

# Objectification and the Male Gaze: A Semiotic Analysis of Women's Representation in Tyla's Music Video *Water*

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## ABSTRACT

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Women are often represented as objects in popular media, including music videos, leading to the subordination of women and the normalization of sexual harassment. This research investigates the representation of women in popular media, specifically focusing on Tyla's music video "Water." It argues that such portrayals often reduce women to passive objects, reinforcing the male gaze and contributing to the normalization of sexual harassment. By employing Roland Barthes' semiotic analysis alongside Male Gaze and Objectification Theories, this study reveals how the visuals in "Water" objectify women, depicting them as mere subjects of visual pleasure. The findings indicate that the video not only embodies erotic exploitation but also reflects a broader patriarchal culture that commodifies women's bodies. The research underscores the implications of these representations, advocating for media creators to recognize the detrimental effects of gender stereotyping and to strive for more equitable portrayals of women. Additionally, it calls for stricter ethical standards within the media industry to mitigate objectification and emphasizes the importance of promoting media literacy among audiences to cultivate critical perspectives on gender issues. The study concludes by suggesting that further research is necessary to explore gender representation across various media forms and to monitor progress in this domain.

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## INTRODUCTION

Culture and biology recognize gender as a distinction between the spiritual and physical sex of individuals. In Indonesia, gender differentiation uses the terms male and female (Garofalo & Garvin, 2020). Women in the public mind are seen as objects of beauty, often regarded as ornaments that cause them to be treated differently by men (Zubair, 2022). Women are objectified as sexual objects to be seen and enjoyed by men. Culturally, women are viewed as both sexual and non-sexual servants, with certain body parts becoming sexual attractions. Men, on the other hand, are seen as the controllers of the gaze, while women are controlled (Hollett et al., 2020). Men are perceived as managing all social aspects of life, while women are confined to roles such as "cooking, grooming, and childbearing." This reinforces male subordination over women.

According to data released by the Ministry of Women's Empowerment and Child Protection in 2024, there were approximately 6,786 female victims of violence perpetrated by men (Kemenpppa, 2024). The most common types of violence against women include sexual violence, followed by physical and psychological (Banarjee, 2020). The stigma of women being perceived as weak is internalized by many men, leading to acts of violence (Hine, 2019). The way men view women's bodies, which incites desire, often results in sexual violence becoming the most common form of violence against women. Despite the Indonesian government's efforts to prevent violence against women through laws such as Law No. 7 of 1984 on the Elimination of All Forms of Violence against Women, cases of violence persist. Nowadays, women are even objectified to satisfy male fantasies through media content.

Throughout history, women have been subordinated to men, from the hunter-gatherer era until the mid-20th century. They have had to depend financially on men, conform to male standards in their personality and appearance, and obey men in almost every way. This shows that gender relations, both in the past and the present, have always been

male dominated (Thuy Hanh, 2024). This view has become an ideology deeply rooted in human culture, reflecting the basic concept of power: “Gender politics is essentially a relationship shaped by power, encompassing two main aspects, oppression and conflict” (Millett, 2016).

Women are often instructed to prioritize men’s needs over their own, as highlighted in Gupta et al.’s (2008) analysis of sex advice in *Cosmopolitan* magazine. This analysis emphasizes the position of women as being responsible for competently pleasing their male partners while simultaneously offering guidance and encouragement, thus managing the sexual experience for both partners. The magazine’s readership, assumed to be heterosexual women, is therefore instructed to become skilled in what Gill (2009) calls “men-ology,” or “the ability to please men” and expertly “read men’s minds”. However, no similar expectations are placed on men (Tappin et al., 2024).

Women’s characters in the media industry are often objectified and used as subjects of sexual fantasy. Women are also given roles that appear to be under male control. Research by Noni Mutiara and Yudha Wirawanda from Universitas Muhammadiyah Surakarta titled “Representation of Male Gaze in Ardhito Pramono’s Music Video ‘Here We Go Again’ (Semiotics by John Fiske)” (Mutiara & Wirawanda, 2023). found that the music video contains patriarchal ideology, depicted through the male gaze, which portrays women as sexual objects. This male gaze can control and dominate, leading to possessiveness and obsession over the object, resulting in symbolic and physical violence.

