



## Semiotic Analysis of Gender Representation in Digital Crime Narratives in The Movie “No More Bets” on Netflix

Vivi Fadhilah Safitri<sup>1</sup>, Mukarto Siswoyo<sup>2</sup>, Welly Wihayati<sup>3</sup>

<sup>1</sup>Faculty of Social and Political Sciences, University of Swadaya Gunung Jati, Cirebon, West Java, Indonesia, Email [vivi.122100151@ugj.ac.id](mailto:vivi.122100151@ugj.ac.id)

<sup>2</sup>Faculty of Social and Political Sciences, University of Swadaya Gunung Jati, Cirebon, West Java, Indonesia, Email [mukarto.siswoyo@ugj.ac.id](mailto:mukarto.siswoyo@ugj.ac.id)

<sup>3</sup>Faculty of Social and Political Sciences, University of Swadaya Gunung Jati, Cirebon, West Java, Indonesia, Email [welly.wihayati@ugj.ac.id](mailto:welly.wihayati@ugj.ac.id)

Corresponding Author: [welly.wihayati@ugj.ac.id](mailto:welly.wihayati@ugj.ac.id)

### Abstract:

**Background,** Advances in digital technology have given rise to various forms of digital crime. One such crime is the case of cross-border online fraud in Asia, which has been made into a movie titled “No More Bets.”

**Aim,** This study was conducted to examine gender representation in films and the semiotic signs that shape gender meaning in narratives of digital crime.

**Methods,** This study uses a qualitative descriptive method with data collection techniques through observation, interviews, and documentation. Data validity is tested through triangulation of methods.

**Results,** The results of the study show that gender representation in films still reproduces gender power relations, as it continues to place women in a position that is unequal to men, with male characters being portrayed as dominant and female characters as vulnerable. Signs form gender meaning based on John Fiske's semiotics, at the level of reality, the level of representation, and the level of ideology. These three levels are interrelated in shaping the meaning of male and female roles in the digital crime system. This shows that gender meaning does not appear suddenly, but is constructed through visual signs, narratives, and ideologies present in films.

**Conclusions,** Thus, the film “No More Bets” tends to reproduce the representation of men as the dominant party in the narrative of digital crime.

**Implication,** This study confirms that a semiotic approach to examining gender representation on digital platforms is relevant and that gender sensitivity is necessary in the film industry to prevent the reproduction of gender stereotypes.

**Keywords:** Crime, Film, Gender, Representation, Semiotics



© 2026 The Author(s). This article is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/), which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source.

### INTRODUCTION

The development of information and communication technology has given rise to a digital world that has changed the way humans interact, work, and communicate. The digital world

has become a platform for the development of mass media and new media, offering both convenience and new challenges for modern society (Nugroho, 2020). Advances in digital technology have also given rise to a new form of crime known as cybercrime. According to, Dinarti N.S. et al., (2024), explains that cybercrime is a form of criminal activity carried out through the use of the internet and computers that can cause harm. Criminal acts, such as fraud, extortion, gambling, attacks on other countries' infrastructure, and other serious cybercrimes. These crimes are not limited by distance or the virtual world, causing great damage and posing a real threat to victims around the world (Nugroho, 2020).

The increase in cross-border online fraud cases in Asia is a serious concern. In Indonesia, online fraud cases have risen sharply from 15 cases in 2020 to 5,111 cases in 2024. This type of online fraud, which offers workers high salaries abroad, has claimed 3,317 Indonesian workers as victims between 2020 and 2023. Based on the accounts of female victims of online fraud, workers in online gambling centers experience multiple layers of exploitation, ranging from physical and sexual violence to economic exploitation, even though the number of male victims of human trafficking is higher. The perpetrators of this violence take advantage of their dominant position and power relations to threaten and manipulate their victims (Decicca, 2025). This shows that digital crime is not only technical, but also influenced by social gender constructs, in which men are portrayed as the dominant perpetrators, while women are portrayed as passive victims. Research (Cahaya et al., 2024) Gender inequality occurs due to male dominance in power structures and social relations. Humans in digital crime are not only perpetrators and victims, but also commodities and tools in the digital crime system that are exploited and become part of an economic mechanism that works like global capitalism (Zuboff, 2019).

