

Commodification of women in Sido Muncul advertisement Sido Susu Ginger drink Ariel Tatum version

¹Galang Anggit Laksono*, ²Gibbran Prathisara

^{1,2} Universitas Ahmad Dahlan, Yogyakarta, Indonesia

¹ galang.sono2@gmail.com*; ² gibbranprathisara@gmail.com

ARTICLE INFO

ABSTRACT

Article history

Received 2023-08-18

Revised 2023-09-15

Accepted 2023-09-20

Keywords

Commodification

Women

Advertisement

This study aims to determine the indications that refer to the commodification of women contained in YouTube advertisements. Women in the media become indispensable for the capital owners because they can be an exchange value; this cannot be separated from the role of advertisers. This research used qualitative research with the content analysis method. The research was conducted by observing the Sido Susu/Sido Muncul advertisement of the Ariel Tatum version from each shot. The result of this research shows that there is an element of commodification of women in the Sido Susu advertisement of the Ariel Tatum version; the advertisement has shown the beauty of women's bodies, which has been exploited by the capital owners and advertisers. Advertisement in the media cannot be separated from the interests of the company because the company certainly wants to look for profit, but women here have been used as objects that are utilized as if women can become an exchange value.

This is an open access article under the [CC-BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.



1. Introduction

In the era of the development of media ecology in Indonesia, many objects can be commoditized (Irianto, 2016). Women are one of the objects that have selling value; besides that, they also have the potential to sell (Fabianti & Putra, 2021). This has been explained by economic observer figures; according to Wirawan, (2017) the trade also affects the use of the body and body representation (body sign) as commodities in various cultural forms of capitalism, raising various issues that not only concern economic relations but especially the economic role of women in them. In the end, women become commodities (Chambers, 2020). This is what is called the commodification of women (Lal, 2023).

Commodification is "the process of transforming goods and services, including communication, which can be valued for their usefulness, into commodities valued for what they will provide in the

market Mosco, (1996). The advertising industry is one that participates in carrying out the production and distribution of messages in order to amplify capital by using the logic of commodification (Oliverio, 2018).

Women for the benefit of commodification in the advertising industry led to the exploitation of women with the aim of increasing consumer attractiveness. According to Tjiptono, (1997) attractiveness is everything that a trader or seller can offer to be noticed, requested, sought after, purchased, or consumed by the market as a fulfilment of the needs or desires of the market concerned (Said et al., 2021).

It is not uncommon for these ad producers to make advertisements with female actors who openly exploit the female body in order to increase consumer attractiveness by displaying sensuality as an advertising strategy: "Sensuality is everything that is about the body, not the spirit". KBBI (2019) Some categories of sensuality in advertising include: 1) Using figures (male or female) who are scantily clad 2) Sensual or seductive facial movements 3) Body language or positions that contain sensual connotations (Pah, 2018), 4) Intentionally focusing the audience's gaze on the vital parts of men or women 5) Displaying symbols that are related to or that can be perceived as containing sensual elements 6) There are words that directly or indirectly cause sensual connotations (Mulyono, 2006).

Advertisement Sido Muncul Ginger Drink Sido Susu Version Ariel Tatum is one of the advertisements that commodifies the female body and displays the sensuality of women (Bhandari, 2018), which uses female actors played by female artist Ariel Tatum, who is already famous for her beautiful and sexy appearance, which is used as a sweetening object in every scene to attract the audience (Starr et al., 2022). The ad airs on the YouTube channel Sido Muncul Ginger Drink with a duration of 30 seconds, which tells the story in the advertisement starting with Ariel Tatum, who is waking up and stretching her body, seen only wearing a white nightgown. Ariel Tatum also moved from the bed to a table close to the window, then took a glass of ginger milk lying on it. After that, Ariel Tatum said, "Want something warm?" facing the camera, then drank the glass of ginger milk in the glass. After drinking the herbal drink, Ariel puts down the glass and picks up a book and pen. The scene continues with an image of the composition of the drink, namely ginger, the process of pressing ginger, and pieces of palm sugar that fall slowly into the milk (Su et al., 2024).