Redefining Music Video by Daniel Moller argues that music videos have evolved into a potent mass communication tool on par with movies, serving as more than just a vehicle for marketing a song or band. Furthermore, Moller’s research indicates that in the contemporary digital media era, music videos can serve a variety of purposes, including promotion, thought-provoking, and entertainment. Films and other forms of mass media, which function as a response and critique, frequently address social issues pertaining to domestic affairs. An online survey by Plan Indonesia also revealed another phenomenon: 77.2% of respondents said that men are frequently portrayed as leaders in the media, while 85.3% of respondents said that women are still portrayed as victims of sexual violence and have a negative physical appearance (Hamid et al., 2022).

The male gaze in feminist theory is the act of viewing representations of women that reveal information about the power dynamics between men and women. In Western society, observers are usually men who gaze at women. This pattern is clearly evident in the depiction of art and eroticism that characterizes the history of visual representation in the West (Schick, 2020). The utilization of women as symbols in commercial arts turns appreciation for women into something very harmful, discriminatory, and even subjugating when it comes to symbols of male authority (McCormack, 2021).

The theory of the male gaze is derived from two theories: psychoanalytic theory and feminist theory. The psychoanalytic theory states that every human thinks and acts because they are driven by emotional and psychological factors from one’s subconscious (Leonardi et al., 2022). The second theory comes from feminist theory. Feminist theory is an extension of the feminist movement within philosophical and theoretical discourse. The aim is to understand the fundamental nature of gender injustice (Brabeck & Brown, 1997). The theory of the male gaze is the perspective or viewpoint of men in media and culture. This theory often states that men frequently become the center of attention, while women are often expected to meet beauty standards set by men (Debora et al., 2023).

Further research by Jody Kurnia et al. (2023) analyzed sexual harassment representations in the film “Promising Young Woman” using Roland Barthes’ semiotic analysis, proving the presence of harassment signs through denotation, connotation, and myth. Types of harassment depicted include verbal requests, verbal comments, and nonverbal displays (Angela et al., 2023). Another study by Dita Rahmawati et al. analyzed the film “Like & Share” using Barthes’ semiotics, concluding that women are sexual objects under the male gaze perspective. The study emphasized women as physical and verbal sexual objects (Rahmawati et al., 2023).

This research distinguishes itself by focusing on the objectification of women from the male gaze perspective in Tyla’s music video “Water.” It shows how women, through their appearance, become objects of male satisfaction. Women are exploited in various media, showcased erotically and exotically, indicating that women’s bodies are not displayed naturally but constructed to meet market interests, especially men. Women’s bodies are seen as having high economic value, particularly in the media industry, and are exploited for profit (Varghese & Kumar, 2022).

According to Calogero (2012), the objectification theory aims to explain the general tendency that associate women with their bodies, which can lead to negative outcomes for women’s body image. Calogero also explains that the theory of objectification does not attempt to explain the causes of objectivity toward women, but rather seeks to explain the psychological consequences of women being viewed as “bodies” rather than as human beings. The objectification theory by Fredrickson and Roberts serves as a framework for understanding the experience of being a woman in a sociocultural context that sexually objectifies women’s bodies.

The theory of objectification is used to examine how the male gaze in media directly turns women into objects for men and a broader audience in the media. How women are treated as objects with the aim of pleasing their audience. People remember men for their achievements in war and their bravery, while women are remembered for their beauty and

their control over others by objectifying their bodies. The media here plays an important role in shaping women's thoughts on how they should or should not appear in public. Thus, the culture displayed by women in this music video is used for erotic exploitation and tends to showcase a sensual side to attract attention, which is very unfortunate, because through this media, society is indirectly encouraged to normalize the objectification of women as something commonplace (Lloyd, 2022).

