



## Resistance Against Patriarchal Cultural Hegemony on Instagram @laviaminora

Risma Mei Karunia<sup>1\*</sup>, Teguh Priyo Sadono<sup>2</sup>, Hamim<sup>3</sup>  
Universitas 17 Agustus 1945

**Corresponding Author:** Risma Mei Kurnia [suwarnarisma@gmail.com](mailto:suwarnarisma@gmail.com)

### ARTICLE INFO

*Keywords:* Patriarchal Culture,  
Roland Barthes Semiotic  
Analysis, Instagram

*Received :* 7, January

*Revised :* 15, February

*Accepted:* 29, March

©2024 Karunia, Sadono, Hamim: This is an open-access article distributed under the terms of the [Creative Commons Attribution 4.0 International](https://creativecommons.org/licenses/by/4.0/).



### ABSTRACT

This research constitutes a qualitative descriptive analysis using Roland Barthes' semiotic theory, focusing on the concepts of denotation and connotation. Centered around the Instagram account @laviaminora, the study describes and analyzes messages of resistance against patriarchal hegemony manifested in visual texts. Employing semiotic analysis methods, this research highlights how signs of sexuality in the account serve as a form of critique against sexual repression and societal norms in Indonesia. Research findings indicate that the sexuality represented in @laviaminora is not merely a denotation of reality but also carries connotations that create subjective and emotional meanings. The account successfully constructs a narrative of resistance against longstanding myths related to patriarchal culture, emphasizing the values of women's freedom. In the context of Indonesian patriarchal society, the socio-cultural construction of sexuality is identified as a tool to maintain male dominance over women. The research concludes that @laviaminora creatively utilizes semiotics as a means to critique and resist patriarchal norms that continue to influence social and cultural life in Indonesia.

## **INTRODUCTION**

The advancement of internet technology opens opportunities for major media in Indonesia to expand their reach. Mass media plays a significant role in shaping societal mindset, promoting values from the prevailing social structure, as stated by Antonio Gramsci. In current media studies, we observe how media can either support power structures or serve as a counterhegemonic tool, critiquing traditional roles. For example, a show evaluating the traditional role of women can be seen as a form of resistance against patriarchy. The domination of these prevailing values involves thoughts that are connected to human consciousness.

Instagram, as part of the realm of social media, is a free application that can be downloaded on smartphones. This application not only provides inspiration to its users but also enhances creativity through various features that allow for more aesthetic and artistic photo editing. According to Hootsuite's survey results, Instagram ranks seventh globally as the social media platform with the highest number of users. Furthermore, the survey indicates that Indonesia holds the third position in the world with a user count of 53 million people ([databoks.katadata.co.id](http://databoks.katadata.co.id)).

Indonesia plays a significant role in the cultural context, being a country rich in cultural diversity. The term 'culture' encompasses a broad dimension, involving complex understandings related to a nation's identity. In this scope, elements such as knowledge, beliefs, art, morals, laws, customs, habits, and other characteristics are acquired and inherited through interactions among society members. Culture plays a crucial role in shaping societal views on various aspects of life, including sexuality, especially women's sexuality. Unfortunately, in Indonesia, discussions on women's sexuality often revolve around the understanding of women as sexual objects for men. In this context, women's humanity is sometimes overlooked, and the focus of the conversation is more directed towards the objectification of women solely as sexual objects.

Artworks showcased in the Instagram posts of @laviaminora are undeniably captivating, often displaying and emphasizing eroticism in each piece. Additionally, there are posts depicting and advocating for women's rights, shedding light on women who have experienced sexual violence, thus giving rise to a new social media movement. Furthermore, in the book 'Kelam Kelamin' written by Farra, the frequent portrayal of women's body language serves as a form of resistance within the activist and art realm (artivism).

Researchers identify the relationship between the chosen method, namely semiotic analysis, and the research object, which consists of visual texts uploaded on the Instagram account @laviaminora. According to Amir (2010), an Indonesian semiotics expert, the semiotic method can be applied in various branches of science due to the tendency to consider various social discourses as language phenomena. In other words, language is used as a model to understand various social aspects. From a semiotic perspective, if all social practices are considered language phenomena, then everything can be interpreted as signs. This concept arises because the definition of signs has a broad scope.