Then the image moves to the scene of Ariel Tatum drinking another glass of ginger milk. Ariel Tatum is seen hanging out with her friends, showing the warm atmosphere of their interaction. In the last scene, Ariel Tatum promotes the ginger milk, and then the focus switches from Ariel Tatum to the ginger milk product. Ads with sensuality become a controversial theme because it is considered inappropriate to air on new media with a varied age audience. The ad has been watched

by 20 million viewers on YouTube, and while on Tiktok it has been watched 9.7 million times, even the Ariel Tatum version of Sido Muncul's Sido Susu Ginger Drink ad has received many negative comments from social media users. One of the comments on YouTube was by Huda Ward. On YouTube, said by Huda Wardana "Sorry, it's better to air this ad at midnight because it makes my lust increase. It's not good for children to watch." in Bahasa ("Maaf lebih baik iklan ini di tayanginnya tengengah malam dong, soalnya bikin hawa nafsu saya malah meningkat. Gak baik di tonton anak-anak.") (Accessed on April 5, 2023).

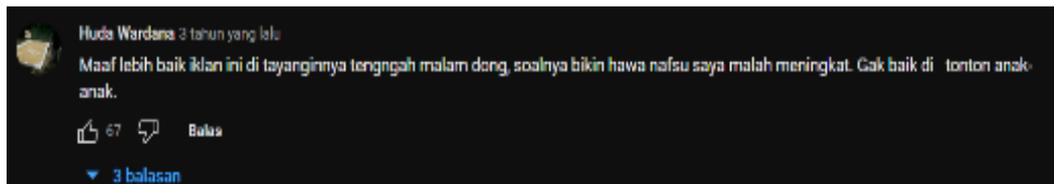


Fig. 1. Screen Shoot Media Sosial Youtube 2 April 2023

While TikTok also caused negative comments, as said by ellvern, "the advertisement invites ngen" in Bahasa ("iklannya ngajak ngen") (accessed on date May 18, 2023).



Fig. 2. Screen Shoot Social Media Tiktok May 31, 2023

Meanwhile, in the advertising industry, to increase audience attraction, they use the theme of sensuality as a preferred strategy. It can be observed that Sido Muncul drinks are making commodification efforts. There are regulations that have been issued, but it cannot be denied that erotic advertisements that show women's sensuality are still widely found, even though sometimes they are in hours that are not prime time (Rosyida et al., 2020).

Ariel Tattum's version of Sido Susu product advertisement, shows a body appearance that is very contrasting to look at, not only the appearance of the body but the behavior and activities of the female body as in the setting to attract the interest of the audience. It was shown by Ariel Tattum as an artist who became the main icon in the Sido Susu commercial. After observing the advertisement, researchers are interested in conducting research related to the commodification of women, so by raising the theme, an observation will be made on the direction of commodification of women in the Sido Susu ad and will be analyzed, because at first glance the ad shows sensuality. As Vincent Mossco said that commodification is a selling point into an exchange value. Interestingly,

this ad is to be studied more deeply because it has used women to be used as profit values solely - not thinking about the position of a woman.

Research conducted by Umami, (2020) said that there is a practice of commodification of women in new media, where women will not be separated from being an object of global capital, so this research will later be carried out to examine more deeply the practice of commodification of women but more specifically in advertising, where advertising certainly aims to sell products or services but in this Sido Susu ad sells products with the main icon of a woman to offer Products.

The commodification of women in advertisements is often debated because it involves exploitation of the female body. Ad makers only make advertisements so that they are attractive to the audience but do not think about the negative effects that arise in society, so this exploitation of women is very interesting to study, where media owners only want to make a profit. Research on Ariel Tattum's version of Sido Susu ads is very interesting to do because there is a direction of commodification of women. So with that this study will later discuss how the commodification of women is carried out in the advertisement. Not only items that can be commodified but women's bodies can also be commodified.

Furthermore, in research conducted by Rosida, (2018) it is said that in Indonesia itself the female body becomes a consumer culture, where a woman with her body is often used by rulers to be used as economic value, the female body becomes a seedbed of patriarchal values. So this research will analyze the female body used by advertisers as a form to attract consumers who see it. If people continue to watch the shows that are presented where there are elements of pornography or eroticizing the female body, then over time the community will experience libidonomic. If people suffer from libidonomic, they will have bad actions because they do not have realistic thoughts.

The commodification of women in advertisements is often debated because it involves exploitation of the female body. Ad makers only make advertisements so that they are attractive to the audience but do not think about the negative effects that arise in society, so this exploitation of women is very interesting to study, where media owners only want to make a profit.