Mainstream media perpetuates the male gaze, as described by Laura Mulvey (in Gamman and Marshment, 1998), who states that visual pleasure in mainstream Hollywood cinema replicates cultural norms that view women as objects of the male gaze. This reinforces unequal relationships between men and women. Mulvey asserts that women are placed as objects of male desire, differentiating active male pleasure from passive female pleasure (Johansson, 2024). Therefore, women's exploitation can be seen in how the media portrays them, highlighting their social roles or their bodies. Media can perpetuate patriarchal culture, helping men fulfill their sexual desires by depicting women as exploited bodies and roles (Myisha et al., 2023). The male gaze, particularly in music videos on platforms like YouTube, underscores this dominance (Rens, 2021).

YouTube, as a new media platform, allows visual content creation and global sharing, enabling interaction and feedback from viewers. However, it also negatively impacts women by objectifying them in music videos to enhance the visual appeal of artists' music (Karsay & Matthes, 2020). Sensuality in these videos, as described by Kurniawan (2013), is seen negatively yet satisfies some viewers, typically men. Music videos are one example of mass media that hold a significant position as a medium of production frequently enjoyed by the public. When there is an issue regarding how the media projects women in a music video, the audience as viewers will be influenced by their beliefs and opinions. How women are portrayed in a vulgar manner in music videos can potentially alter behavior and even create a new opinion that women are inherently associated with sensual appearances, making it seem normal. This is what this study seeks to avoid (Sabarini, 2021).

Content analysis of 150 popular Arabic music videos from 1991 to 2019 revealed that women are more frequently sexually objectified than men. In many videos, female artists display sexual behavior, provocative clothing, and seductive facial expressions. The findings of this study show that this objectification reinforces the social view of women as sexual objects for male pleasure, normalizing objectification in popular culture (Kozman et al., 2021). Another research revealed a concerning level of female sexual objectification in Nigerian pop music videos. The study showed that these videos often depict women in sexually objectifying ways, influencing how females are portrayed and perceived in Nigerian entertainment media. The objectification in the videos had a significant impact on the female audience, reinforcing harmful gender stereotypes and potentially damaging self-esteem and body image (Usoroh, 2021). The evolution of female representation in music videos over decades remains underexplored. Analyzing trends from different eras could provide insights into how societal changes and movements (e.g., feminism, body positivity) have influenced the portrayal of women and whether there has been any significant shift away from objectification.

In this study, the researcher focuses on the music video "Water" by American singer Tyla, which portrays a woman longing for love, meeting a man, and finding happiness. This music video, lasting 3 minutes and 40 seconds, has been viewed 136 million times on Tyla's YouTube channel. The research aims to analyze how the visuals in "Water" depict women as passive objects of male desire, utilizing male gaze filming techniques. This objectification reinforces patriarchal structures and female subordination, highlighting the importance of gender equality in media. By focusing on Tyla's video, this study aims to fill a gap in understanding how modern pop music videos, particularly those in the Western context, use visual and symbolic techniques to objectify women.

The analysis is grounded in Roland Barthes' semiotic method, examining the denotation, connotation, and myth in the video. At the denotative level, this involves identifying visual elements like objects, characters, and settings without interpretation. At the connotative level, the focus shifts to how camera angles, costumes, and gestures sexualize women, using techniques like slow motion and close-ups. Finally, the myth level explores the ideological messages reinforcing gender power dynamics, where women's objectification perpetuates male dominance. Furthermore, this research seeks to demonstrate how symbolic violence in the form of objectification is reinforced through visual media and how it affects societal perceptions of gender roles. By employing Barthes' model and the theories of male gaze and objectification, this study aims to reveal the unconscious reinforcement of female subordination and contribute to discussions about gender equality in media representations. Additionally, the findings may encourage a more critical awareness among audiences, promoting a greater understanding of gender equality and the impact of objectification in popular culture.