From that perspective, the researchers examine the relationship where, in this study, efforts are made to uncover the meaning of a symbol within an erotic artwork uploaded on the Instagram account @laviaminora. This artwork is formed, among other things, through an understanding of various discourses and social practices, particularly regarding women's sexuality in Indonesia. This is considered a language phenomenon or sign that reflects specific aspects in the social context.

## LITERATURE REVIEW

In reviewing previous research, several studies have been identified. The first study by Muhajir Darwin discusses the women's movement in Indonesia, highlighting gender equality manifested in a spirit of shared responsibility. The second study by Carol S. Wharton examines shelters for women as a manifestation of a local-level decentralized social movement. The third study by Primalia Andini Permata Sari explores the representation of a crossdresser on Instagram using Tony Thwaites' semiotic analysis method. The fourth study by Soedarto et al., titled 'Semiotic Analysis of the Film Alangkah Lucunya Negeri Ini,' employs Roland Barthes' text analysis method on a film. The fifth study by Naning Endah Sari explores the representation of discourse on women's sexuality through the Instagram account Laviaminora, showing the vocal impact of Farah in activism on feminist and sexual issues and negotiating her identity within her social sphere.

### 1) Semiotic Theory

Semiotics, derived from the Greek word 'semeion' meaning 'sign,' studies how signs represent meanings in objects, events, and cultures based on social conventions. Pioneered by Ferdinand de Saussure and contributed to by Charles Sander Peirce, it includes various branches like Roland Barthes' semiotics. This research utilizes Roland Barthes' semiotics to analyze the meaning of signs in visual texts on the Instagram account @laviaminora, focusing on denotation and connotation stages.

Denotation is the first level of significance in semiotics, representing the explicit relationship between the signifier and signified in a sign with the actual reality it signifies. In Roland Barthes' semiotics, denotation is the literal or actual meaning, associated with language use corresponding to what is spoken or seen. This denotation process is the first-level system, followed by the second-level system, connotation.

Connotation, the second stage in semiotic significance, involves the interaction between the sign and the reader's feelings, emotions, as well as ideological and cultural values. Roland Barthes distinguishes between connotation and denotation in the context of a photograph, showing that word choices also reflect connotations, such as in the comparison between 'Bribery' and 'greasing palms.' Denotation represents the visual representation of the sign towards the object, while connotation is how it is portrayed. Myth, the second-stage significance related to content, operates signs through hegemonic connotations or those accepted as normal. Barthes defines myth as a culture's way of thinking about something, creating understanding or conceptualization. Myth, in Barthes' view, is not a long story about gods but a type of speech act that appears in discourse.

Myth shapes societal behavior through accepted discourse, and Barthes emphasizes that myth is merely a distortion and does not hide or reveal anything. Barthes also associates myth with ideology, stating that both work by naturalizing interpretations that are temporary and historically specific. Myth justifies historical intentions and makes something temporary appear eternal.

## **2) Hegemony Theory**

Hegemony Theory by Antonio Gramsci is used in this study to analyze the dominance and influence of one group over another. Hegemony can occur through economic, political, and cultural negotiations without apparent violence. Gramsci emphasizes how rulers maintain power by creating a voluntarily accepted dominant discourse, particularly through media. Hegemony influences ideologies and values, forms consensus, and according to Gramsci, creates instability between the interests of the ruling and the ruled. The key to hegemony's success lies in fulfilling material access and channels of expression, creating invisible dominance without apparent violence, and ensuring the voluntary acceptance of the dominant group's power.

### ***Patriarchal Culture***

Patriarchy refers to a social system that establishes the central position of men as the primary authority in the organizational structure of society. This system implicitly recognizes specific privileges for men and encourages the subordination of women. Within the framework of patriarchal society, men hold higher positions of authority and enjoy privileges in various aspects, such as social participation, societal status, politics, religion, and responsibilities in the context of work. For example, in the workplace, the belief that men are more productive than women can lead to discrimination in categorizing 'male jobs' and 'female jobs'.

### ***Concept of Women's Sexuality***

Sexuality encompasses various meanings, including desires, practices, and erotic identities. In some cases, the term also includes understanding oneself in the context of being a woman or a man (gender identity or gendered subjectivity). Sexuality also refers to personal and social aspects that have erotic meanings. In this context, the concept of sexuality is dynamic, flexible, and can change because what is considered erotic (and, therefore, sexual) is relative and not fixed.

