

Hegemonic Masculinity Analysis in Extra Joss Ultimate Advertisement

Kamal Abdul Azis^{1*}, and Widya Nirmalawati²

^{1,2} Universitas Muhammadiyah Purwokerto

* E-mail: kamalaja106@gmail.com¹

Abstract

Advertising is a strategic medium in shaping and reproducing social construction, including gender representation. This research aims to reveal the representation of hegemonic masculinity in Extra Joss Ultimate energy drink advertisements using Charles Sanders Peirce's semiotic analysis and R.W. Connell's theory of hegemonic masculinity. Advertisements are analyzed not only as commercial messengers but also shape and reproducing social constructions, especially gender ideology. Data was obtained from one 30-second video ad divided into five main scenes. The analysis was conducted by identifying icons, indices, and symbols in visual, verbal, and audio elements and associating them with hegemonic masculinity structures such as physical strength, competitiveness, and male dominance. The results show that Extra Joss advertisements represent men as strong, fearless, complacent, and passionate, while feminine values or alternative masculinities are almost eliminated. The sign system used reinforces patriarchal ideology through naturalizing masculine symbols as natural and ideal. Thus, advertising functions not only as a promotional tool but also as a medium for producing meaning that perpetuates gender inequality in the public sphere. The findings contribute to media and gender studies, opening up space for critical readings of male representation in Indonesian popular culture.

Keywords: Extra Joss Ultimate, Gender Representation, Hegemonic Masculinity, Peirce Semiotics, Television Advertising.

INTRODUCTION

An advertisement is a paid form of oral or visual communication intended to inform or influence people to use a product, service, or idea (Mahabir, 2021). In addition to being a form of communication, advertisements often show and reinforce traditional gender roles by portraying men and women in stereotypical ways. Women are frequently depicted in domestic roles or as objects of beauty, while men are portrayed as strong and dominant figures (Das & Majhi, 2022). Furthermore, Das and Majhi (2022) explain that advertisements often highlight stereotypical characteristics and roles for men and women that are influenced by societal norms and the division of domestic and public roles. This framing has a major social impact, affecting how individuals perceive and enact gender roles in society (Brickell, 2022). However, there are times when some advertisements move towards more progressive representations, beginning to challenge traditional stereotypes by depicting men in nurturing roles or women in positions of power, reflecting a shift towards gender equality (Middleton & Turnbull, 2021). One of the ideologies most often represented and naturalized through advertising is hegemonic masculinity, a concept introduced by Connell (1995) to describe the dominant form of masculinity characterized by strength, control, courage, and physical endurance. In this context, advertising media becomes an effective channel in reinforcing the power relations between masculinity and femininity and reinforcing entrenched patriarchal norms.

Hegemonic masculinity was first introduced by R.W. Connell (1995) in his book, *Masculinities*, which describes the dominant form of masculinity that occupies the highest position in the gender hierarchy. This hegemonic masculinity not only represents power over women, but also hegemonizes other forms of masculinity below it in the hierarchy of masculinities, such as complicit masculinity, marginalized masculinity, and subordinate masculinity. Typical characteristics of hegemonic masculinity include physical strength, rationality, dominance, emotional control, competitiveness, and independence (Connell, 1995). This concept has become an important reference in gender and media studies. However, there are several criticisms levied against Connell's approach. First, the concept of

hegemonic masculinity is often criticized for its ambiguity, especially in how it has been adapted and used by different researchers, leading to inconsistencies, especially regarding power relations and the hierarchical structuring of masculinity (Buschmeyer & Lengersdorf, 2016). Secondly, they argue that there is an overemphasis on hierarchy, with an over-focus on vertical hierarchies of masculinity, exaggerating the superordination and subordination of different forms of masculinity, potentially oversimplifying the complex and dynamic nature of gender relations.

