

## Female Masculinity in the BoBoiBoy Animated Series

Received: 18-05-2026 Revised: 26-09-2026 Accepted: 04-10-2026 DOI: 10.29240/jdk.v11i2.16941

**Silvia Rahmayanti\***

Universitas Pembangunan  
Nasional “Veteran” Jawa Timur  
[silviarhmynt@gmail.com](mailto:silviarhmynt@gmail.com)

**Sumardjijati**

Universitas Pembangunan  
Nasional “Veteran” Jawa Timur  
[sumardjijati@upnjatim.ac.id](mailto:sumardjijati@upnjatim.ac.id)

### ABSTRACT

**Purpose** – The persistence of the gender gap today is caused by the lack of gender education during childhood. Gender compartmentalization leads to stereotypes that limit children's development, especially for girls. In this context, an understanding of female masculinity provides space for girls to grow into assertive and independent individuals, empowering them to explore their potential without the hindrance of stereotypes. Animated series are a medium that can serve as a means of education for children due to the high intensity of media exposure in their daily lives. One of the most popular animations in Indonesia is BoBoiBoy. This research aims to uncover the representation of female masculinity in the characters Yaya and Ying within the BoBoiBoy animated series

**Method** – Using a qualitative method with Roland Barthes' semiotic analysis, this study dissects the denotative, connotative, and mythical meanings of 22 scenes taken from the BoBoiBoy Classic and BoBoiBoy Galaxy series.

\*) *Corresponding Author*

**Findings** – The results show that female masculinity is represented through attributes of courage, physical toughness, rationality, and leadership authority usually attached to male figures. Semiotically, this is visible through the use of functional costumes, dominant body gestures on the battlefield, and instructive dialogues that demonstrate high independence and self-confidence. The presence of Yaya and Ying as sovereign subjects effectively deconstructs traditional myths regarding female vulnerability, while simultaneously offering a superhero concept capable of harmonizing masculine and feminine attributes without having to abandon their gender identity.

Keywords: Female masculinity;  
gender representation; gender  
deconstruction; BoBoiBoy

Cite this article: Silvia Rahmayanti, & Sumardjijati. (2026). Female Masculinity in the BoBoiBoy Animated Series. *Jurnal Dakwah Dan Komunikasi*, 11(2), 603–617.  
<https://doi.org/10.29240/jdk.v11i2.16941>

Copyright © 2026 by Authors



This is an open access article under the  
Creative Commons Attribution-Non Commercial-ShareAlike 4.0 International License

## INTRODUCTION

Globalization encourages society to accept various kinds of information, ranging from information that is already very common to information that is still relatively unfamiliar. The information present in society also often brings new cultures and ideologies. This causes society to become increasingly sensitive to issues occurring in various aspects of life, one of which concerns gender issues. According to Fakih, gender is a characteristic attached to individuals, both men and

women, resulting from social construction (in Astutik & Setiadi, 2024). The concept of gender that has been formed in society results in stereotypes and gender roles, which subsequently cause gender discrimination, especially against women. This gender discrimination then leads to the emergence of movements demanding gender equality. One of them is the feminist movement, which first emerged in the 19th century, demanding equal rights between men and women in economic, educational, political, and other aspects. Quoted from kumparan.com, according to the World Economic Forum (WEF) report, Indonesia ranks 97th out of 148 countries, with a gender equality score of 69.2 percent (Aura, 2025). This situation is not yet aligned with the UN program on the Sustainable Development Goals (SDGs) in 2015. One of its agendas is Gender Equality, which includes eliminating gender discrimination, eliminating gender-based violence, ensuring access to education and decent employment, and particularly encouraging full participation in political, economic, and social decision-making that also involves women and girls in all fields. This will be difficult to achieve if society remains fixated on restrictions on gender roles and stereotypes (Mukorrobah, 2025).