## METHOD

This research uses a critical paradigm with Roland Barthes' semiotic analysis. Semiotics is the study of signs and the meaning of sign systems, focusing on how meaning is constructed in texts, media, or any work in society that communicates meaning (Soraya & Prasetyo, 2019). The analysis is conducted by identifying signs, symbols, and gestures in fragments in the music video to reveal denotative, connotative, and mythological meanings according to Roland Barthes' map of signs (Perangin-angin et al., 2023).

Signifier	Signified
Denotative sign	
Connotative signifier	Connotative signified
Connotative sign	

Fig. 1. The Sign Map by Roland Barthes

Denotative meaning refers to the direct or visible meaning in the music video to be analyzed. Meanwhile, connotative meaning is the level of signification that explains the relationship between the signifier and the signified, where there is an implied or hidden meaning. Connotative meaning produces implicit or hidden meanings. Based on the process of forming connotative meanings, mythological meanings are formed, which are narratives that act as intermediaries between the known and the unknown (Samuel & Thompson, 2021). Myths are part of culture that explain various aspects of reality or phenomena and are the result of social class interactions about life and death, humans, gods, and so on (Thompson & Schrempf, 2020).

The data collection techniques to be carried out include observation and literature study. The observation involves closely watching Tyla's music video "Water" to identify relevant signs, symbols, and gestures. Meanwhile, the researcher conducts a literature study from journals, books, and online sources related to the research topic as supporting secondary data. The data used in this research include primary data in the form of Tyla's music video "Water," and secondary data comprising supporting data from journals, books, and online sources relevant to the research topic.

The stages of analysis using Roland Barthes' semiotic method are as follows (Mazeree et al., 2023): (1) Identifying signs (signifier and signified) at the denotative level in the music video. Finding the denotative signs in each scene that reflect the representation of women's bodies in Tyla's music video "Water." The denotation system is the first-level signification system consisting of the chain of signifiers and signified, that is, the materialistic relationship of the signifier or the abstract concept behind it; (2) Analyzing the connotative meaning of the relationship between the signifier and the signified at the denotative level. Finding the connotative signs in each scene that reflect the representation of women's bodies in Tyla's music video "Water." In the connotation system or second-level signification system, Roland Barthes' connotation framework is identical to the ideological operation he calls myths, which function to express and validate dominant values prevailing in a certain period. Myths also consist of signifiers, signified, and signs, but as a unique system. Myths are constructed from an existing chain of meaning, or in other words, myths are a second-level signification system; and (3) Revealing the myths formed from the connotative meaning formation process involves understanding how additional meanings (connotations) develop in society and how these meanings often form myths or widely accepted common beliefs.

After conducting semiotic analysis, the researcher interprets the analysis results to answer the research objectives, which are to understand the representation of the male gaze in Tyla's music video "Water" and to analyze the visual sensuality of women being objectified and male dominance over women as symbolic violence and subordination. Based on the interpretation of the analysis results, the researcher draws conclusions that address the research objectives and provide theoretical and practical implications related to the researched topic.

## FINDINGS AND DISCUSSION

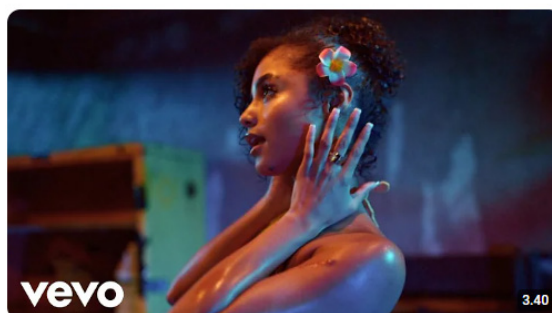


Fig. 2. Tyla "Water" music video thumbnail  
Source: Tyla's YouTube Channel (2024)

The music video “Water” performed by the singer Tyla tells the emotional journey of a woman, played by Tyla, who is initially depicted as feeling sad and lonely. She misses love and warmth in her life. The setting in this video is a beach, where Tyla meets a man who makes her feel attracted. Meeting at the beach reveals the romantic relationship between them, which gradually builds an emotional connection.