In analyzing advertising objects, semiotic studies also need to be applied in addition to Connell's hegemonic masculinity. Semiotics is a discipline that studies signs and symbols in various forms of communication, both verbal and nonverbal (Saefudin et al., 2025). Semiotics plays a vital role in the analysis of advertising. Semiotics, which studies signs and symbols and their interpretation, offers a comprehensive framework for analyzing the layers of meaning in advertising (Sutiah et al., 2023). Charles Sanders Peirce's semiotics is one such example. Hamel (2011) states that semiotics is the interdisciplinary study of signs and sign processes, which includes the creation, use, and interpretation of signs and symbols in communication. A sign in Peirce's semiotic view is something that represents something else in terms of capacity (Peirce, 1986). A sign is something that results from the relationship between an object and an interpretant or that exists in the human mind. Peirce divides the simplest types of signs into icons, indices, and symbols (Nirmalawati, 2008). Furthermore, she explains that an icon is a sign that results from the relationship between the object and the representamen in the principle of similarity, or in short, a sign that resembles an object, for example, a picture of a muscle as an icon of strength, or paintings and movies are iconic signs. An index is a sign that the relationship between the object and the representamen is congruence or causality, such as sweat that shows hard work. Finally, a symbol is a sign that is understood arbitrarily because there are conventions in society or culture that make it that way, for example, the color red as a symbol of courage or enthusiasm.

Peirce's semiotic approach enables in-depth visual and narrative analysis of media, as each visual and verbal element can be broken down into sign systems that reflect ideological structures. In the context of advertising, these sign systems not only serve to convey literal meaning but also imply cultural values and social ideologies. The Extra Joss Ultimate ad, for example, features various forms of icons and indices that implicitly represent strength and masculinity, and symbols that affirm the proper role of men.

The representation of masculinity in media, particularly advertisements, has been the focus of various scholarly inquiries. These studies consistently reveal how media not only reflect but also shape cultural understandings of gender, particularly masculinity. Prabowo and Fitriani (2024) explored the evolving portrayals of men in Kecap ABC advertisements, revealing a shift from traditional, dominant masculine traits to more nurturing and empathetic characteristics. Their findings suggest that advertising plays a role in redefining masculinity, aligning it more closely with domestic roles and emotional expressiveness.

In contrast, earlier work by Winata (2012), through a semiotic analysis of Extra Joss and Kuku Bima Ener-G commercials, underscored a reinforcement of hegemonic masculinity. These advertisements emphasized physical strength, aggression, and male superiority while simultaneously subordinating femininity, thereby sustaining a traditional and rigid view of male identity.

Astuti and Ardi (2018) employed discourse analysis to illustrate that advertising frequently incorporates symbols like strength, courage, and independence to build a masculine narrative, implicitly positioning women as secondary or complementary figures. This gendered dichotomy persists across other media formats as well. Jha et al. (2017), for example, found in their analysis of print advertisements that men were frequently depicted as active and rational agents, while women were portrayed as passive and sensual, reinforcing stereotypical gender roles.

Even children's media is not exempt from these gender constructions. Potter (2024) found that hegemonic masculinity is subtly perpetuated in children's entertainment through humor, competition, and dominance, highlighting how early gender norms are ingrained. Additionally, Curone-Prieto et al. (2023) extended this critique to the realm of product packaging, illustrating how design elements

themselves can reflect and reinforce unequal gender narratives. Collectively, these studies reveal that media, including advertisements, entertainment, and packaging, remain potent sites for the construction and negotiation of masculinity. While some representations are shifting toward more inclusive models, many still perpetuate traditional and hierarchical gender norms.

From various previous studies, it appears that the discourse of masculinity in advertising media has been widely studied, both through discourse, semiotic, and visual narrative approaches. However, there is a significant gap in terms of combining Peirce's semiotic theory with Connell's hegemonic masculinity theory, especially in the context of Extra Joss advertisements that are full of symbols and widely consumed by Indonesians. Most of the previous studies only emphasize one aspect: symbols or discourse, without linking the two to reveal how the meaning of masculinity is systemically constructed through the sign structure and the dominant ideology underlying it.

