, and (4) examining how this meaning contributes to the formation of gender myths or ideologies. Through these stages, the study seeks to reveal how advertisements not only convey commercial messages but also reproduce and negotiate gender ideology in the context of Indonesian society.

Therefore, to maintain data validity, this study uses theoretical triangulation by comparing the results of semiotic analysis with concepts of gender and cultural communication from various academic literature. This approach is taken to ensure that the interpretations produced have a strong theoretical basis and are not purely subjective.

3. FINDINGS AND DISCUSSION

An analysis of four household product advertisements in Indonesia shows that the representation of gender roles is not static. These advertisements display a combination of traditional representation patterns and more progressive narratives of gender equality. In general, women are still often associated with the domestic sphere and household activities. However, compared to advertisements from previous periods, this representation has undergone a significant shift, particularly through the involvement of men in domestic activities and the portrayal of women as individuals with autonomy and decision-making capacity.

These changes in representation did not appear uniformly, but rather through certain symbols negotiated in advertising narratives. Some advertisements show men participating in housework as a form of support for their partners, while women continue to be depicted as the center of household management. This pattern shows that gender equality in Indonesian advertisements is more often constructed as cooperation rather than a completely equal division of roles. Thus, advertisements function as a symbolic space where old and new values related to gender interact with each other.

In the four advertisements analyzed, women are still represented as the main figures responsible for the cleanliness and harmony of the household. Denotatively, women are shown performing domestic activities such as washing, cleaning the house, or caring for family members. At a connotative level, this representation implies that women are naturally associated with caregiving and nurturing roles, reflecting traditional gender values in Indonesian society.

However, there has been a shift in the way these domestic roles are communicated. Women are no longer portrayed solely as passive figures or oppressed by housework, but rather as competent, confident individuals who have control over the domestic sphere. This representation builds a new myth about modern women who are able to manage their households effectively without losing their personal identity. However, this myth still places women at the center of domestic

responsibilities, so that traditional gender ideology is still reproduced in a more subtle form.

The analysis was conducted using Roland Barthes' semiotic approach, which views advertisements as a system of signs that operate on denotative, connotative, and mythological levels. Each advertisement was analyzed through visual scenes considered most representative, paying attention to visual elements, character positions, activities performed, and verbal and nonverbal narratives. This approach allowed researchers to reveal how the meaning of gender equality is constructed, negotiated, and normalized through symbols in advertisements. The four advertisements were selected purposefully because they display prominent representations of gender roles and reflect the trend of gender equality narratives in contemporary advertising practices. The advertisements analyzed come from different household product brands and were aired during relatively diverse time periods, allowing for an interpretation of the dynamics and shifts in the symbolic meaning of gender roles.

3.1 Semiotic Analysis of Advertisement “Suami Sejati Mau Masak, Terima Kasih Kecap ABC”

Figure 1. Husband Helps Wife Cook



Source: Youtube

Figure 2. Husband Helps Wife Cook



Source: Youtube

The first scene shows a husband in the kitchen with his wife, standing side by side facing each other while cooking. The husband is seen holding cooking utensils and actively involved in preparing the food, while the wife acts as his assistant, giving instructions. Denotatively, this scene represents cooking as a domestic activity carried out together, rather than as a task exclusively performed by women.

In the next scene, the man is seen serving food at the dining table, where his wife and daughter are waiting. The gesture of serving food and the facial expressions shown create an image of family harmony. Connotatively, the man's involvement in cooking and serving food is interpreted as a symbol of care, emotional responsibility, and active participation in family life. The verbal narrative "A True Husband Wants to Cook" reinforces the meaning that masculinity is no longer measured by distance from domestic work, but rather by the willingness to share roles in the household.