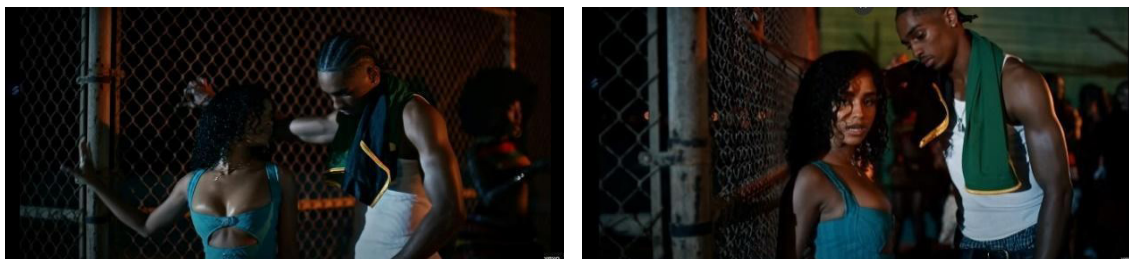
The feeling of happiness began to emerge when Tyla found the love and joy she had been searching for. Throughout this visual storytelling journey, Tyla appears to be filled with excitement after finally discovering someone who can fill the emptiness in her heart. The storyline of this video focuses on the transformation of emotions from loneliness to happiness.

This video was uploaded on Tyla’s official YouTube channel and has a duration of 3 minutes and 40 seconds. As of now, the video has been viewed 136 million times, demonstrating its extraordinary popularity and resonance with a global audience.

Based on the observations and analyses conducted, the researcher identifies the following findings:

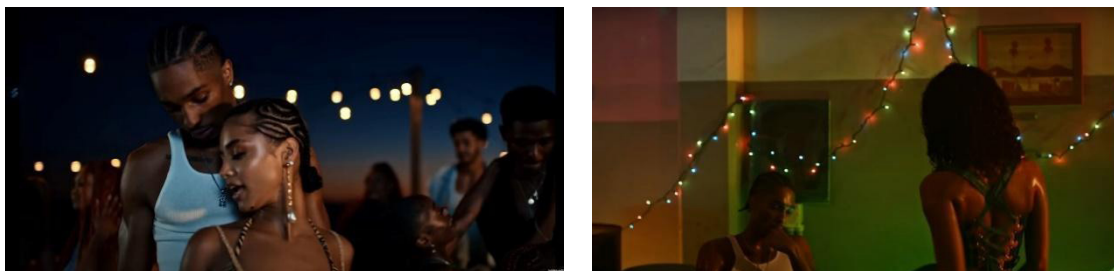
### A. Representation of Sexual Fantasy towards Women

In the music video “Water,” the use of Male Gaze Theory can be observed through the depiction of Tyla’s body, which is objectified as an object of male pleasure and sexual fantasy. In this scene, the admiring gaze of the male actor as he looks at Tyla’s naked body reinforces the dominance of the male perspective. This shows that women are not seen as whole individuals with character and personality, but rather as visual objects that must meet beauty standards and men’s desires. As explained by Zhang (2022), this representation creates social norms that link women’s value to their physical appearance, thereby reinforcing stereotypes and limiting the complexity of women’s identities. This music video illustrates how media can contribute to the objectification and reinforcement of patriarchal views in society, as seen in this scene:



**Fig.3.** The adoring gaze from the male actor when viewing Tyla’s naked body and sexy appearance  
**Source:** Compiled by researchers from Tyla’s YouTube Channel (2024)