Digital crimes in the real world are often featured in films. As a form of mass media, films play an important role in representing social realities and influencing the way society views social issues. One film that addresses the issues of digital crime and gender is “Gu zhu yi zhi” or “No More Bets” (2023), a Chinese film directed by Ao Shen and released on Netflix in 2024. The film is adapted from the true stories of victims of cross-border digital fraud cases. Organized crime makes this industry promising, even though it harms others. The story, which raises issues of human trafficking, online fraud, and online gambling from the victims' perspective, also illustrates the complexity of gender treatment in digital crime. The film centers on a programmer named Pan Sheng and a model named Liang Anna, who

are lured by promises of high paying jobs but find themselves deceived and trapped in a foreign country as victims of online fraud.

Previous studies have examined the representation of crime and gender in films through semiotic analysis, but no study has specifically discussed gender representation in digital crime narratives on global streaming platforms using John Fiske's semiotics. Based on this gap, this study was conducted to determine gender representation in the film "No More Bets" in digital crime narratives, as well as the semiotic signs that shape gender meaning. This research is important because digital crime continues to increase, especially in Asia, and gender representation in the media can provide an overview of the roles of men and women in the digital world.

## **LITERATURE REVIEW**

A research by (Sari et al., 2019) Discussing the phenomenological study of the animated film Upin and Ipin in shaping imitative behavior in children at Al-Muhibbin Kindergarten in Cirebon Regency, the results found that animated shows can foster positive behaviors such as enthusiasm for learning and good manners, but also have the potential to cause negative imitation such as a shift in regional language. This study shows that the mass media has a strong influence on the formation of social behavior and community values.

Another research by (Darozatulloh & Tutiasri, 2025) analyzing the representation of criminality in the film "Agak Laen" through John Fiske's semiotic approach, highlighting how criminal acts in films are constructed through social and visual signs. The results of the study show that criminality in films is the result of social and economic pressures in society and is a form of criticism of moral and social inequality. This research is relevant to the research that the researcher will conduct because it also uses John Fiske's theory, although the focus of the issue is different.

A research by (Carelius & Setiadarma, 2024) n the film "The Cyber Hell Exposing An Internet Horror." Through John Fiske's semiotic study of the dangers of social media, it was found that this film highlights the importance of digital security awareness in social media. It was also found that the main source of danger from the use of social media, which is vulnerable to cybercrime, is a lack of awareness and understanding of digital security. The difference with this study lies in the focus of the crime, where the film "No More Bets" tells the story of cross-border fraud.

The next study by (Muharifah, 2019), In a study of gender representation in the film “The Sinking of the Van Der Wijck,” it was found that women in the film were portrayed as oppressed and always blamed, as well as being used as commodities to be traded by those with wealth and status. This study confirms that gender representation in films is closely related to social and cultural constructs. However, the context of the film is limited to traditional Indonesian culture and does not touch on issues of digital or new media. Similarly, research conducted by (Meisabillah et al., 2024), which discusses the role of “Jeng Yah” in gender equality in the Gadis Kretek series, analyzes “Jeng Yah's” struggle in fighting for the right to achieve gender equality. This analysis uses Robert N. Entman's framing theory to see how “Jeng Yah's” scenes, dialogues, and expressions shape gender equality. The results show that gender stereotypes still exist, preventing women from fully achieving equality, despite symbolic resistance to patriarchal culture. This research makes an important contribution to understanding how the mass media constructs the image of women in the context of Indonesian culture and society.

The development of modern media has given rise to representations that portray women as strong, independent, and empowered figures, reflecting shifts in social values and gender awareness, as evidenced by research conducted by (Kurniasih et al., 2024) In a study of existentialist feminist semiotics, the character “Judy” in the animated film Zootopia has broken the stereotype that female rabbits cannot be police officers. Based on various previous studies, it can be seen that the mass media has a strong influence on the formation of social behavior and values in society. Issues such as gender representation and crime in films have been extensively studied using semiotics and framing analysis. However, no one has specifically highlighted gender representation in digital crime narratives. Therefore, this study is novel in that it combines John Fiske's semiotics and Stuart Hall's representation to determine how the film “No More Bets” represents gender in digital crime narratives.