### ***Seksualitas and Sociocultural Construction***

According to WHO (2002), sexuality is the core of the human experience throughout life, encompassing aspects such as sex, gender identity and roles, sexual orientation, eroticism, pleasure, intimacy, and reproduction. This sexual experience manifests in various forms, including thoughts, attitudes, values, desires, fantasies, beliefs, actions, behaviors, and relationships. While sexuality can involve all these dimensions, not all of them need to be experienced or expressed. Sexuality is influenced by factors such as religion, spirituality, history, culture, politics, social, economic, psychological, and biological interactions.

### ***Seksualitas in New Media***

The presence of new media brings both relief and challenges to sexuality. Sexuality can breathe freely and find its freedom in the media. However, on the flip side, the media reinforces existing constructions or even creates new ones

regarding sexuality in society. In various media products, sexuality is constructed as it exists in society. Media flows within the existing social and cultural system. Women's sexuality, which has long been constrained, is further confined within the media. Nevertheless, the media also provides a space for the freedom of sexuality itself.

### *Erotic Art in Indonesia*

In contemporary times, the expression of erotic art has undergone shifts in line with technological advancements and the current era. The ongoing progress of media has significantly supported artists in conveying their works. In the context of this research, Instagram is one of the platforms used to articulate erotic art. The term 'erotica' itself originates from the Greek word 'eros,' referring to the God of Love, the son of Aphrodite. Generally, eroticism is interpreted as a form of love expression between a man and a woman, between individuals of the same gender (homoerotic), and self-love or autoeroticism (Muller Halder, 1972)

## **METHODOLOGY**

The study of patriarchal cultural hegemony on the Instagram account @laviaminora utilizes Roland Barthes' semiotic analysis method. This method is chosen as it is suitable for analyzing visual texts. Barthes distinguishes denotation as the relationship between the signifier and the signified with external reality, while connotation involves the interaction between the sign and the reader's emotions and cultural values. Denotation reflects the most literal meaning of a sign, while connotation is subjective or intersubjective. At the second level of significance, the sign operates through myths, the way culture explains certain aspects of reality. Thus, this research employs Barthes' method to construct resistance against sexuality through sketches and text illustrations on the @laviaminora account, exploring the meanings of denotation and connotation in each signifier and signified in visual texts.

### *Subject and Object of Study*

Bungin (2011:78) explains that the research subject is the informant, an individual providing information about the situation and conditions of the research context. In this study, the subject to be examined is the Instagram account @laviaminora. Meanwhile, the research object, as articulated by Suharismi Arikunto (2001:5), refers to the scope or fundamental aspects of a study. In this context, the research object is the messages within the posts on the Instagram account @laviaminora.

### *Research Type*

This is a descriptive research aiming to analyze findings without excessive generalization. It focuses on investigating the current phenomenon of the resistance movement among women manifested on the Instagram account @laviaminora. In qualitative research, data is derived from the account, assumed to be owned by Fara, an activist in the Jogja Feminism community. Three visual texts uploaded by Fara in 2020 were chosen as research samples, considering their intensity of uploads that year and relevance to the topics of women's sexuality, sexual violence, and patriarchal culture.

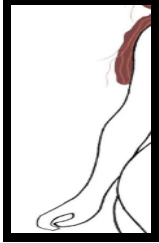
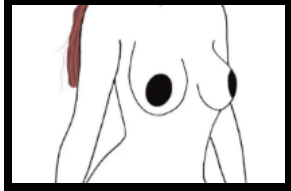


**Data Source and Collection Techniques**

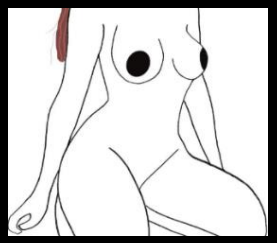
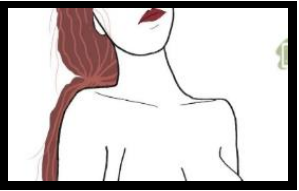
This research utilizes two types of data sources: primary data directly obtained from the Instagram account @laviaminora and secondary data gathered from various sources like books and notes. The data collection technique involves direct observation of visual texts in the account's posts, focusing on the meanings of sexuality. Documentation is used to compile data from non-human sources, while the literature review includes searching literature relevant to communication studies and semiotics. This approach aims to provide comprehensive insights into the resistance movement of women's sexuality on the Instagram account @laviaminora."