The Male Gaze theory describes the power dynamics between men and women in media, where the element of objectification of women is clearly evident. The male gaze refers to the way media and popular culture depict women from a male perspective, where men act as active subjects who control the gaze and sexual desire (King, 2020). On the contrary, women are positioned as passive objects that can only be enjoyed visually. This theory highlights that in the media, women are often portrayed as objects that must meet certain beauty standards set by men (Debora et al., 2023). In the context of visual media, women are often positioned to satisfy the male gaze, thereby directly making them objects for men and a broader audience (King, 2020). This process creates an environment where women are seen as “bodies” to be visually consumed, rather than as individuals with their own identities and agency. This depiction reinforces gender stereotypes and limits women’s roles in society as seen in this scene:



**Fig.4.** The adoring gaze from the male actor when viewing Tyla’s naked body and sexy appearance  
**Source:** Compiled by researchers from Tyla’s YouTube Channel (2024)

## B. Representation of the Objectification of Women's Bodies

Scenes that highlight parts of Tyla's body that are minimally or not covered by clothing, captured with sensual camera techniques, can be interpreted through the lens of male gaze theory. Media is often created to fulfill a male perspective, reflecting the imbalance of power dynamics between men and women (Hindes & Fileborn, 2019). One of the main characteristics of sexual objectification is when a person's body, body parts, or sexual functions are separated from their identity, thus being regarded merely as instruments or even representing them (Carlsson et al., 2024). In Western society, visual observers are predominantly men who gaze at women, a pattern that has long existed in artistic and erotic portrayals. The sensual camera technique, such as close-ups on exposed body parts, reinforces the view that women are objects to be visually enjoyed, thereby obscuring their identity as individuals with character and personality. Thus, this representation not only reinforces gender stereotypes but also creates an environment where women are seen as objects for men's visual satisfaction, as seen in this scene:



**Fig.5.** Highlighting parts of Tyla's body that are minimal or not covered by clothing  
**Source:** Compiled by researchers from Tyla's YouTube Channel (2024)

This material highlights how women's bodies are often valued solely based on physical appearance and sexual appeal, reflecting the treatment of women as commodities that are sold and exploited for financial gain and to satisfy men's desires. The theory of objectification explains the general tendency in society to associate women with their bodies, which often has negative consequences for women's body image. (Calogero, 2013). The media continues to reinforce this idea by depicting women in the context of erotic and sensual exploitation, which in turn normalizes the objectification of women as something acceptable in society (Hill et al., 2021). This representation not only creates unrealistic beauty standards but also results in detrimental psychological impacts for women, such as low self-esteem and negative body image. Overall, this material demonstrates how the media plays a crucial role in maintaining patriarchal mindsets and gender objectification within society, as seen in this scene:



**Fig.6.** Highlighting parts of Tyla's body that are minimal or not covered by clothing  
**Source:** Compiled by researchers from Tyla's YouTube Channel (2024)

## C. Representation of Erotic Exploitation of Women

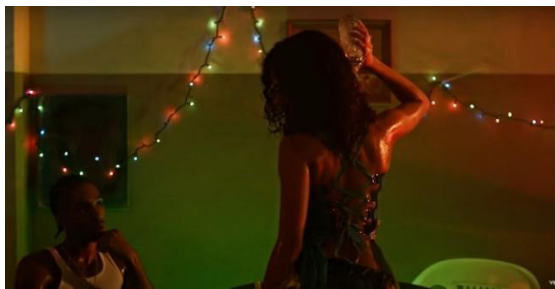
A series of scenes featuring Tyla and several other women dressed minimally and posing erotically reinforces the narrative that the existence of women is solely to attract attention and fulfill men's desires. In the context of the male gaze theory, this depiction reflects the imbalance of power dynamics between men and women, where men act as the active subjects controlling the gaze, while women are positioned as passive objects to be looked at and enjoyed (Piechucka, 2020). These scenes illustrate how women are often constructed in the media as entities that exist solely for the visual pleasure of men. This approach not only reinforces gender stereotypes but also creates a culture where women are seen as objects to be owned and enjoyed, strengthening the patriarchal mindset in society, as seen in this scene:



**Fig.7.** Tyla and several other women are dressed minimally and posing in erotic and sensual poses

**Source:** Compiled by researchers from Tyla's YouTube Channel (2024)

Women depicted as seductresses through provocative gestures and appearances exploit their sexual appeal by positioning themselves as sex objects to be viewed and desired, rather than as individuals with complete character and agency. In the context of male gaze theory, this representation reflects the dominant male perspective in media and culture. The act of viewing women in media often mirrors the emotional and psychological drives of the male subconscious and reinforces existing gender inequities (Baran & Davis, 2016; Brabeck & Brown, 1997). This representation not only reinforces negative stereotypes about women but also creates and maintains a patriarchal mindset that diminishes the roles and identities of women. By portraying women as objects for visual enjoyment, the media contributes to a culture that overlooks the complexities and strengths of individual women, as seen in this scene:



**Fig.8.** Tyla and several other women are scantily clad and pose in erotic and sensual poses

**Source:** Compiled by researchers from Tyla's YouTube Channel (2024)

The myth formed from several scenes in Tyla's music video "Water" shows that the male gaze on women's bodies as objects for pleasure and sexual fantasy is an undeniable perspective present in society. This is linked to the history of patriarchy and the culture that views women's bodies as objects to satisfy male sexual desires. This perspective is often associated with certain beauty standards promoted by media and popular culture, which place value on specific physical appearances (Frederick & Reynolds, 2021). Women are accustomed to seeing themselves as objects to be viewed and desired by men, which can lower their self-esteem and confidence. These stereotypes can make women feel ashamed and insecure about themselves (Mansell & Gatto, 2023). Patriarchal culture has placed men in a dominant position in society, while women are positioned as subordinates. This results in men having control over women's bodies, and women are often seen as objects to satisfy men's desires (Gracia, 2021).

Women accustomed to viewing themselves as sexual objects often feel insecure about their appearance. They tend to compare themselves to other women based on physical appearance, making them feel insecure and dissatisfied with themselves. Unrealistic beauty stereotypes can also make women feel unable to achieve these standards, thus lowering their self-esteem and confidence. Women who see themselves as sexual objects may focus excessively on their appearance, diverting their attention from other important aspects of life, such as education, career, and personal development.

Based on scenes in Tyla's music video "Water," several scenes show the application of a patriarchal culture that places women as dependent on men, making women appear powerless without the presence of men. In these scenes, the actress in the music video is seen longing for a man to alleviate her sadness and loneliness. This illustrates that women's dependence on achieving happiness is measured by the presence of a man accompanying them (Gracia, 2021). In the construction of Indonesian society, issues surrounding women's beauty in terms of physical appearance, such as the face and body shape, are always central topics. Women with faces and body shapes that meet the male gaze's perspective are labeled as beautiful, and vice versa. According to Fredricson and Roberts, through media, in this context, music videos, adult women and girls learn that appearance as women is social currency, leading them to follow the male gaze perspective.

What women do unconsciously start to follow patriarchal culture, which also places women as subordinates, not as the primary focus. This is because what women do aims to be seen, viewed, and regarded positively by men, who appear

superior. The *male gaze* theory, as proposed by Laura Mulvey, argues that media often presents women from a male perspective, with the purpose of pleasing and satisfying men's visual desires. In Tyla's music video "Water," the female actresses are depicted as beautiful women with seductive and erotic appearances to attract men's attention. This suggests that a woman's value lies solely in her physical appearance. Women should be able to express their beauty through self-care activities without worrying that their beauty will become a source of pleasure for men. How this music video presents women with this impression strongly indicates the subordination of women by men in the production process, focusing on how women's visuals can satisfy viewers.

According to [parpauan.com](http://parpauan.com), the theory of the male gaze can be understood in three ways: how men view women, how women view themselves, and how women view other women. In the context of this music video, there is gender inequality that focuses on building male viewers' pleasure. In this context, male viewers are the target audience whose needs must be fulfilled first. These needs refer to the visual requirements presented by women in the music video. Consistent with the statement that in the entertainment industry, women are not placed in roles where they can control the scenes, here women become objects observed within a scene.