### **John Fiske's Semiotics**

Semiotics is a science that studies signs. Signs are tools used when navigating the world, among humans, and with humans. According to Barthes (1998), semiotics or semiology essentially studies how humanity gives meaning to things. Giving meaning in this context is not the same as communicating, but rather when an object intends to communicate, it not only carries information but also constitutes a structured system of signs (Sobur, 2013). Semiotics is the study of signs and how they work (Fiske, 2018).

John Fiske's perspective developed a method of media analysis by combining textual and social approaches, as well as integrating Marxist, semiotic, and poststructuralist theories. This method emphasizes that in order to understand a television program, one must look at the context in which the program is produced and how viewers interpret it. The analysis aims to reveal the various layers of meaning hidden in media broadcasts, looking at the original representation in a broadcast to show that it is a construction, and tracing the relationship between text, context, and ideology.

In relation to semiotics, Fiske explains that the codes of an event that will be broadcast on television are already encoded by social codes that are divided into three levels:

1. Level of Reality, appearance, dress, make-up, environment, behavior, speech, gestures, expressions, sound, etc.
2. Level of Representation, camera, lighting, editing, music, sound, which convey conventional representational codes that form representations of narrative, conflict, character, action, dialogue, setting, casting, and so on.
3. the Ideological Level, which is organized into ideologies that are socially acceptable and harmonious, such as individualism, patriarchy, race, class, materialism, capitalism, and others (Fiske, 2000).

### **Gender Representation in Film Media**

Films, which are one of the products of the media industry, have been analyzed extensively. Laura Mulvey (1975) formulated a theoretical insight into gender and media, namely the theory of "The Gaze," through which films construct characters into objects for enjoyment by looking at people in a certain way (Krijnen, T., & Bauwel, S., 2015). The media as a gender technology actively produces, reproduces, and disseminates understandings of gender in society. Gender stereotypes are present by portraying women as objects and men as dominant actors (Krijnen, T., & Bauwel, S., 2015). In the context of cybercrime, gender issues are becoming increasingly relevant because women are often victims of exploitation, while men are more often portrayed as perpetrators or controllers of the system. Therefore, it is important to see how the film "No More Bets" represents gender relations in the structure of cybercrime.

As part of the mass media, film is an effective medium not only for entertainment but also for enlightenment and education (Effendy, 2003). When it first appeared, film was a one-way electronic medium that played a role in creating a new form of media society, in which the reality created by the media influenced people's social lives. The ability of film to

reach various groups in society convinced experts that film had great potential to influence its audience (Sobur, 2013).

Technological advances have influenced various sectors, giving rise to what is known as new media, where interactions can be carried out in a much more interactive manner using telecommunications and computing devices (Nugroho, 2020). One of the new media is the global streaming platform Netflix. Netflix is a global subscription-based streaming service that allows users to watch TV series and movies on devices connected to the internet. Movies that were originally only available in theaters can now be watched anywhere and anytime. This can lead to a wider range of interpretations by viewers on social issues, including gender representation and cybercrime.

## **METHOD**

This study uses qualitative methods, in which research is conducted under natural conditions, directly at the source of data. This type of research is descriptive qualitative in nature, which describes what happens to the object of research (Sugiyono, 2020). This study was conducted on the film “No More Bets” with a focus on gender representation in digital crime narratives and semiotic signs in the film. Sampling was conducted using purposive sampling techniques, with two key informants who were viewers who had watched the film and were considered to have an understanding of digital social issues, as well as two supporting informants who had watched the film. In addition, the researcher will select several scenes that prominently show gender symbols or are relevant to the theme of digital crime. As the main research instrument, the researcher will use tools to support data accuracy, in the form of film observation sheets, research operational tables using John Fikse's semiotics, interview guidelines, and recording and visual documentation tools in the form of screenshots of important scenes.