**RESEARCH RESULT AND DISCUSSION**

The research provides descriptive data obtained from observations on Instagram posts from @laviaminora between September 2022 and October 2023. The study focuses on three selected texts, analyzed for their semiotic meanings. The results of these observations are succinctly presented in the following table.

*Table 5.1 First Visual Text*

No	Visual Text	Caption
1		The overall background of the image is white.
2		A woman who doesn't wear clothes and only shows off her breasts
3		With the woman's body in a sitting position, legs folded backward.
4		Sitting position with legs bent backward and slightly open.

5		The body slightly curved but still in an upright position, both hands extended downward, and the breasts emphasized..
6		Face tilting upwards with red hair, and lips adorned with red lipstick.

Based on observations of the first visual text from the Instagram account @laviaminora, created by Farah Ratna Afriani and posted on May 10, 2022, six semiotics were identified, carrying implicit meanings related to patriarchy. Here is a breakdown of the semiotics:



- (1) The overall background of the image is white. The denotative meaning visualizes an image of a woman in a seated position with both legs bent backward and open, the left leg leaning more forward, and the right hand clasping and bending inward. The connotation reflects a rejection of traditional gender norms. The pose can be interpreted as an expression of courage and independence but also as a subversive act against patriarchal expectations that guide women to conform to specific norms related to behavior and body appearance.
- (2) In the visual, there is an image of a woman not wearing any clothes, emphasizing two female breasts and an idealized body curvature. Its denotation provides a concrete depiction of the female body without clothing, with a focus on the breasts and body curvature deemed in line with beauty standards. However, its connotation delves deeper, reflecting social norms and beauty standards that shape a collective view of the female body. The emphasis on the idealized body curvature not only mirrors aesthetic preferences but is also a result of gender socialization and patriarchal norms influencing the collective perception of beauty and attractiveness. As a result, this visual illustrates the complexity in how society views and judges the female body, sparking discussions on how these norms can impact overall perceptions of beauty.
- (3) With the woman's body in a seated position, legs folded backward. The denotation of the post visually shows a woman sitting with both legs folded backward, revealing proportionate thighs, and one hand bent inward. The connotation suggests that the pose might reflect demands for a physical appearance in line with patriarchal expectations of beauty and women's attractiveness. The choice of the pose and emphasis on the thighs can be interpreted as an effort to conform to the dominating beauty standards prevalent in a society influenced by patriarchal perspectives.
- (4) Seated position with legs bent backward and slightly open. The denotation of the post visualizes an image of a woman in a seated position



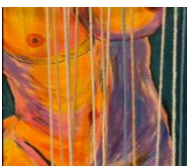




with both legs bent backward and open, the left leg leaning more forward, and the right hand clasping and bending inward. The connotation reflects a rejection of traditional gender norms. The pose can be interpreted as an expression of courage and independence but also as a subversive act against patriarchal expectations that guide women to conform to specific norms related to behavior and body appearance.

- (5) The body slightly curved but still in an upright position, both hands outstretched downward, and the breasts accentuated. The denotation when someone accentuates their breasts can be interpreted as an effort to seek attention and showcase strength and courage. Additionally, it can be seen as an attempt to attract the opposite gender or express sexual allure. Lastly, it can signify an acknowledgment of interest in showcasing attraction towards something or someone. The connotation expresses conformity to patriarchal norms that idealize the image of the female body. This pose can be interpreted as an effort to meet beauty and attractiveness standards defined by patriarchal views, indicating acquiescence to expectations of how women should present themselves.
- (6) In the visual depiction, the face is inclined upwards with vibrant red hair, and the lips are adorned with striking red lipstick. The denotation captures a scene of the head slightly tilted upward, featuring closed eyes and subtly parted lips. The lips, painted in a shade of pinkish-red, and the presence of curled eyelashes suggest a facial gesture conveying a sense of pleasure or enjoyment, possibly triggered by a specific circumstance. On a deeper level, the connotation of this portrayal implies an intentional effort to draw the attention of the opposite gender and express a sexual allure that aligns with the cultural norms dictated by patriarchal values. The bold choice of the vivid red color on the lips introduces a provocative element, while the upward-facing posture of the face may reflect confidence or dominance, resonating with the stereotypical gender roles ingrained in patriarchal cultures.

The second visual text is one of the visuals uploaded by the @laviaminora account. This visual text is an image posted on October 1, 2023. Based on observations and scrutiny of the @laviaminora Instagram account, nine semiotics with implied meanings related to patriarchal culture were identified. Here is the analysis column.