As Fedorenko (2015) explains, advertising not only reflects existing social ideologies but also has the potential to change them. While there has been a lot of research on masculinity in advertising, most studies still separate semiotic analysis and analysis of gender ideology, in this case, hegemonic masculinity. It is rare to find an approach that combines Peirce's semiotic theory with Connell's hegemonic masculinity framework simultaneously.

This research offers an integrative approach by analyzing how the sign system in Extra Joss advertisements not only represents masculinity but also works ideologically to reinforce the dominant form of hegemonic masculinity in Indonesian popular culture. By combining the two approaches, this research not only unpacks the structure of visual and verbal representations in advertisements but also reveals how these signs work within the framework of social power relations. In this context, the analysis is not only limited to meaning but also to the ideological function of these representations in a patriarchal society.

Based on the background, this research aims to fill the gap by answering two main questions the first is how is the meaning of masculinity constructed through visual and verbal sign systems in Extra Joss Ultimate advertisements based on Peirce's semiotic theory? And how does the form of masculinity displayed in the ad reflect the ideology of hegemonic masculinity as formulated by Connell? By analyzing five main scenes from the Extra Joss Ultimate advertisement, this study is expected to make theoretical and practical contributions to media studies, especially regarding how advertising media work as an ideological agent in shaping people's perceptions of masculinity. In addition, this study can also expand the understanding of how the system of signs and symbols in advertising plays a role in perpetuating or even challenging dominant gender norms in contemporary society.

METHODOLOGY

This research uses a descriptive qualitative approach to describe natural and man-made phenomena with more attention to characteristics and quality (Sukmadinata & Syaodih, 2011). With a semiotic analysis method based on Peirce's theory, and combined with Connell's hegemonic masculinity theory. This approach was chosen to examine how visual and verbal signs in Extra Joss ultimate advertisements represent dominant forms of masculinity that play a role in strengthening gender ideology in popular culture.

The object analyzed is a 30-second Extra Joss Ultimate advertising video consisting of five main scenes. Each scene features a male figure in a challenging situation, supported by symbols of hard work, strength, and resilience. Data were collected through documentation techniques and in-depth observation of five visual (such as body gestures, objects, and settings), verbal (including text, slogans, and narratives), and audio-visual elements (lighting, background music, and sound effects) that build the overall meaning of the advertisement.

The analysis was conducted in three stages. First, researchers identified the types of signs that appear in each scene based on Peirce's categories of icons, indices, and symbols. Second, the implicit meanings in the signs were interpreted to see how the construction of masculinity was formed. Third, the results of the interpretation are linked to the concept of hegemonic masculinity to reveal how

masculine ideology is reproduced through a sign system that works visually and narratively. To ensure the validity of the data, theoretical triangulation and repeated observations were conducted to keep the interpretations consistent and accurate.

RESULT AND DISCUSSION

RESULT

The Extra Joss Ultimate advertisement features a series of visual and verbal narratives that consistently represent hegemonic masculinity as conceptualized by Connell. Five main scenes reinforce this construction.

Tabel 1. The Data of the Result

Scene	Narrative	Visuals	Meaning/Construction
1	<i>"I'm fearless"</i>	A man standing on top of a car	Portrays bravery, dominance, and confidence as masculine traits.
2	<i>"I'm a game changer"</i>	A group of men celebrating victory after winning an online game	Emphasizes leadership, competitiveness, and innovation as male qualities.
3	<i>"I'm ambitious"</i>	A DJ performing enthusiastically and ambitiously	Symbolizes determination, drive, and the pursuit of success as masculine characteristics.
4	<i>"I'm never satisfied"</i>	A man skydiving from an airplane while riding a motorcycle	Highlights extreme daring, risk-taking, and restlessness as part of masculinity.
5	<i>"I am U"</i>	An Extra Joss Ultimate can display as the central object	Constructs the product as a symbol of true male identity and ultimate masculinity.

DISCUSSION

The findings indicate a strong representation of hegemonic masculinity in the five Extra Joss Ultimate advertisements. This representation is not only present through explicit verbal narratives, but is also reinforced by visualizations of scenes that reinforce the image of the ideal man according to Connell's hegemonic masculinity theory framework. Using Peirce's semiotic approach, which divides signs into icons, indices, and symbols, this study reveals how the meaning of masculinity is systematically and convincingly constructed.