2. Method

This research will analyse the advertising content of Sido Muncul Ginger Drink. In the Sido Susu Version of Ariel Tatum in YouTube media, the type of research used is qualitative research with the content analysis method. Qualitative research is research that aims to understand the phenomenon of what the research subject experiences as a whole by describing it in the form of words and language, in a special context, and utilizing various scientific methods (Abd Hadi, 2021). Qualitative content analysis has three characteristics: being systematic, objective, and generalizable Moleong,

(2007) The data collection techniques of this study are: (1) identification of advertising content; with identification, the researcher will study the words and actions of the behavior and will interpret the behavior of the main actors in the advertisement; (2) documentation is used to obtain research data through secondary data in the form of writing, images, and audio. (3) Literature Study: Literature studies are used by researchers to find existing data in other documents or other media. for data validity techniques using source triangulation techniques, including the validity of time, technique, and source (Lexy J. Moleong, 2019).

3. Theoretical Framework

To find out more, below is the theory of media political economy. According to McQuail's, (2010), political economy theory is "a social criticism approach that focuses on the relationship between the economic structure and dynamics of the media industry and the ideological content of the media." From that explanation, the media industry is seen as part of the economic system in relation to the political system. Furthermore, according to Mosco, (1996) there are four elements of identification of commodification in the media as follows:

a. Content commodification

Content commodification is the process of transforming messages from a set of data in a system of meanings into marketable products (Muslikhin et al., 2021).

b. Commodification of audiences

Audience commodification is the dimension of mass media as an economic unit that is indirectly involved in adding value to commodity production through advertising (Houston, 2019).

c. Cybernetic commodification

Cybernetic commodification is divided into 2 types, namely intrinsic commodification and extensive commodification, intrinsic commodification is a process where audiences are used as media to increase ratings while extensive commodification is a process of expanding commodification to social institutions such as educational institutions, economic institutions, cultural institutions and finally all access can only be accessed by the media itself (Muslikhin et al., 2021).

d. Commodification of labour

The commodification of labour is the process of commodifying labour using technology where they are commodified in the process of producing commoditized goods and services (Wu et al., 2024).

In the sense that the buying and selling process can be carried out through media or technology that is familiar to the community and is used, such as new media, commodification practices in new

media often occur (Hartman & Coslor, 2019). Commodification practices can be interpreted as a process for the occurrence of use value into exchange value, which is valued according to ability as the fulfilment of social individuals according to conditions in the market (Barát, 2017). Commodification is always attached to the media, and it is also difficult to separate commodification from the media because the media has an important role in capitalism (Barát, 2017). Therefore, this issue is very interesting to study because the media is the support for the growth of capitalism (Lin et al., 2024).

According to Irianto, (2016) commodification is the process of transforming goods and services that previously followed the rules of the market. It has become a form of global capitalism. The advertising industry has long made special use of the symbolic properties of the female body to force its audience to consume (Soedarsono et al., 2020). In this way, advertisers often objectify the female body (Patterson et al., n.d.) The role of women is so great, even when talking about women as the main attraction in advertising. Nowadays, advertising can no longer be planned in a standard way, so there must be a commercial touch (Wayuningsih, 2012).

In Sukowati, (2017), McNair explains that several forces, such as media owners, capital, and media revenue, determine media content; what is written, depicted, and represented is determined by these forces. According to Shoemaker & Reese, (1996) organization, extramedia, and ideology are factors that influence decision-making on content. Heller, (2010) Says that commodification is in the form of language, so it can be interpreted that what is considered legitimate and commodifiable language exceeds what is considered to be the case, as well as those who control the production and distribution of linguistic resources.

Commodification is found in the media, the relationship between media and society and technology has a very close relationship with each other with the existence of new media (Tolkach & Pratt, 2021) . According to Allmer,(2015) in his book *Critical Theory and Social Media*, he said that the internet is a combination of transmission technology and also content that has been created by humans. In addition, it is also said that technology exists in the midst of capitalism resulting from economic, political, cultural processes, and technology is also a medium formed from these contradictions (Allmer, 2015).