*Table 5.2 Second Visual Text*

No	Visual Text	Caption
1		The background of the image is blue with a very dark shade (dominantly dark).
2		Various colors of strings covering the naked body of a woman.

3		Strings that are colored like lines from top to bottom..
4		Image of a hand placed behind the buttocks with a combination of orange and purple colors.
5		Images of women without clothes that only appear from the neck to the stomach, with their breasts exposed, with a proportional body appearance.
6		Image of the lower part of a naked woman, only showing the waist to the knees.
7		The hand of a woman, "mother," then there are blue circles with black lines.
8		The female body without clothes depicts the figure of the mother's body and there are blue dots with black lines
9		Hair, face, and the position of the hands or upper body of the third woman.

Here is a breakdown of the semiotics:

- (1) The first semiotic analysis involves a dark-dominant blue background. Denotatively, it signifies a dark blue color associated with peace and stability. Connotatively, the deep blue might imply authority or control within the patriarchal structure, reflecting a sense of dominance and control over patriarchal norms, emphasized by the intense color intensity, suggesting strength and assertiveness in upholding these norms
- (2) The second semiotic analysis involves various colors of ropes enveloping the nude female body. Denotatively, it illustrates a diversity of colored ropes surrounding the woman. In art, it may symbolize freedom, courage, or self-expression. The abstract colors and diverse ropes can signify diversity and uniqueness. Connotatively, the depiction of ropes enveloping the naked female body could connote complex beauty, creativity in self-expression, or even the concepts of freedom and openness. The emphasis on the variety of rope colors expresses diversity and uniqueness in human beauty.

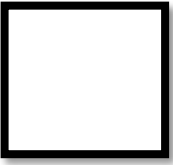

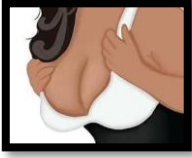
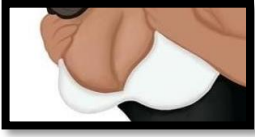


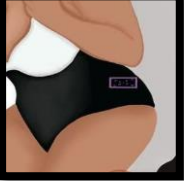

- (3) The third semiotic analysis involves ropes resembling lines from top to bottom. Denotatively, a woman is visualized standing with only her legs visible up to the knees. The upper part reveals only the neck, and the ropes are designed as lines from the top to the bottom of the woman's knees. The ropes are visualized in three colors: faint pink, white, and blue, totaling 15 ropes encircling the woman's body. Connotatively, this could symbolize unity, direction, or even a journey downward as a symbol of transformation. The colors and direction express dynamic feelings, harmony, or movement in an artistic or symbolic context.
- (4) The image depicts a hand placed behind the buttocks with a combination of orange and purple colors. Denotatively, a woman's hand is visualized behind her buttocks, seemingly holding them. The hand is proportionally shaped with well-defined muscles, colored orange with a hint of purple. Ropes intertwine the painting. The woman is seated with her body facing left in the image, and her face is directed forward. The woman's hand is visualized in orange with a blend of purple. The hand seems to convey meaning or as if unveiling destiny. Connotatively, this can be interpreted as creativity, courage in self-expression, or even expressive spirit. The combination of colors creates an energetic impression, and the hand's position behind the buttocks adds a touch of mystery or secrecy.
- (5) The image depicts a nude woman from the neck to the abdomen, emphasizing her exposed breasts and proportionate yet imperfect body. The woman, with orange and purple-toned skin, stands facing forward, revealing curves. Ropes intertwine the painting, symbolizing an unveiled destiny, possibly for those identified as mothers. Connotatively, the portrayal suggests the objectification of women in a patriarchal context, where the focus on specific body parts critiques societal norms reducing women to physical dimensions.
- (6) The image displays the lower part of a nude woman, revealing the waist to the knees. There's a contrast in the shapes and colors of the legs, with the right leg appearing fuller and dominated by orange and pink tones, while the left leg is predominantly purple. The pelvic region is prominent, forming curves in the abdomen. This composition suggests a potential objectification of women within a patriarchal context, where the focus on specific body parts may reinforce narrow body norms or expose women's bodies to patriarchal scrutiny.
- (7) The depiction features a woman's hand, possibly a mother, surrounded by blue circles with black lines. In denotation, the first woman is presented with only her hand visible, and the body is portrayed from the shoulder down, lacking a head or depicted hair. The hand is dark orange, almost dominant, extending from the shoulder to the brown-sleeved arm with a middle part. The head is tilted to the right, and the facial expression is visualized with closed eyes, long eyelashes, and sealed lips. Both hands are bent upward, palms joined in front of the chest, concealing the breasts. Compared to the other women, the first woman stands out with significantly larger arms. In connotation, this artwork employs symbolic