1. *The First Scene "I'm fearless"*



Figure 1. Extra Joss Ultimate advertisements section 1

The first scene presents a strong visual in one of its scenes, where a male character climbs and stands on a pile of car wrecks with golden light shining down on him from the sky. At this moment, we hear the narrator's voice declare, "I'm fearless." The blaze of light, similar to fire emanating from the

sky, is an icon for extraordinary power or a moment of transformation of power that comes down from above, or can be called the gift of power. Meanwhile, the pile of car wrecks on which the character climbs and footholds shows the situation of destruction or the post-disaster world and signifies a harsh and challenging setting. The standing position of the character. The character's standing position on a pile of car wrecks marks the existential relationship between the subject and the field of struggle, by climbing and standing on a pile of car wrecks, signifying the beginning of what the character will do to save the world or the city from the attack of armed groups, in this case an index of the beginning of the character's struggle. If explored more deeply, the relationship between the harsh and struggling atmosphere and the blaze of light from the sky is a symbol of the spirit of courage and extraordinary additional energy. The verbal narrative of "I'm fearless" does not stand alone as a verbal text, but rather as a representation of a subject who is not only brave, but also challenges the normal limits of the average man. In popular culture, such claims are often associated with hegemonic masculinity, the idea that ideal men are strong, dominant, and fearless.

Connell emphasizes that hegemonic masculinity does not work to maintain male dominance over women, but also to discipline other forms that are not considered forms of masculinity or real men, and create internal hierarchies within masculine identity itself. This scene shows that there is no room for soft, emotional, and collective masculinity. If the video were to continue, it would show the character fighting with the armed forces. In hegemonic masculinity, this is a real man who loves war, has no fear, and holds a gun against a group of laser-armed troops. All these non-standardized forms of masculinity are implicitly rejected through their absence.

2. *The Second Scene "I'm a game changer"*

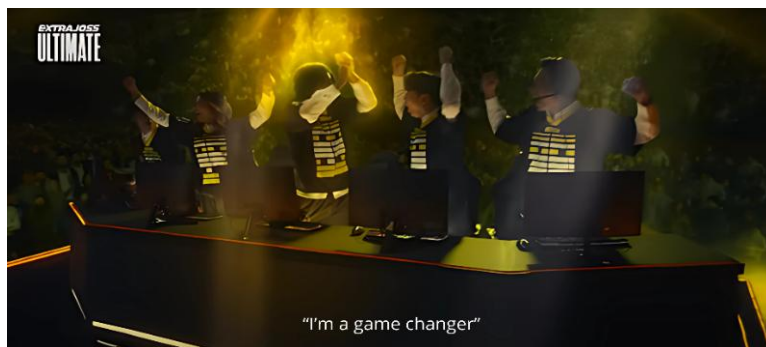


Figure 2. Extra Joss Ultimate advertisements section 2

In the second scene, the phrase "I'm a game changer" shows men as agents of change who can influence and determine the direction of the situation. Showing a group of e-sport players standing with their arms raised, showing victory and euphoria, the golden light shining on them repeats the motif of the visual from the first scene, which represents great power as if the players are endowed with special abilities and additional strength. These visual forms an icon of victory and dominance. The gesture of raising hands and expressions of excitement and joy signify a moment of success. The spotlight centered on them shows that they are the center of attention, being the subjects chosen to be the best in gaming skills. Symbolically, the narrative "I'm a game changer" has great meaning. This phrase implies not only that the subject has won, but that he has changed the rules of the game itself. In the context of digital culture and e-sport competitions, being a game changer means being an innovator, a pioneer, or a driver of transformation. This is a symbolic construction of contemporary masculine identity: not only physically strong, but also intelligent, adaptive, and able to break conventional boundaries. This symbolism aligns with the ad's strategic objective, which is to expand the scope of hegemonic masculinity into the digital and intellectual world, not only in muscle power but also in competitive intelligence.