Political Economy, according to Pyzhikov & Gushchin (2021) the value of commodities is a description of the amount of labour used to produce, when workers move from self-sufficiency and barter efforts that have been supported by the rural economy to produce their industry has become a commodity itself. Heusinkveld, (2014) says a commodity is something related to privilege, exchange value over its use value. In the market, the exchange mechanism is not only goods but also objects that represent a certain exchange value, labor is also included in the economy and equalized

with each other (De Beukelaer & Spence, 2018). According to Ball, (2004) commodification includes both attention to the changes that occur in the daily life of production, consumption and the process of capitalism as well as its crises and instability that closely and support the melting of new markets.

Women who have above-average confidence are often said to be sexy women. It is said that way because women often show an intense body shape as a form of appearance to seduce, things that are done such as using mini clothes and knitwear, press body Cholilawati, (2021). Women's bodies are often used as mere economic benefits, bodies can be produced and reproduced as use value, because the body can give messages with the body language itself. Charles Morris said that the body can be constructed in three ways to be exploited, namely (Piliang, 2010):

a. Body Appearance

At this stage it is said that women's bodies are often considered ideal bodies, which can be seen from white skin, slim or ideal body physique, thin lips, sharp nose, and prominent breasts (El Emary et al., 2020).

b. Manner (behaviour)

In this stage, it is often seen in the expressions made by women. The expression is shown in various styles including, from seducing, flirting, challenging to showing passion, by showing cleavage, calves, thighs, and other bodies that have privacy (Lange et al., 2021).

c. Body Activity

Body activity is usually seen in hissing sounds, sticking out the tongue, touching the body aggressively, biting the lips. Women who often cover their breasts with their hands can be said to have a shy nature. If you cross your arms between your thighs, it indicates that you have sexual arousal. But if a woman is stroking her body independently it can be said to be narcissism (Gurgel et al., 2021).

From these 3 groups, it can be said that the appearance of the body, body activities and also behaviours, on the female body can be used as exchange value. This has been done by the owners of capital to utilize women's bodies, most notably the capitalists in the shipping industry, where they use women for selling value, attracting their audience. At this stage, women have been exploited because they are used as models to sell a product. From several definitions of the views of some experts above, this study will use two theories from expert views, while this research uses theories said by Vincent Mosco related to the political economy of media and uses supporting theories from Piliang's views related to the sensuality of the female body. this is to assist researchers in studying the commodification of women's bodies in Sido Susu veris Ariel Tattum advertisements on Youtube social media.

4. Result and Discussion

This section will present and discuss the findings that have been obtained related to the commodification of women in the Sido Muncul advertisement for Sido Susu ginger drink by Ariel Tatum. This ad has a duration of 30 seconds, the main character is a woman. Therefore, researchers are interested in researching the ad because there is a direction of women who have been commodified by the owners of capital. This research identifies the advertisement with three types according to the direction of commodification of women, namely (1) body appearance (2) behaviors (3) body activity.

Body Appearance

It can be seen in table 1 that it has shown the visualization of women who show their ideal bodies. Today's women are faced with demands that indirectly make them ideal figures from the formation of broadcasts in the media, especially on social media. Women are used by the owners of capital as a form of exchange like merchandise or commodities. This is not a common thing anymore because the capitalist economic system has broken the boundaries between people and goods as long as they have an exchange value in the market.

Table.1 SCREENSHOT OF SIDO MUNCUL SIDO SUSU ADVERTISEMENT ON YOUTUBE

Shot	Shot Descriptions
 <p data-bbox="612 1480 719 1514">0:00:03</p>	<p data-bbox="1023 1160 1153 1193">Long Shot</p> <p data-bbox="1023 1211 1441 1346">This shot shows the actor waking up from sleep and sitting on the lip of his bedroom bed.</p>
 <p data-bbox="612 1921 719 1955">0:00:10</p>	<p data-bbox="1023 1588 1137 1621">Full Shot</p> <p data-bbox="1023 1639 1409 1877">In this shot shows the actor standing by the window and holding a glass, it appears that the actor is only wearing a nightgown.</p>

 <p>0:00:12</p>	<p><i>Full Shot</i></p> <p>This shot shows the actor walking gracefully towards the table while holding a glass with the name of the Sido Muncul product.</p>
--	---

Banin said that in his journal, he conveyed the thoughts of Karl Marx, who explained that capitalism considers all goods to be commodities, it can be said that goods are valuable only as long as they have exchange value and can eventually be exchanged in the act of exchange. According to Marx, not only goods, labour is also seen as like trade goods. Banin also said in his journal a strong statement about women being used as commodities, according to him:

“The use of women as commodities in television shows is the same as exploitation. Because women are dredged up, not only have to show their body parts but also have lost their rights as civilized human beings because of the wishes of producers and ratings alone.”