Data collection techniques in qualitative research take place in natural conditions, drawn from primary and secondary data sources, and data collection techniques prioritize observation, in-depth interviews, and documentation (Sugiyono, 2020). The primary data sources in this study were key scenes from the film “No More Bets” obtained through observation. Secondary data sources were obtained from transcripts of in-depth interviews with selected informants, journal articles, theory books, film reviews, and documentation relevant to the research topic. Data validity tests were conducted to ensure the credibility and validity of the data in qualitative research. This study applied triangulation of methods

by comparing the results of observations of key scenes in the film, interviews with informants, and documents that had been obtained.

Data analysis techniques follow the interactive model of Miles and Huberman (1984), which includes: data reduction, data display, and conclusion drawing/verification (Sugiyono, 2020). Data reduction: data from film observations and interviews are selected, focused, and simplified to facilitate analysis. Meanwhile, irrelevant film scenes and interview excerpts will be discarded. Data display: reduced data is presented in the form of structured descriptive narratives. John Fiske's semiotic theory analysis table will be used to present data containing levels of reality, representation, and ideology, which will then be enriched with perspectives from the interview results. Conclusion drawing/verification: meaning and conclusions will be drawn from the data presented. These conclusions will continue to be verified throughout the research by comparing them back to the raw data and theories used, until strong and valid conclusions are obtained regarding gender representation in the narrative of digital crime in the film "No More Bets."

## **DISCUSSION**

### **Gender Representation in the Film "No More Bets" on Netflix**

Based on the analysis of the film "No More Bets," male characters are represented as dominant figures who control the structure of digital crime. Men are portrayed as decision makers, controllers of the criminal system, and capable of fighting back, making their role central to the film's storyline. In contrast, female characters are represented as vulnerable to violence, exploitation, and limitations within the digital crime system. Women are shown as characters who experience events, not as the ones who control the story. This shows that digital crime is a masculine domain held by men, while women are present as complements and victims of exploitation in digital crime. Thus, this film not only presents digital crime as criminality, but also reproduces certain gender power relations through the narrative and characters presented.

The dominance of male characters in the film "No More Bets" is evident in the portrayal of male characters as decision makers, drivers of the storyline, rulers of power and digital crime systems, as well as determinants of the direction of conflict and resolution of the story. This shows that the film frames men as rational and strong actors in the face of the world of digital crime. This is in line with the findings of interviews revealed by Gustiani: "Male characters are portrayed as more dominant and arrogant, supported by their lack of

empathy, appearing strong and powerful. In addition, they are depicted as more persistent, unyielding, and rebellious compared to female characters, who are portrayed as more emotional in dealing with problems and more submissive in facing cybercrime.” These findings indicate that male characters are more dominant in voicing their opinions and controlling situations than female characters. The dominant position of men shows that gender representation is not neutral, but is constructed through representation practices that place men at the center of the storyline. This is in line with the opinion of Hall et al. (2013), who state that representation is formed through meaning and language, where the media does not create its own meaning; the media industry and audience are part of the construction (Krijnen, T., & Bauwel, S., 2015).

Female characters are represented as figures who experience digital crimes in vulnerable situations, exploited and manipulated as objects to lure victims of digital fraud into the network. The narrative in the film shows that women are framed through suffering, fear, dependence on male characters' decisions, and visual exploitation. This is in line with the findings of interviews revealed by Gesang: “Women usually play the role of one of the accomplices to attract the attention of potential victims, especially male victims, because men are easily attracted to things related to women and beauty, while men play the role of perpetrators or controllers of digital fraud systems.” The position of women as tools for attracting victims because of their visual appeal is in line with the concept of “The Gaze.” Laura Mulvey (1975) explains that through the gaze, films construct characters into objects for pleasure in a certain way of looking at people. Media, as an active gender technology, produces, reproduces, and disseminates understandings of gender in society, thereby perpetuating gender stereotypes by portraying women as objects and men as dominant actors (Krijnen, T., & Bauwel, S., 2015). The position of men is reflected as dominant and women in vulnerable positions in this film, working through codes (camera shots, dialogue, and behavior) that direct the audience's position. This is in line with (Fiske, 2000) which explains that social codes and television are embedded in ideological codes, so that the position of the viewer becomes a meeting place for various codes that produce coherent and integrated meanings. In the context of the film “No More Bets,” viewers who are shaped by codes tend to feel that it is natural for men to be in a dominant position while women are in a vulnerable position, and this film reproduces the representation of men as the dominant party and women as the vulnerable party in digital crime networks.