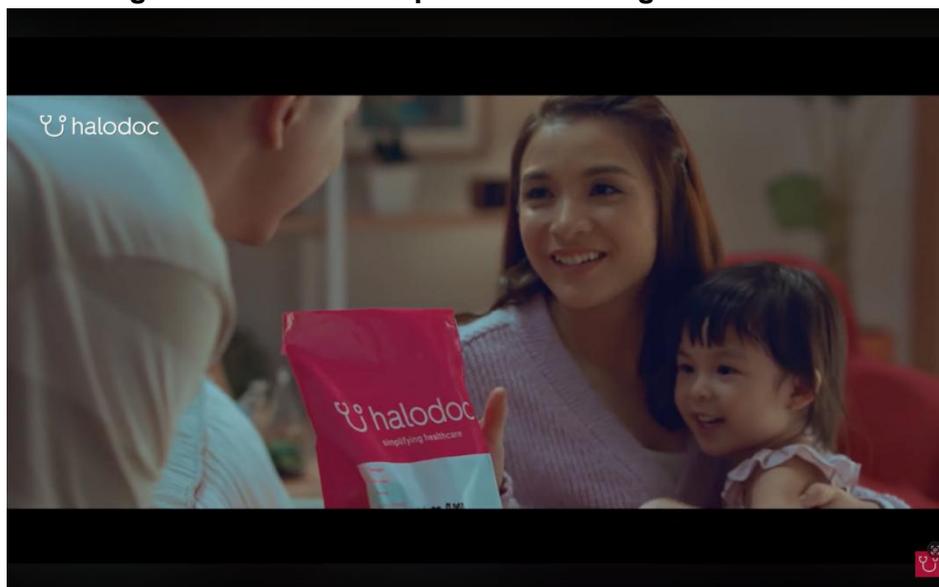
However, the division of roles that is portrayed still shows a certain symbolic hierarchy. The wife is still positioned as a figure who implicitly has domestic authority, marked by her role as the one who gives directions in the cooking process. The husband's involvement is constructed as a form of assistance and expression of love, not as a structural obligation. This indicates that the shift in gender representation is partial and does not yet fully challenge traditional domestic norms.

At the mythological level, this advertisement reproduces the myth of a harmonious modern family achieved through the symbolic participation of men in the domestic sphere. Gender equality is naturalized as a moral and emotional value, rather than a structural social demand. Thus, ABC Soy Sauce advertisements do not radically deconstruct patriarchal ideology, but rather negotiate it through a new image

of masculinity that is more flexible, friendly, and acceptable in Indonesian family culture. These findings are in line with previous research showing that ABC Soy Sauce advertisements use gender equality narratives to construct the image of the modern family, even though they still maintain a symbolic division of domestic roles (Luthfiyyah & Ekohandito, 2023).

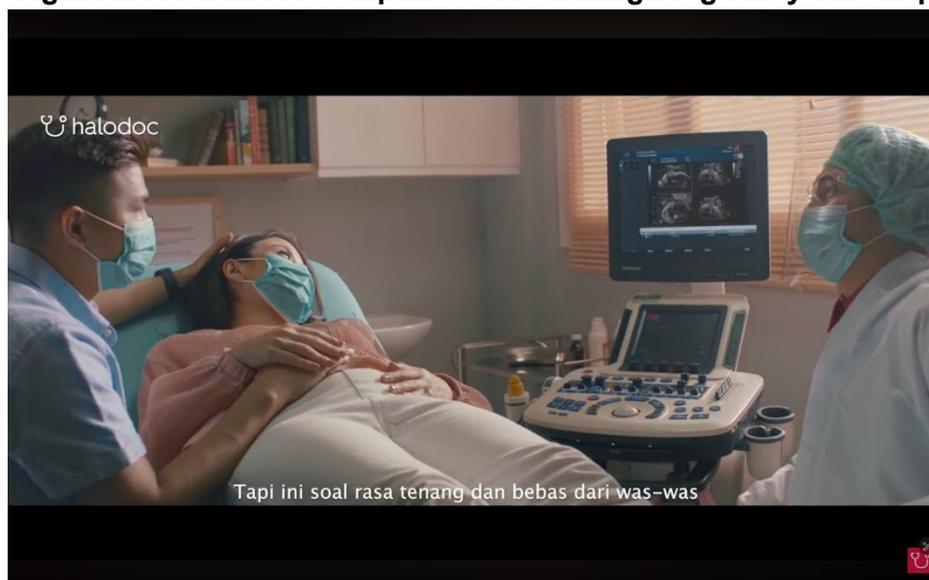
3.2 Semiotic Analysis of Advertisement “Sehat Lebih Tenang Bersama Halodoc”

Figure 1. Husband Helps Wife in Caring for Sick Child



Source: Youtube

Figure 2. Husband Accompanies Wife During Pregnancy Checkup



Source: Youtube

The advertisement “Sehat Lebih Tenang Bersama Halodoc” depicts gender relations in the context of family health management, particularly during the COVID-

19 pandemic crisis and transition to the new normal. Two main scenes are analyzed: caring for a sick child at home and a married couple accessing health services directly at a hospital. At the denotative level, the first scene shows a father comforting his sick daughter and giving her medicine ordered through the Halodoc app, while the mother is also present to accompany the child. This scene takes place in the context of social restrictions during the pandemic, which is marked by the use of digital health services. The second scene shows a married couple coming to the hospital during the new normal, where the husband shows the Halodoc app as proof of their appointment with the doctor, so they can consult immediately. In this scene, the wife is seen undergoing a pregnancy checkup with her husband accompanying her.