But not all women on this earth assume the representation of women that appears in the advertising media. Therefore, if there is an assumption that a woman who has an ideal body appearance, white skin becomes a person who offers the product as a spectacle for the attraction of a man, it is a wrong assumption. Because not all women can be considered so (Wiranata, 2019).

Behavioral

From the observation results that have been analyzed, it can be known that in the advertisement of the Sido Muncul Susu Jahe version of Ariel Tatum, there is an element of selling women's bodies, which is done artificially with the desire of the capital owner. As seen in Table 2, it shows an indication of Ariel Tatum's behavior as a woman who is the main object in advertising the product by showing her seductive behavior, especially when it is aimed at the male audience.

The behavior shown is that Ariel Tatum is waking up and raising her hand by protruding her chest forward, so that Ariel Tatum's breasts look prominent. Besides that, Ariel Tatum's behavior when drinking Sido Muncul's product seems to have the characteristics of a gentle woman. When drinking, it also shows seductive behavior when she glances at the camera. It was like challenging and tempting women.

Table.2 SCREENSHOT OF SIDO MUNCUL SIDO SUSU ADVERTISEMENT ON YOUTUBE

Shot	Shot Description
 <p data-bbox="598 622 699 654">0:00:05</p>	<p data-bbox="986 331 1161 362">Medium Shot</p> <p data-bbox="986 371 1382 479">This shot shows the actor after waking up from sleep and stretching his body.</p>
 <p data-bbox="598 958 699 990">0:00:13</p>	<p data-bbox="986 667 1117 698">High Shot</p> <p data-bbox="986 707 1388 815">This shot shows the Sido Muncul product being drunk by the actor.</p>
 <p data-bbox="598 1308 699 1339">0:00:10</p>	<p data-bbox="986 1003 1155 1034">Medium Shot</p> <p data-bbox="986 1043 1382 1151">In this shot shows the actor drinking Sido Muncul beverage products.</p>

The behavior of women in the media is not their original behavior in everyday life, but the behavior is made in accordance with the ad maker's desire to advertise their products to sell in the market. Michel, (2016) said that in the media, women cannot control themselves but have been controlled by market interests; these interests have become the dominant force in social life; therefore, women become objects and become hopes for the owners of capital. This should not happen because it has exploited women by regulating their behavior. If it continues to happen, women will have a bad image and will become a selling point in the world of advertising.

Body Activity

Bodily activities are often used in various economic activities based on social construction and ideology Piliang, (2010). Business actors utilize their knowledge of men's natural desires to profit through women's bodily activities that refer to the exploitation of women's bodies Pah, (2018) as an example in the advertisement of the Sido Muncul ginger drink and the Sido Susu version of Ariel

Tatum. The advertisements for Sido Muncul Ginger Drink and the Sido Susu version of Ariel Tatum have utilized women as advertising objects, and women who are used as advertising objects lead to elements of sensuality. This can be seen from the fact that the main character, Ariel Tatum, is doing sleeping and waking up activities, which are activities that do not actually happen but that have been planned for the Sido Susu product advertisement. In addition, there is an activity of drinking Sido Susu products with three female actors accompanied by two men, where it appears that the activity carried out is due to the setting of the owners of capital. The element of sensuality is seen in the activity of the female body, which shows narcissism, as seen in the two women's crossed legs.

Table.3 SCREENSHOT OF SIDO MUNCUL SIDO SUSU ADVERTISEMENT ON YOUTUBE

Shot	Deskripsi Shot
 <p data-bbox="619 1081 715 1111">0:00:03</p>	<p data-bbox="1023 779 1150 808"><i>Long Shot</i></p> <p data-bbox="1023 819 1430 965">This shot shows the activities of the cast waking up from sleep who will do activities like in the morning.</p>
 <p data-bbox="619 1438 715 1467">0:00:21</p>	<p data-bbox="1023 1122 1134 1151"><i>Full Shot</i></p> <p data-bbox="1023 1162 1430 1352">This shot shows the activities of the cast talking while drinking Sido Muncul products, a woman is seen crossing her legs while smiling.</p>

The activity of the female body in the media has become an element to bind to the male audience, which in advertising, if presented by women with elements of sensuality owned by women, can be an attraction for men to watch it. As said Piliang, (2010) where the body becomes a marker for social media, the activity of the female body becomes a selling point. Therefore, women can be utilized by capital owners to make advertisements that can generate a lot of profit.