This scene depicts a new and broader hegemonic masculinity, focusing not only on body and courage, but also on skill, strategy, and influence in the gaming or digital world. In Connell's framework, this signifies male dominance as being in complete control of the game, not just gaming, but in the

game of life. Indirectly, it shows cultural dominance as decision-makers, innovators, and leaders. Leaving aside other forms of masculinity that do not follow and like games as a medium to show their masculinity.

3. *The Third Scene "I'm ambitious"*



Figure 3. Extra Joss Ultimate advertisements section 3

In the third scene, a DJ is seen performing in the middle of the stage with the dominance of red and purple colors, and the golden light that was in the previous scenes, highlighting or shining on the DJ from above, is the representative of the sign in Peirce's semiotic framework. Gestures that show dominance, control, and confidence are signs of ambition as a drive to achieve big goals and be the center of attention. As a subject who not only expresses himself through music, but also takes over the public space and controls the collective atmosphere, which is an action that illustrates the power and control inherent in the ideology of hegemonic masculinity. The spotlight and the enthusiastic response of the audience become an index that shows the direct relationship between the subject and the impact on the surrounding environment. This reinforces the position as a social leader in the context of entertainment, becoming a symbol of a modern man who is successful, creative, and dares to show his ambition in public. The narrative "I'm ambitious" is a symbol that also contains ideological dimensions, producing masculinity in a more contemporary and flexible form, and involves aspiration, achievement in the world of digital entertainment.

Thus, this scene confirms that in hegemonic masculinity, the ideal man must have ambitions that can be displayed, staged, and celebrated. Leadership skills and the ability to influence others constitute success in hegemonic masculinity, which is no longer a monopoly of bodily strength, but also determination and confident expression.

4. *The Fourth Scene "I'm never satisfied"*

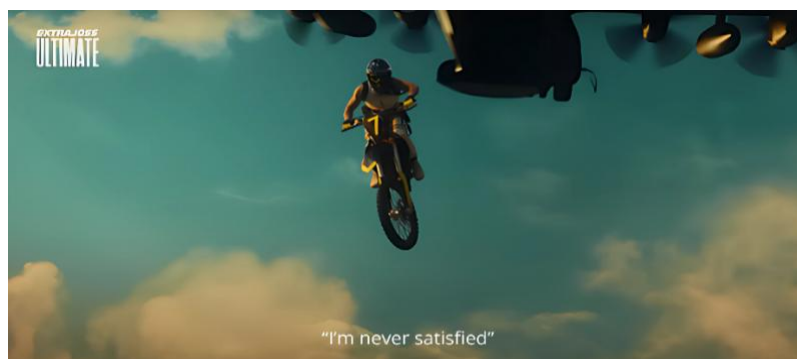


Figure 4. Extra Joss Ultimate advertisements section 4

In the fourth scene, a man is shown jumping through the clouds from an airplane using his dirt bike. This scene is shown with the narration "I'm never satisfied," which forms a strong visual-verbal construction of the spirit of dissatisfaction and the relentless search for extremes. In Pierce's semiotics, this scene creates signs that are closely related to the meaning of contemporary hegemonic masculinity. The visual of a fully-attributed biker in the air creates an icon of heroic and thrilling extremes. The main representations are extreme actions that show courage, strength, and a drive to go beyond limits. The

scene depicts the pursuit of new challenges, making discontentment a driving force in the formation of an ideal male identity, one that never stops at achievement and continues to seek more. Dissatisfaction is presented not as a weakness, but as a moral and existential strength to always challenge one's limitations. This is in line with the concept of hegemonic masculinity (Connell, 1995) that places men as subjects who must be active, competitive, and excel in various arenas, including the most extreme ones. The presence of the plane, which inductively refers to power and technology, legitimizes the character's actions. It is not just a random jump, but the highest symbolic form of power, signifying that this discontent is not just an individual instinct, but is driven by collective values of might and dominance. Furthermore, the use of the sky as a setting signifies infinite territory, reinforcing the meaning that the ideal man should aspire to great heights, literally and symbolically. The sky becomes the space where the manifestation of ambition and discontent takes place, the higher, the more masculine.