### **Semiotic Signs Shaping Gender Meaning in the Film “No More Bets”**

There are twelve scenes, seven of which feature male roles in the narrative of digital crime as depicted through the main character Pan Sheng as the victim of fraud, Lu as the person in charge of the fraud network operation, An Jun Cai as Lu's confidant, and Tian as a victim caught up in online fraud. There are five scenes that feature female roles in the narrative of digital crime, depicted through the main characters Liang Anna as a female victim of labor exploitation.

Based on the analysis of twelve scenes in the film “No More Bets,” it was found that gender representation in the narrative of digital crime is shaped by John Fiske's semiotic elements, which consist of the levels of reality, representation, and ideology. These three levels are interrelated in shaping the meaning of male and female roles in the digital crime system. This shows that gender meaning does not appear suddenly, but is constructed through semiotic signs in the film. This gender meaning is also supported by interview results and previous theories and research.

The level of realism that depicts the physical appearance and expressions of characters in films can shape the meaning of gender, as explained by (Fiske, 2000) that some of the social codes that construct reality can be interpreted relatively through the media used to display skin color, hair, clothing, and facial expressions. In the film “No More Bets,” the representation between male and female characters is very clear in the social codes. The male characters, Pan Sheng and the person in charge, are depicted as neat and professional at the beginning of the recruitment process, but when under pressure, they are shown to be dull. This change signifies the social pressure being experienced in the digital crime system. In contrast, the female character, Liang Anna, appears neat, beautiful, and well-groomed from the moment she appears. The visual emphasis on women shows that women's bodies are constructed as more visually appealing elements than men's. This is in line with the findings of the interview revealed by Negara: “men appear more natural, while women are more organized, with more details in their hair, makeup, and clothing.” This difference shows that women's appearance is used as a more appealing visual medium than men's.

The expressions displayed by male characters, such as disappointment, anger, frustration, and aggressive behavior (hitting, kicking, fighting, pointing weapons), show that men have the role of active subjects who deal directly with conflict and decision-making, while female characters display emotional expressions such as curiosity, happiness, and fear. This confirms the role of women as more passive and vulnerable parties. This is in line with

the findings of interviews revealed by Gustiani: “The male protagonist dominates the narrative, expressing his feelings, while the female protagonist is made to appear very passive.” Thus, on a realistic level, this film not only reflects gender differences, but also reinforces social stereotypes that construct women as subordinate and vulnerable.

Level of representation: scenes shot from camera angles for male characters are more often shown with medium shots and medium close-ups to depict scenes of interaction between characters while still showing body movements and expressions with the background visible. and close-ups to clearly show the expressions displayed by the characters so that the audience can feel what the characters are feeling. Low angles are used when the digital crime lord commits violence to show his dominance and power, while female characters are more often captured through medium shots and close-ups. This camera angle directs the audience's attention to the visual aesthetics of the female body and emotional expressions. This is in line with (Fiske, 2000), The camera angle and focus can provide the best view of the scene being captured.

This finding is also in line with what was conveyed by Gustiani During the interview: “The angle of the male characters is mostly close-ups that show their determination so that their expressions are clearly visible to the audience, while the female characters are shown in medium shots to reveal their curves.” Tense music and lighting that contrasts with the dark background depict the world of digital crime as masculine, harsh, and full of conflict. In contrast, when female characters are shown, the music is relatively lighter and the lighting is focused, creating an impression of passivity and vulnerability. This level of representation is in line with the concept of “The Gaze” proposed by Laura Mulvey, which states that women are often objectified while men become the dominant actors who control the storyline (Krijnen, T., & Bauwel, S., 2015).