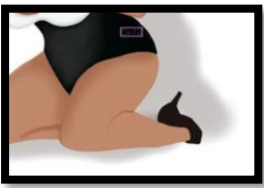

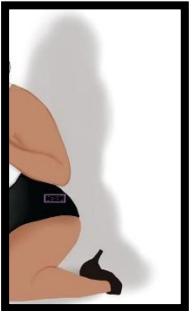
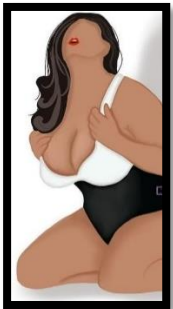
expression focused on critiquing patriarchy. The representation of a mother's hand symbolizes the role of women in the family or society, while elements like blue circles and black lines bring diverse and complex meanings. Blue, often associated with tranquility, may encompass spiritual or wise aspects, while black lines provide a contrasting dimension, potentially reflecting inequalities or conflict.

- (8) The visual portrays the upper body of a nude woman symbolizing a mother, surrounded by blue circles with black lines. In denotation, the second woman is depicted with hair wrapped in a combination of red and green head covering. Her hair appears neither long nor short, and the ears are distinctly visible without any hair covering. The woman's head is bowed downward, eyes are closed with long, curled eyelashes, and the lips are sealed. In the second column, the hand position is illustrated with the right hand holding the upper abdomen, precisely between the breasts and the stomach. Meanwhile, the left hand is seen holding the lower abdomen. The breasts of the second woman are clearly defined and appear larger than those of the other women. In connotation, this artwork may evoke complex meanings within the framework of patriarchy by using a nude depiction of a woman to symbolize a mother, potentially emphasizing the role of women in family and society. Visual elements like blue circles and black lines introduce various symbolic dimensi
- (9) The third woman is represented with moderately short hair, her head tilted upwards, and only the left eye visible due to the slanted body position. The eye is closed, and the nose is slightly pointed, with sealed lips. The woman's hair is depicted in a creamy or blonde color, slightly wavy. Moving downward, her hands are shown crossed, with the right hand crossing to the left side and vice versa. The breasts of the third woman are concealed by the crossed hands, revealing only a portion of the left breast pressed against the arm of the right hand. In connotation, this image holds the potential to evoke significant associations related to courage, firmness, and liberation within the patriarchal framework. The decision to maintain moderately short hair and the upward gaze of the head may be interpreted as a defiance of beauty norms imposed by patriarchal structures. The facial gesture, featuring only one visible eye, appears to reflect expressions of wisdom, vigilance, or even resistance.

The third visual text is one of the visual texts uploaded by the account @laviaminora. This visual text is in the form of an image uploaded on May 23, 2020. Based on observations and examinations of the @laviaminora Instagram account, nine semiotics were identified, implying meanings related to patriarchal culture. Here is the analysis column:

Table 5.3 Visual Text Three

No	Teks Visual	Keterangan
1		The background of the image is plain white.
2		A woman with her neck tilted upward.
3		Long black hair cascading down to the shoulders.
4		The body of a woman who is overweight with large breasts.
5		Image of a woman's right arm that is large.
6		Image of a woman's breasts extending to the stomach.
7		Image of the arm extending down to the stomach, revealing the curvature of the thigh.
8		Image of a woman in a squatting position with well-defined curves of the legs and large thighs.

9		Image of a woman's left thigh with a tan skin tone.
10		Image of a woman's silhouette depicted in shades of gray.
		Position of the legs, abdomen, and sitting position or lower part of a woman's body with the entire silhouette.
		Image of a complete woman sitting with a full figure.