This visual also reveals the paradox of hegemonic masculinity that male strength is assumed to never be enough; it must be constantly renewed through extreme actions and spectacular achievements. Discontentment becomes a kind of wound as well as fuel for a masculine existence that is never complete except in the next attempt at conquest.

5. *The Fifth Scene "I am U"*



Figure 5. Extra Joss Ultimate advertisements section 5

In the climax scene, the visuals show the phrase "I AM [a can of Extra Joss Ultimate] U" with the narration "I'm Extra Joss Ultimate, I'm you." Semiotically, this visual composition adopts an icon and symbol approach that contains representations of masculine identity in the form of consumer products. The Extra Joss Ultimate can, positioned as a substitute for the letter "O" in the word "YOU", is narrowed as a result of the hand grip, not only creating a striking visual play, but also functioning as a double signifier: on the one hand, it implies pressure and performativity; on the other hand, its shape resembles the contours of an athletic body, which in the context of popular culture is often associated with the ideal masculine body-fit, strong, and controlled. Within the framework of Peirce's semiotic theory, the can functions as a representamen, which points to a double object: the energy drink itself and the construction of the male body that is considered "ultimate." The interpretation of this sign results in the meaning that the product is not only something that is consumed, but also identity itself.

Furthermore, through the "I'm you" narrative, there is a process of product personification, where Extra Joss Ultimate is positioned as the male identity itself. This can be read as a commercial strategy that works through hegemonic logic within the framework of masculinity. Referring to Connell's theory of hegemonic masculinity, ideal masculinity is produced and maintained through symbols that emphasize dominance, strength, and maximum performance (Connell, 1995). In this ad, the process of identification with the product reaches an extreme, equating the subject with the commercial object through identity claims: "I am you." The product no longer merely supports masculine performance, but becomes the essence of masculinity itself. In this context, consumption is not just a means to become a strong man, but the only way to become fully male. Thus, Extra Joss Ultimate positions itself not only as part of a lifestyle but as a form of actualization of hegemonic male identity.

Thus, the five scenes in the Extra Joss advertisement form a cohesive narrative that reproduces the values of hegemonic masculinity visually and verbally. Pierce's semiotic approach helps

decipher how each element of the sign works to form a deep and ideological meaning, while Connell's framework maps how gender power structures are maintained through popular media representations. These ads do not just sell products, but also sell the ideology that being a man means being fearless, ambitious, dissatisfied, dominant, and immortal.

CONCLUSION

This research shows that Extra Joss Ultimate advertisements consistently represent hegemonic forms of masculinity through a structured system of visual and verbal signs. Using Peirce's semiotic approach, it was found that icons such as light and extreme physical activity aid and shape the image of strong, energetic, and resilient men. Indices such as gestures indicate hard work and high energy, while symbols such as the slogan "I'm You" affirm conventional masculine values. These findings confirm that the narratives in the ads not only convey product messages but also reproduce gender ideologies that position masculinity as a standard of strength, resilience, and dominance. Such representations are in line with Connell's concept of hegemonic masculinity, which suggests that dominant masculinity is maintained through the repetition of certain signs in the media. Women and alternative forms of masculinity are barely visible or even subordinated, thus reinforcing patriarchal structures in consumption discourse. To conclude, this study emphasizes the importance of a critical reading of advertising as a space for the production of meaning and ideology. Future research is suggested to explore masculinity in advertisements with a cross-cultural approach, or compare how other brands construct images of men in different social contexts.