At a connotative level, husbands' involvement in calming their children, ordering digital health services, and accompanying them to prenatal checkups represents men as protective, rational, and decision-making figures in the family. Halodoc technology is symbolically associated with masculine roles that are solution-oriented, efficient, and in control of crisis situations. Meanwhile, women continue to be represented as the center of affection and biological bodies, both in their roles as mothers who calm their children and as subjects of medical examinations. This division of roles presents the impression of a husband-wife partnership, but still maintains gendered differentiation of emotional and rational roles.

At a mythological level, this advertisement constructs a myth about the modern family being "calm and secure" because it is supported by digital technology and responsive male leadership. The husband's involvement in the realm of family health is naturalized as a form of responsibility for the head of the family who is adaptive to the changing times, especially in facing a global health crisis. However, the myth of equality presented is selective, as women remain attached to reproductive and emotional roles, while men are associated with strategic decision-making. Thus, this advertisement does not fully deconstruct traditional gender ideology, but rather rearticulates it within the framework of modernity and technology.

3.3 Semiotic Analysis of Advertisement "Sunlight Baru dengan Teknologi Rhamno Power, 100% Bahan Aktif Tumbuhan"

Figure 1. Husband Washes Dishes



Source: Youtube

Figure 2. Husband & Wife Work Together in Washing and Drying Dishes



Source: Youtube

The advertisement for “Sunlight Baru dengan Teknologi Rhamno Power, 100% Bahan Aktif Tumbuhan” depicts gender relations in domestic activities, particularly washing dishes, emphasizing the legitimacy of science-based technology and ingredients. The main scene opens with a husband holding a sponge while asking his wife about the new Sunlight formula, followed by a scene of the husband washing greasy dishes, and ending with the husband and wife together wiping the washed dishes.

At a denotative level, the advertisement shows a man directly involved in washing dishes, a household chore traditionally associated with women. The husband is portrayed as the main actor in the washing process, while the wife is present as a companion in the same domestic space. The scene closes with a joint activity, in which the two wipe clean dishes side by side, signifying cooperation in completing household chores.

At a connotative level, the husband's involvement in washing dishes is interpreted as a symbol of male participation in the domestic sphere of the modern family. However, the husband's initial question about Sunlight's “new formula” positions him as a rational and critical subject regarding the technological aspects of the product, while the wife is implicitly positioned as the party who accepts and confirms the effectiveness of the product. The strenuous activity of washing dishes, marked by grease and grime, also serves as proof of the performance of rhamno power technology, so that male involvement serves to symbolically reinforce the product's claims of strength. The husband and wife's cooperation at the end of the scene creates an image of equality, but remains within the boundaries of a naturalized domestic narrative.

At the mythological level, this advertisement reproduces the myth of the progressive and environmentally conscious modern family, where the division of domestic labor appears more equal and is supported by technology-based products

and natural materials. Gender equality is presented as a logical consequence of modernity and product innovation, rather than as the result of structural awareness of gender inequality. Thus, Sunlight advertisements do not completely challenge the ideology of domestic femininity, but rather negotiate it through symbols of male participation that are situational in nature and serve to strengthen the credibility of the product in the eyes of consumers.

3.4 Semiotic Analysis of Advertisement “Beli Kebutuhan Rumah Tangga di Shopee 6.6 Rumah & Hobi Sale!”

Figure 1. Husband Asks Wife About Her Needs



Source: Youtube

Figure 2. Husband Fulfills Wife's Needs



Source: Youtube

The advertisement “Beli Kebutuhan Rumah Tangga di Shoope 6.6 Rumah & Hobi Sale!” represents gender relations in the context of managing household needs

mediated by digital technology and consumer logic. The advertisement opens with a scene of a husband asking his wife what household needs need to be purchased. Next, it shows the husband holding a cell phone and ordering these items through the Shopee app, emphasizing the big discount promotion that allows for the efficient fulfillment of various household needs.

At a denotative level, the advertisement shows a man using an online shopping application to purchase various household needs. Women are present as the ones who convey their needs, while the activities of searching, selecting, and purchasing are carried out by their husbands through digital devices. The products shown are closely related to domestic needs, such as household appliances and items that support family activities.

At a connotative level, the involvement of husbands as the main actors in the purchasing process gives rise to symbolic meanings about men as decision makers and managers of access to family economic resources. Although wives play a role in identifying needs, control over technology, transactions, and the realization of purchases remains in the hands of husbands. The use of the Shopee app with its narrative of discounts and ease of shopping builds an image of men as rational, efficient, and solution-oriented in meeting family needs, while women remain associated with the domestic sphere as passive users of the results of those decisions.