Here is a breakdown of the semiotics:

- (1) The description "Background of the image is plain white" denotes that the background of the image is a simple and unadorned white color. The connotation may add additional meaning. A plain white color is often associated with purity or innocence, and within the patriarchal context, it might reflect the stereotype of idealizing women as pure, unblemished figures who are expected to meet certain moral standards. This may indicate patriarchal norms that emphasize specific roles and images for women, shaped by traditional views and certain idealizations.
- (2) The description "A woman with her neck tilted upwards" denotes that a woman has her neck in an upward-tilted position. The connotation of this description can add additional meaning. The upward-tilted neck position might reflect a more dominant or independent stance. However, in some patriarchal interpretations, it could also be interpreted as something deemed improper or against the norms of obedience and submission. The connotative understanding may vary depending on the perspective and patriarchal values that might influence the assessment of a woman's behavior or body posture.

- (3) The description "Long black hair flowing down to the shoulders" denotes that an individual has long hair reaching the shoulders and is black in color. The connotation of this description can have additional meanings. Long hair is often associated with traditional ideals of feminine beauty idealized by patriarchal norms. The length and black color may create an image of grace or attractiveness in line with beauty standards that can influence societal perceptions of women. While this concept can be interpreted as a form of freedom of expression, it also reflects how patriarchal norms can shape specific images and expectations related to women's appearance. Interpretations may vary depending on the perspective and patriarchal values involved.
- (4) The description "A woman's body that is chubby with large breasts" denotes that a woman's body is characterized by being overweight with sizable breasts. The connotation of this description can carry additional meanings. The presence of a chubby body and large breasts may reflect patriarchal views on the female body. In certain interpretations, this might be seen as non-compliance with idealized beauty standards, or conversely, it could be interpreted as the objectification of women based on specific physical attributes that are deemed desirable by patriarchal expectations. It reflects how patriarchal views can influence perceptions of diverse female body shapes and lead to judgments based on specific standards. Interpretations may vary depending on the perspective and values associated with patriarchy.
- (5) The description "Image of a woman's right arm that is large" denotes that the image displays the right arm of a woman with a significant size. In The connotation of this description can add additional meanings. A large arm may create an image of physical strength or courage in women that may not always align with traditional patriarchal stereotypes. Conversely, it can also be interpreted as a resistance to expectations that might emphasize smoothness or physical weakness in women. In some cases, such depictions may reflect critical thinking or questioning of patriarchal norms that shape perceptions of the female body.
- (6) The description "Image of a woman's breasts down to the stomach" denotes that the image displays the part of a woman's body starting from the breasts down to the stomach. The connotation of this description can add additional meanings. The emphasis on the image of breasts down to the stomach may reflect traditional patriarchal views on the female body, where certain parts of the body are often objectified and associated with sexual appeal or value. This can create connotations about how patriarchal norms may perceive the female body in a fragmented manner, emphasizing specific elements that align with patriarchal expectations.
- (7) The description "Image of the arm down to the stomach with visible thigh curves" denotes that the image displays the part of an individual's body from the arm down to the stomach with an emphasis on the curves of the thigh. The connotation of this description can add additional meanings. The emphasis on the curves of the thigh may reflect patriarchal views that

often link specific body parts to the sexual appeal or value of women. This can create connotations about how patriarchal norms may perceive the female body by highlighting certain elements that align with patriarchal expectations of beauty and physical attractiveness.

- (8) The description "Image of a woman squatting with curves of large legs and thighs" denotes that the image displays a woman in a squatting position with an emphasis on the curves of her legs and large thighs. The connotation of this description can add additional meanings. The emphasis on the curves of the legs and large thighs may reflect patriarchal views that often link specific body shapes to sexual appeal or certain values. This depiction could create connotations about how patriarchal norms perceive the female body by highlighting specific attributes that align with patriarchal expectations of beauty and physical attractiveness.
- (9) The description "Image of a woman's left thigh with a dark tan skin tone" denotes that the image displays the left thigh of a woman with a dark tan skin color. The connotation of this description can add additional meanings. The emphasis on the dark tan skin color may reflect patriarchal views on beauty and the value of a woman's body. In certain interpretations, specific skin tones may be associated with stereotypes of beauty and exoticism influenced by particular societal perspectives. Therefore, this depiction could create connotations about how patriarchal norms may perceive and judge beauty based on specific parameters such as skin color.
- (10) The description "Image of a woman's shadow in gray tones depicted on her" denotes that there is a shadow image of a woman with a gray color. The connotation of this description can add additional meanings. The use of gray tones in the shadow image of a woman may create mysterious or ambiguous connotations. In certain patriarchal interpretations, a woman's shadow is often associated with specific images and expectations regarding the role and appearance of women. The gray color might create an impression of ambiguity or complexity, which could be interpreted as a challenge to patriarchal norms or the portrayal of women as predictable objects.
- (11) The description "Position of the legs, stomach, and sitting position or lower body of a woman along with a complete shadow" denotes that the image displays the position of the legs, stomach, and sitting posture or lower body of a woman, including a complete shadow. The connotation of this description can add additional meanings. The depiction of a complete shadow can evoke connotations related to the complexity and multidimensionality of women in the context of patriarchy. The position of the legs, stomach, and sitting posture may be interpreted as aspects of a woman's body that might be emphasized or judged within patriarchal norms. The emergence of a complete shadow can be seen as portraying the wholeness and identity of women that cannot be simplified.
- (12) The description "Complete image of a woman in a sitting position with a full figure" denotes that the image displays the entire body of a woman