REFERENCES

- Astuti, A., & Ardi, A. (2018). A Discourse Analysis of Hegemonic Masculinity on TV Advertisements. *Jurnal JILP: Langue and Parole*, 2(1), 24–31. <https://doi.org/10.5281/zenodo.2404979>
- Brickell, C. (2022). Goffman and Gender Studies. In M. Jacobsen & G. Smith (Eds.), *The Routledge International Handbook of Goffman Studies* (pp. 264–275). Taylor and Francis. <https://doi.org/10.4324/9781003160861-25>
- Buschmeyer, A., & Lengersdorf, D. (2016). The Differentiation of Masculinity as a Challenge for the Concept of Hegemonic Masculinity. *NORMA*, 11(3), 190–207. <https://doi.org/10.1080/18902138.2016.1217672>
- Connell, R. W. (1995). *Masculinities*. University of California Press.
- Curone-Prieto, R., Parra-Casado, D., & Vives-Cases, C. (2023). Hegemonic Masculinities and Femininities in Food Industry Packaging. *Feminist Media Studies*, 238, 4203–4220. <https://doi.org/10.1080/14680777.2022.2158897>
- Das, P., & Majhi, M. (2022). Gender Role Portrayal in Indian Advertisement: A Review. *19th International Conference on Humanizing Work and Work Environment, HWWE 2021*, 461–471. https://doi.org/10.1007/978-3-030-94277-9_40
- Fedorenko, O. (2015). Politics of sex appeal in advertising: Female creatives and post-feminist sensibility in South Korea. *Feminist Media Studies*, 15(3), 474–491. <https://doi.org/10.1080/14680777.2014.930060>
- Hamel, S. C. (2011). *Semiotics: Theory and Applications*. Nova Science Publishers, Inc.
- Jha, A., Raj, A., & Gangwar, D. (2017). A Semiotic Analysis of Portraying Gender in Magazine Advertisements. *IOSR Journal Of Humanities And Social Science*, 22(5), 1–8. <https://doi.org/10.9790/0837-2205110108>
- Mahabir, K. (2021). The Marginalization of Indian Men in Advertisements in Trinidad and Tobago. In B. Samaroo, P. Gooptar, & K. Mahabir (Eds.), *Global Indian Diaspora* (pp. 165–178). Taylor and Francis. <https://doi.org/10.4324/9781003246060-11>
- Middleton, K., & Turnbull, S. (2021). How advertising got 'woke': The institutional role of advertising in the emergence of gender progressive market logics and practices. *Marketing Theory*, 21(4), 561–578. <https://doi.org/10.1177/147059312111035163>
- Nirmalawati, W. (2008). Semiotika Horror dalam Poster Film. *Leksika: Jurnal Bahasa, Sastra Dan*

- Pengajarannya*, 2(2), 56–64. <https://doi.org/10.30595/lks.v2i2.2249>
- Peirce, C. S. (1986). *Logic as Semiotic: The Theory of Signs* (R. E. Innis, Ed.). Hutchinson University Press.
- Potter, T. (2024). Comedy and Masculine Hegemony: Adapting Masculinities in Humorous Children's Fiction. *Children's Literature in Education*. <https://doi.org/10.1007/s10583-024-09595-7>
- Prabowo, G., & Fitriani, N. (2024). Contemporary Shifting of Masculinity Concept in Advertising. *Komunika: Jurnal Dakwah Dan Komunikasi*, 18(2), 159–178. <https://doi.org/10.24090.komunika.v18i1.7930>
- Saefudin, D. P., Nurani, S., Puadah, A., & Kartono. (2025). Deconstructing Messages in Comic Strips on the Instagram Account Komik Grontol: A Semiotic Analysis of Roland Barthes. *Channing: Journal of English Language Education and Literature*, 10(1), 20–29.
- Sukmadinata, & Syaodih, N. (2011). *Metode Penelitian Pendidikan*. Remaja Rosdakarya.
- Sutiah, Qalyubi, I., & Qamariah, Z. (2023). Semiotics Analysis of Modern Drink Advertisements on the Palangkaraya Cafe Instagram Account. *Channing: Journal of English Language Education Literature*, 8(2), 38–47.
- Winata, I. N. (2012). Hegemoni Maskulinitas dalam Iklan Minuman Berenergi (Analisis Semiotika TYC Extra Joss dan Kuku Bima Ener-G). *Jurnal Ilmiah Komunikasi*, 3(1), 42–49.