At the mythological level, this advertisement reproduces the myth of the modern family that is financially savvy and adaptable to digital technology. Gender equality is symbolically represented through communication between husband and wife, but the power structure is maintained through male dominance in economic decision-making. E-commerce technology functions as a medium that naturalizes this division of roles, making male control over household consumption seem reasonable, modern, and unproblematic. Thus, Shopee's advertisement does not completely challenge traditional gender ideology, but rather repackages it in a modern form that is in line with market logic and digital consumer culture.

4. CONCLUSION

This study demonstrates that Indonesian advertising has undergone a visible shift in the symbolic communication of gender roles, particularly within household and family related product advertisements. Through a qualitative semiotic analysis of four selected television and digital advertisements, the findings reveal an increasing representation of men's involvement in domestic activities and women's presence in decision making and care related contexts. These representations signal a departure from rigid, traditional gender binaries that previously dominated Indonesian advertising narratives.

However, this transformation does not indicate a complete reconfiguration of gender ideology. Instead, the advertisements reflect a process of symbolic negotiation

in which emerging ideals of gender equality coexist with residual patriarchal norms. Men are frequently positioned as helpers, problem solvers, or decision-makers especially in relation to technology and economic transactions while women remain closely associated with domestic responsibility, emotional labor, and care work. As a result, equality is communicated symbolically rather than structurally, allowing traditional gender hierarchies to persist in subtler forms.

Theoretically, this study highlights the relevance of Roland Barthes semiotic framework in uncovering the ideological layers embedded in contemporary advertising texts. Practically, the findings suggest that while advertising plays a role in promoting progressive gender imagery, it simultaneously reinforces dominant cultural myths that align with market logic and social acceptability. This research contributes to discussions on gender, media, and culture in the Indonesian context and underscores the need for more critical and transformative representations of gender roles in advertising practices.

REFERENCES

- Christanti, C., & Wicandra, O. B. (2018). Kesetaraan gender dalam iklan-iklan televisi Indonesia. *Jurnal Desain Komunikasi Visual Nirmana*, 18(2), 66-73.
- Delozier, M. Wayne, 1976. *The Marketing Communication Proses*. Tokyo: Mc. Graw Hill Kaga-kusha, Ltd.
- Habibie, D. K. (2018). Dwi Fungsi Media Massa. *Interaksi: Jurnal Ilmu Komunikasi*, 7(2), 79. <https://doi.org/10.14710/interaksi.7.2.79-86>
- Jefkins, Frank, 1997, *Periklanan*. Erlangga, Jakarta.
- Kotler, Philip, 2000, "Marketing Management: Analysis, Planning, Implementation, and Control, Tenth Edition", Prentice Hall International, Inc., New Jersey.
- Lukitaningsih, A. (2013). Iklan yang efektif sebagai strategi komunikasi pemasaran. *Jurnal ekonomi dan kewirausahaan*, 13(2), 116-129.
- Luthfiyyah, A., & Ekohandito, R. S. (2023). Kesetaraan Gender dalam Iklan ABC "Suami Sejati Mau Masak, Terima Kasih Kecap ABC". *JOURNAL OF SCIENTIFIC COMMUNICATION (JSC)*, 5(2).
- Nickles, William G., 1984, *Marketing Communication and Pro-motion (Third Edition)*, New York: John Wiley & Sons. Inc.
- Prihatiningsih, T., & Mudrikah, I. M. (2020). REPRESENTASI PEREMPUAN DALAM IKLAN. *J-IKA*, 7(2), 115–122. <https://doi.org/10.31294/kom.v7i2>.
- Qonaah, S. Q., & MUNANJAR, A. M. (2021). KONSTRUKSI SOSIAL MEDIA MASSA PADA IKLAN LUX VERSI —BOTANICALS ALL-IN-ONE MAGICAL. *J-IKA*, 8(2), 107–114. <https://doi.org/10.31294/kom.v8i2.10622>
- Suryasuciramdhan, A., Lena, L., Meida, K. L., & Barasa, Y. V. (2024). Analisis perubahan representasi gender dalam iklan televisi di Indonesia. *TUTURAN: Jurnal Ilmu Komunikasi, Sosial dan Humaniora*, 2(3), 01-13.

Zarra, Z. A. V. M. (2022). KESETARAAN GENDER DALAM PERSPEKTIF MEDIA IKLAN: Kesetaraan Gender Dalam Perspektif Media Iklan. *Jurnal Komunikasi Pemberdayaan*, 1(2), 104-112.