At the ideological level, gender representation in the film “No More Bets” shows the existence of individualism, capitalism, class, and patriarchy ideologies. Individualism is reflected in male characters who prioritize personal interests and make decisions based on individual ambitions. An example is Tian's decision to enter the world of online gambling with the hope of quickly and practically improving his financial condition. Capitalism in the narrative of digital crime is represented by exploiting the weaknesses of victims by offering them the opportunity to change their lives, but ultimately worsening their situation. The confiscation of passports indicates the removal of identity and control so that workers cannot escape, and violence is used as a means of control to enforce compliance within the criminal

system. Workers are treated like machines, their bodies and labor commodified and exploited to generate money.

Class ideology is depicted by the position of workers who have no power over their environment or themselves and are merely used as tools in an exploitative digital crime system. Violence, orders, and demands are used by those in power to demonstrate their dominance and position in the upper class, while workers remain in the lower class. An example of this is the scene where Pan Sheng is beaten for disobeying orders. Patriarchy is evident when women are exploited, controlled, manipulated, deprived of freedom, and treated as objects that can be owned as transactions by men who hold control over digital crime. These findings reinforce the idea that male characters are more dominant than female characters. This is in line with Fitriani In an interview, she said: "Gender representation in this film is very imbalanced because it shows how masculine and dominant digital crime networks are portrayed for men, while women are often the objects of violence committed by men." In line with this, (Fiske, 2000), These findings indicate that various codes in the film are interrelated to form a complete meaning that serves to maintain, legitimize, and naturalize the dominant ideology of patriarchal capitalism.

## **CONCLUSION**

Based on the results of the study, it can be concluded that gender representation in the narrative of digital crime in the film "No More Bets" shows an imbalance between male and female characters. Male characters are represented as active, dominant, and in control of the structure of digital crime, while female characters are portrayed as passive and vulnerable. This representation shows that the portrayal of gender in this film still reproduces unequal gender power relations by placing women in a position that is unequal to men in the narrative of digital crime.

John Fiske's semiotic analysis of twelve scenes in the film "No More Bets" found that gender meaning is constructed through semiotic signs consisting of the levels of reality, representation, and ideology. At the level of reality, gender meaning is conveyed through appearance, clothing, makeup, behavior, body movements, and expressions that reinforce the dominant position of men and the vulnerability of women. The level of representation of gender meaning is emphasized through camera angles, lighting, and music that reinforce male characters as controllers of the system, while women are objectified. The ideological level in this film includes the ideologies of individualism, capitalism, class, and patriarchy.

Thus, gender meaning does not appear suddenly but is constructed through interrelated semiotic signs in the film.

## IMPLICATION

Theoretically, this study contributes to the field of communication studies, particularly the semiotic analysis of gender representation in digital media, by showing that the construction of gender meaning still reproduces certain gender power relations in narratives of digital crime. Practically, this research provides input for filmmakers, journalists, and streaming platforms to create narratives that are more sensitive to gender issues and to improve public media literacy in dealing with stereotypes and digital crime issues.