sitting, and her figure appears full. The connotation of this description can add additional meanings. The use of the term "full figure" may reflect connotations related to body weight or shape that could be associated with beauty standards influenced by patriarchal norms. Perceptions of a "full figure" often reflect certain views and values that shape specific standards regarding the appearance of women. Therefore, the connotation can evoke an image of how patriarchal perspectives may influence judgments about a woman's body based on idealized beauty standards.

## **CONCLUSIONS AND RECOMMENDATIONS**

Based on the analysis and discussion conducted, it can be concluded that the sexuality expressed in the Instagram account @laviaminora reflects a form of criticism and resistance against sexual oppression often occurring in Indonesia. This critique focuses on resisting outdated views related to culture, aiming to challenge the dominance of the still-existing patriarchal culture.

## **ADVANCED RESEARCH**

Every research certainly has limitations. Limitations in the sense of research limitations that influence the researcher's ability to explore the data being studied, limited data available, or external research factors such as limited time and resources. So further research is needed to complete this research.

## REFERENCES

- Alexandra, B. (2001). *Obesity Cultural and Biocultural Perspectives*. London: Rutgers University Press.
- Amir, Y. P. (2010). *Semiotics and Hypersemiotics*. Bandung: Matahari.
- Arikunto, S. (1992). *Research Procedures: A Practical Approach*. Jakarta: Rineka Cipta.
- Atmoko, B. D. (2012). *Instagram Handbook Mobile Photography Tips*. Jakarta: Media Kita.
- Aukstaknis, S., & David, B. (1992). *Silicon Mirage: The Art and Science of Virtual Reality*. London: Peachpit Press.
- Ayun, P. Q. (2015). *Phenomenon of Adolescents Using Social Media in Shaping Identity*. Bandung.
- Cannel, 1-16.
- Barthes, R. (2011). *Mythologies*. Bantul: Kreasi Wacana Offset.
- Candrika, S. (2018, September). *Loving the Body through Erotic Artwork*. Retrieved from qubicle.id: <https://qubicle.id/story/candrika-soewarno-loving-the-body-through-erotic-artwork>
- Chaplin, J. (2005). *Complete Dictionary of Psychology*. Jakarta: Rajawali Press.
- Chaplin, J. P. (2004). *Complete Dictionary of Psychology*. Jakarta: PT Raja Grafindo.
- Dan, B., & et al. (1996). *Professional Business Communication*. Jakarta: Rosda Jayapura.
- Danesi, M., & et al. (2010). *Introduction to Understanding Media Semiotics*. Yogyakarta: Jalasutra.
- Danial, Endang, & Nanang, W. (2009). *Scientific Paper Writing Methods*. Bandung: State Education Laboratory.
- Daniel, A., Sudarso, Jhony, S., & Rembang, M. (2015). *Semiotic Analysis of the Film "Alangkah Lucunya Negeri ini"*. *Acta Diurna*, Vol.04 No 01.
- Dewey, J. (1998). *Culture and Freedom: Tension between Individual Freedom and Collective Action*. Jakarta: Yayasan Obor Indonesia.
- Expression of Sexuality in Images on Instagram. (2018, April). Retrieved from Tirto.id: <https://tirto.id/expressing-sexuality-through-images-on-instagram-chEz>

Endahsari, N., Phil, & Pamungkas, A. S. (2011). Representation of Women's Sexual Discourse Through Activism (Ethnographic Study of the Life History of the Owner of the Laviaminora Instagram Account). UGM Repository.