Commodification Analysis

This research uses Marxist commodification theory; the Sido Susu advertisement in Aril Tatum's version is a form of commodification frame that dominates advertising programs in the media. It transformed goods and services from their use value to their exchange value in the market. Sido

Susu advertisement is a product made by a capital owner to generate profit. Sido Susu is a fast-drink product to warm up the body. The advertisement clearly shows women's body parts that are exposed so clearly, as well as repetitive camera angles until the protruding breasts are shown and using slightly transparent white clothes. This is an arrangement to commodify the use value to become the exchange value of the capital owners. Women's body parts are considered to have sensuality and eroticism for the audience.

With the analysis that has been done, there are indications of commodification forms in Sido Susu advertisements, namely commodification of content, audience, cybernetics, and workers. In those forms, commodification was part of commercial material.

The commodification of content is a change in the feeding system data of media actors made into products to be sold to consumers. Advertisements are made in such a way as to get optimal results so that the audience can be attracted. In this regard, the Sido Susu advertisement shows an advertisement of female sensuality to keep the advertisement selling. This commodification shows content that exploits women, where women are commoditized in such a way as to become commodities in order to benefit the owners of capital.

The commoditization of the audience itself is how the audience is not free as a viewer and consumer who is distributed in the media, which is basically a commodity entity that can be sold. The role of the audience is very important because a large source of income is obtained from consumers who buy Sido Susu products through the advertisement.

Cybernetic commodification occurs by the media itself, where the audience rating, or if the number of viewers is large, can be sold to companies without the audience knowing about it, and where the media companies themselves can exchange audience ratings for profit as well.

Furthermore, the commodification of workers, where media workers in making advertisements are the driving force in producing them, and besides that, the actors in the advertisements are also workers; it is not only commodified but also distributed; the use of labor is a transformation of work processes in capitalism. It is actually invisible because people who work also need the economy, but it has entered a form of commodification. Even though they get a wage after completing the work.

5. Conclusion

The commodification of women in this advertisement has shown that there is a practice of "femvertising," or female advertising, in which women are placed as subjects. It is subtly packaged under the pretext of empowering women, but it is a practice of commodification of women that makes women marginalized because, with this commodification, women are imaged only in terms of clothing styles and skin color, not in terms of the substance of women who work hard for independence and determination. The author considers this to be the exploitation of women; the

practice is only the desire of capitalism to make advertisements with a certain appeal so as to marginalize women because by offering women products, it can lead to purchasing decisions on a product that can get greater profits for capital owners.

Based on the theory used related to the commodification of the female body, there are indications of commodification in Ariel Tattum's version of Sido Susu advertisement. Advertisers should not take advantage of the beauty of women's bodies to seek profit. Advertisers should aim more at their ads that have education to attract public attention, because if it uses women and their bodies, it can be said that it is part of exploitation. In the future, the Sido Muncul company will produce advertisements to see in a positive way that is worthy of being watched by the public.