## BIBLIOGRAPHY

- Cahaya., Anez, C., Siswoyo, M., K. S. (2024). Gender Equality and Woven's Empowerment Between Expectations and Reality Small. *Devotio: Journal of Research and Community Service*, 5(4), 453-460.
- Carelius, A., & Setiadarma, A. (2024). Representasi Bahaya Penggunaan Media Sosial Dalam Film *The Cyber Hell : Exposing An Internet Horror* (Kajian Semiotika John Fiske). *Ikra-Ith Humaniora: Jurnal Sosial dan Humaniora*. 8(3), 266–278. <https://doi.org/10.37817/ikraith-humaniora.v8i3.4420>
- Darozatulloh, O., & Tutiasri, R. P. (2025). Analisis Representasi Kriminalitas dalam Film “Agak Laen” melalui Pendekatan Semiotika John Fiske. *JIIP - Jurnal Ilmiah Ilmu Pendidikan*, 8(1), 1017–1031. <https://doi.org/10.54371/jiip.v8i1.7009>
- Decicca, L. (2025). *Kesaksian perempuan Indonesia jadi korban kekerasan seksual di pusat judi online Kamboja*. [Online] Available: <https://www.bbc.com/indonesia/articles/ckg3vnl8722o>. [22 October 2025]
- Dinarti N.S., Salsabila S.R., & Herlambang Y.T. (2024). *Daya Nasional Jurnal Pendidikan Ilmu-Ilmu Sosial dan Humaniora Dilema Etika dan Moral dalam Era Digital: Pendekatan Aksiologi Teknologi terhadap Privasi Keamanan, dan Kejahatan Siber*. 2(1), 8–16. <https://doi.org/10.26418/jdn.v2i1.74931>
- Effendy, O. U. (2003). *Ilmu, Teori dan Filsafat Komunikasi*. PT. Citra Aditya Bakti.
- Fiske, J. (2000). *Television Culture*. [Online] Available: <http://books.google.co.id/books?id=UttKCZIHsR8C>. [13 October 2025]
- Fiske, J. (2018). *Pengantar Ilmu Komunikasi* (H. Dwiningtyas; ed 3; Cet. 5). Rajawali Pers.
- Fitriani, S. (2025, 7 Desember). *Personal Interview*.
- Gesang, A. (2026, 10 Januari). *Personal Interview*.
- Gustiani, N. M. (2025, 2 Desember). *Personal Interview*.
- Krijnen, T., & Bauwel, S., V. (2015). *Gender and Media Presenting, Producing, Consuming*. [Online] Available: <https://books.google.co.id/books?id=q5nwCQAAQBAJ>. [13 October 2025]
- Kurniasih, N., Zulkarnaen, I., & Nurfalah, F. (2024). Analisis Semiotika Feminisme Eksistensialis Tokoh “Judy” Dalam Film Animasi Zootopia Bagi Mahasiswa Fakultas Ilmu Sosial Dan Ilmu Politik Universitas Swadaya Gunung Jati. *Konvergensi : Jurnal Ilmiah Ilmu Komunikasi*, 4(2), 616–636. <https://doi.org/10.51353/kvg.v4i2.877>
- Meisabillah, B., Anisa Pujiyanti, N., Sabilla, N., Siswoyo, M., & Dian Lestari, A. (2024). The Role of “Jeng Yah” In Gender Equality In The Gadis Kretek Series. *Asian Journal of Social and Humanities*, 2(8), 1629–1642. <https://doi.org/10.59888/ajosh.v2i8.299>
- Muharifah, L. (2019). Representasi Gender dalam Film “Tenggelamnya Kapal Van Der

- Wijck.” *Jurnal Ilmu Komunikasi*, 9(1). <http://jurnalfdk.uinsby.ac.id/index.php/JIK>
- Negara, I. C. (2025, 5 Desember). *Personal Interview*.
- Nugroho, C. (2020). *Cyber Society: Teknologi, Media Baru, dan Disrupsi Informasi*. Kencana.
- Sari, A. L., Nariyah, H., & Wihayati, W. (2019). Studi Fenomenologi Film Animasi Upin Dan Ipin Di Mnc Tv Dalam Membentuk Perilaku Imitasi Pada Anak Di Tk Al-Muhibbin Kecamatan Sumber Kabupaten Cirebon. *Jurnal Signal*, 7(1). <https://doi.org/10.33603/signal.v7i1.1915>
- Sobur, A. (2013). *Semiotika Komunikasi*. PT. Remaja Rosdakarya.
- Sugiyono. (2020). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Penerbit Alfabeta.
- Zuboff, S. (2019). *The Age of Surveillance Capitalism: An Observer Best Book of The Century*. [Online] Available: <https://books.google.co.id/books?id=W7ZEDgAAQBAJ>. [30 January 2026]