Further, the objectification theory by Fredrickson and Roberts explains that women are often reduced to "bodies" or "body parts" meant for others' pleasure, particularly men. In Tyla's music video "Water," female performers are sexually exploited by showcasing sexy body parts, seductive or sensual facial expressions, and gestures that seem to provoke sexual fantasies in men. Indirectly, how men objectify women in this music video constitutes a form of indirect sexual harassment towards women. Women in this video lose control over their own identities and are seen more as objects that serve to fulfill the fantasies and visual expectations of male viewers. This depiction demonstrates how objectification can limit women and direct audiences to view women solely through a physical lens.

Through the synergy of the *male gaze* and objectification, this music video reinforces patriarchal culture by normalizing gender inequality in popular media. The commodification of women's bodies in this music video becomes a culture of capitalism that indirectly normalizes all forms of harassment against women. The use of women as objects in media can be seen as part of a capitalist culture that capitalizes on women's allure for commercial benefit. If media involvement in activities involves the subordination of women, then any form of subordination is justified. Thus, this video illustrates how popular media can reinforce gender inequality and support a culture that views women merely as objects.

## CONCLUSION

Based on the emerging myths, several scenes in Tyla's music video titled "Water" depict the exploitation of female sexuality, highlighting several aspects. First, this music video represents the perspective of men who see women's bodies solely as objects of pleasure and sexual fantasy. This is reflected in the adoring gaze of the male actor as he looks at Tyla's naked body and sexy appearance. Secondly, the scenes in this video exploit women's bodies by highlighting parts that are minimally or not covered by clothing through sensual filming techniques. This shows that women's bodies are judged solely based on their physical appearance and sexual appeal. Thirdly, the series of scenes featuring Tyla and several other women dressed minimally and posing erotically seems to emphasize that women's existence is only to attract attention and satisfy men's desires.

Fourth, the myth that has formed is that men's views of women's bodies as objects of pleasure and sexual fantasy are perspectives deeply rooted in patriarchal culture. This can lower women's self-esteem and distract them from important things in life. Fifth, this music video also reflects a patriarchal culture that places women in a position of dependence on men to achieve happiness and self-validation. Sixth, in general, the music video "Water" highlights how the commercialization of women's bodies in popular media can reinforce men's views of women as sexual objects, thereby creating an environment where sexual harassment becomes something that is normalized.

This research successfully identified the representation of the male gaze and the objectification of women's bodies in the music video "Water" by Tyla. This finding indicates that patriarchal culture is still very influential, placing women in vulnerable and marginalized positions. Further research can be conducted by analyzing other media works to evaluate the extent to which this issue persists and how efforts to advocate for gender equality in media representation can be pursued. The injustice that befalls women has become ingrained in our culture. Women, who are regarded as second-class citizens, are still often overlooked, frequently belittled, harassed, and their rights are not respected.

Based on these findings, several practical recommendations are needed to raise awareness and promote gender equality in media representations. First, media content creators should be educated and trained on the importance of depicting women in a dignified and equal manner, not as visual objects to satisfy male desires. Second, stricter ethical standards should be applied in the entertainment industry, including guidelines that reject excessive objectification of women.

Additionally, promoting media literacy among audiences, especially younger generations, is essential to encourage critical thinking about the negative impact of gender stereotypes in media. Finally, further research is needed to analyze



other media works and assess how efforts to advocate for gender equality in media representation can be effectively carried out. Such research can help identify patterns that perpetuate gender inequality and contribute to advocacy efforts and awareness campaigns aimed at changing how women are portrayed in the media. By combining industry practice changes, education for media creators and consumers, and further research, it is hoped that the representation of women in media can become more just, equal, and free from exploitation that undermines women's dignity.

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