References

- Abd Hadi, A. R. (2021). Penelitian Kualitatif Studi Fenomenologi, Case Studi, Grounded Theory, Etnografi, Biografi. In *Angewandte Chemie International Edition*, 6(11), 951–952.
- Allmer, T. (2015). *Critical Theory and Social Media: Between Emancipation and Commodification*. Routledge.
- Ball, S. J. (2004). Education for sale! The commodification of everything. *King's Annual Education Lecture 2004*, 1–29.
- Barát, E. (2017). 'Luminous spaces of attention'—methodological challenges when analysing postfeminist advertisements. *European Journal of English Studies*, 21(3), 258–272. <https://doi.org/10.1080/13825577.2017.1369263>
- Bhandari, I. K. (2018). Commodification of women body in indian media. *Research Paper IJRAR-International Journal of Research and Analytical Reviews*, 5(3).
- Chambers, D. (2020). Domesticating the “smarter than you” home gendered agency scripts embedded in smart home discourses. *Medien Und Kommunikationswissenschaft*, 68(3). <https://doi.org/10.5771/1615-634X-2020-3-304>
- Cholilawati. (2021). *Teori Warna - Penerapan Dalam Fashion*. Pantera Publishing.
- De Beukelaer, C., & Spence, K.-M. (2018). *Global Cultural Economy*. In *Global Cultural Economy*. <https://doi.org/10.4324/9781315617800>
- El Emary, I. M. M., Brzozowska, A., & Bubel, D. (2020). Management of Organizational Culture as a Stabilizer of Changes. In *Management of Organizational Culture as a Stabilizer of Changes*. <https://doi.org/10.1201/9781003028949>
- Fabianti, R. H., & Putra, F. D. (2021). An analysis of feminism in the movie “The Hunting Ground” reviewed from the semiotics of John Viske. *Commicast*, 2(2), 130–132. <https://doi.org/10.12928/commicast.v>
- Gurgel, A. R. B., Mingroni-Netto, P., Farah, J. C., de Brito, C. M. M., Levin, A. S., & Brum, P. C. (2021). Determinants of Health and Physical Activity Levels Among Breast Cancer Survivors During the COVID-19 Pandemic: A Cross-Sectional Study. *Frontiers in Physiology*, 12. <https://doi.org/10.3389/fphys.2021.624169>
- Hartman, A. E., & Coslor, E. (2019). Earning while giving: Rhetorical strategies for navigating multiple institutional logics in reproductive commodification. *Journal of Business Research*, 105, 405–419. <https://doi.org/10.1016/j.jbusres.2019.05.010>
- Heller, M. (2010). *The Commodification of Language*. *The Annual Review Of Antropology*.
- Heusinkveld, S. (2014). *The Management Idea Factory*. Routledge.
- Houston, E. (2019). Featuring disabled women in advertisements: The commodification of

- diversity? In *The Routledge Companion to Disability and Media* (pp. 50–58). <https://www.scopus.com/inward/record.uri?eid=2-s2.0-85087064291&partnerID=40&md5=2bb8bfd144686594bbb81cef5cb7d81c>
- Irianto, A. M. (2016). Komodifikasi budaya di era ekonomi global terhadap kearifan lokal: Studi Kasus Eksistensi Industri Pariwisata dan Kesenian Tradisional di Jawa Tengah. *Jurnal THEOLOGIA*, 27(1), 212–236. <https://doi.org/10.21580/teo.2016.27.1.935>
- Lal, S. (2023). The Portrayal of Women in Indian Television Advertisements and its Impact on Indian Women. *Proceedings of The Global Conference on Women's Studies*, 1(1). <https://doi.org/10.33422/womensconf.v1i1.18>
- Lange, M., Löwe, A., Stassen, G., & Schaller, A. (2021). Health literacy, health status and health behaviors of German students– study protocol for the “Healthy Habits” cohort study. *BMC Public Health*, 21(1). <https://doi.org/10.1186/s12889-021-11542-w>
- Lexy J. Moleong, D. M. A. (2019). Moleong, Lexy J, 2014. " Metodologi Penelitian Kualitatif Edisi Revisi". Bandung : Remaja Rosdakarya. In PT. Remaja Rosda Karya (Vol. 4, Issue 2).
- Lin, H. W., Jhan, Y. C., & Luarn, P. (2024). Have you spotted where I am Exploring the impact of different forms of native advertising. *International Journal of Mobile Communications*, 1(1). <https://doi.org/10.1504/ijmc.2024.10050553>
- McQuail's, D. (2010). *Mass Communication Theory*. SAGE Publications.
- Michel, F. (2016). *Disiplin Tubuh: Bengkel Individu Modern*. LKiS.
- Moleong, L. J. (2007). *Metode Penelitian Kualitatif*. Remaja Rosda Karya.
- Mosco, V. (2009). The political economy of communication. In *The Political Economy of Communication*. <https://doi.org/10.4135/9781446279946>
- Mulyono, K. (2006). No Title. Prinsip-Prinsip Sensual Ad Yang Sesuai Dengan Periklanan Indonesia Dalam Majalah Male Emporium.
- Muslikhin, M., Mulyana, D., Hidayat, D. R., & Utari, P. (2021). The commodification, spatialization and structuration of social media in the Indonesian cyber media news. *Media and Communication*, 9(2). <https://doi.org/10.17645/mac.v9i2.3752>
- Oliverio, J. (2018). A survey of social media, big data, data mining, and analytics. *Journal of Industrial Integration and Management*. <https://doi.org/10.1142/S2424862218500033>
- Pah, J. J. (2018). Mitos Seksualitas Dalam Iklan. *Nyimak (Journal of Communication)*, 2(1), 1–16. <https://doi.org/10.31000/nyimak.v2i1.723>
- Patterson, M., Malley, L. O., & Story, V. (n.d.). Women in advertising: representations , repercussions , responses.
- Piliang, Y. A. (2010). *Post-realitas*. Jalasutra.
- Pyzhikov, N. S., & Gushchin, E. S. (2021). Belt and road initiative: Interim results and challenges during the pandemic. *World Economy and International Relations*, 65(3). <https://doi.org/10.20542/0131-2227-2021-65-3-42-51>
- Rosida, I. (2018). Tubuh Perempuan Dalam Budaya Konsumen: Antara Kesenangan Diri, Status Sosial, Dan Nilai Patriarki. *Jurnal Antropologi: Isu-Isu Sosial Budaya*, 20(1), 85. <https://doi.org/10.25077/jantro.v20.n1.p85-101.2018>
- Rosyida, A., Heryani, T., Fuadi, I., & Dinia, H. (2020). Strategy Segmenting, Targeting, dan Positioning: Study on PT Sidomuncul. *Journal of Islamic Economic Scholar*, 1(2).
- Said, L. R., Swandari, F., & Said, M. (2021). CSR Programs of Municipal Water Utility Companies for Wetland Communities of South Kalimantan. *Estudios de Economia Aplicada*, 39(4). <https://doi.org/10.25115/eea.v39i4.4480>
- Shoemaker, P. J., & Reese, S. D. (1996). *Mediating the Message: Theories of Influences on Mass Media Content*. Longman.
- Soedarsono, D. K., Mohamad, B., Adamu, A. A., & Pradita, K. A. (2020). *Managing digital marketing*

- communication of coffee shop using instagram. *International Journal of Interactive Mobile Technologies*, 14(5). <https://doi.org/10.3991/IJIM.V14I05.13351>
- Starr, R. L., Go, C., & Pak, V. (2022). "Keep calm, stay safe, and drink bubble tea": Commodifying the crisis of Covid-19 in Singapore advertising. *Language in Society*, 51(2). <https://doi.org/10.1017/S0047404521000567>
- Su, L., Ye, C., & Huang, Y. (2024). Does destination nostalgic advertising enhance tourists' intentions to visit? The moderating role of destination type. *Tourism Management*, 100. <https://doi.org/10.1016/j.tourman.2023.104810>
- Sukowati, M. E. (2017). Komodifikasi Seks Ala Majalah Hai: Safe Sex, Safe Positioning. *Jurnal Ilmu Komunikasi*, 15(2), 106. <https://doi.org/10.31315/jik.v15i2.2159>
- Tjiptono, F. (1997). *Manajemen Pemasaran*. Penerbit Andi.
- Tolkach, D., & Pratt, S. (2021). Globalisation and cultural change in Pacific Island countries: the role of tourism. *Tourism Geographies*, 23(3). <https://doi.org/10.1080/14616688.2019.1625071>
- Umami, R. H. (2020). Martabat: Jurnal Perempuan dan Anak Cyberfeminisme: Counter atas Komodifikasi Tubuh Perempuan di Media Baru. *Jurnal Perempuan Dan Anak*, 4(1), 111–136.
- Wayuningsih, S. (2012). Efek Komodifikasi Perempuan Dalam Iklan: Perspektif Psikologi Komunikasi. *Pamator*, 5(1), 31–39.
- Wiranata, Y. (2019). Komodifikasi Tubuh Perempuan Dalam Tayangan Berita Olahraga. *Jurnal Riset Komunikasi*, 13(2).
- Wirawan, I. K. A. (2017). Banalitas dan komodifikasi tubuh perempuan dalam kover majalah Playboy.
- Wu, P., Han, S., Tong, X., & Li, R. (2024). Propensity Score Regression for Causal Inference With Treatment Heterogeneity. *Statistica Sinica*. <https://doi.org/10.5705/ss.202022.0008>