Gender stereotypes are found in various layers of society, including among children. Narrow gender views have a negative impact on children because they can hinder children's potential, such as personal abilities, life choices, physical health, and psychological well-being, as a result of restrictions on gender roles. Society also often has certain parenting patterns and expectations regarding the behavior of boys and girls (Sari & Ahmad, 2022). Boys are taught to be aggressive and competitive, given freedom in exploration and learning, and encouraged to develop leadership and courage. Girls are directed toward traditional domestic roles such as taking care of the household, maintaining family honor, behaving politely, and maintaining social relationships, thereby creating gaps in social skills (Monika & Dora, 2025). The persistence of gender stereotypes cannot be separated from the role of mass media. Mass media has a major role as a means of information, entertainment, education, socialization, public opinion formation, and cultural transmission. Mass media is also considered a factor influencing the formation of ideologies that are regarded as commonplace by society in the future. In addition to the school and social environment, gender education for children is also commonly obtained from daily media consumption. One medium frequently consumed by children is animated series programs.

Animation is a technique for creating moving images from a collection of static images of various types, such as 2D, 3D, and stop-motion animation, while an animated series is an animated story divided into several episodes with different or continuous conflicts. Animated series are broadcast over a certain period with a specific number of episodes. Like films, animated series also contain messages that can educate and influence their audiences. In line with the opinion of Junaedi (Natalie et al., 2022), films are a type of creative visual media used as entertainment and have developed as an efficient tool for influencing audiences with the goals intended by filmmakers. Furthermore, Manatu argues that films can play an important role in influencing antisocial behavior such as violence, crime, delinquency, and so forth (Natalie et al., 2022). For feminists, mass media is viewed as an agent that systematically depicts socio-cultural, political, and economic structures that indirectly portray stereotypes of gender roles negatively toward women who are considered minorities. Gender stereotypes are also presented in children's animated series. Animated series have also developed in terms of gender stereotypes. This can be seen from the development of animated characters that are currently not bound by traditional gender stereotypes. Although not yet very numerous, characters that sufficiently challenge traditional gender roles can already be found among animated series in Indonesia, one of which is the female characters from the BoBoiBoy animated series.

The BoBoiBoy animated series is a work produced by Animonsta Studios, now better known as Monsta. BoBoiBoy is a 3D animation that has a unique combination of superhero action

and comedy, telling the story of a young superhero from Earth who has the power to control several different elements. Together with other superhero companions, Boboiboy protects Earth from evil aliens. BoBoiBoy was released in 2011 and ended in 2016 with a total of 3 seasons. Monsta then released a sequel series, namely Boboiboy Galaxy, in 2016. The story in this series is quite different from its classic series, as it is based on adventures in outer space (Aprilianto, 2025; Monsta, 2026). In its narrative, the heroic power in this series is not centered only on male characters, namely Boboiboy, Fang, and Gopal, but is divided within an equal team structure. The presence of female characters in this superhero team is a crucial element that provides different dynamics to the concept of heroism, which is usually dominated by masculine figures. Two main female characters who have significant roles in every rescue mission are Yaya and Ying. The popularity of BoBoiBoy in Indonesia has reached a point where its content has become an inseparable part of children's daily media consumption. The success of BoBoiBoy Movie 2, which recorded 2.5 million viewers in Southeast Asia, is also a strong indicator of the enormous fan base of this series. The film made BoBoiBoy the fourth-ranked animated film with the highest number of viewers in Southeast Asia. The high enthusiasm for the big-screen version reflects the extent of BoBoiBoy content's penetration into children's daily lives, in which its main narrative is rooted in the television series format (Novrian, 2025; Rajawali Televisi, 2020).

This study examines the representation of female masculinity in the characters Yaya and Ying in the *BoBoiBoy* animated series (Classic and Galaxy series) using semiotic analysis, considering the significant influence of this medium in shaping children's mindsets and gender identities in Southeast Asia, particularly Indonesia and Malaysia, which share close Malay cultural ties. The urgency of this research is based on the shift in media stereotypes that now portray female characters with masculine traits such as courage, physical strength, independence, and leadership authority without abandoning their feminine attributes, thereby challenging traditional gender dichotomies and domestic roles. Through analysis of the episodes with the highest viewership, this study aims to uncover how visual signs and new gender constructions are offered to audiences. Theoretically, this study is expected to become a new reference for studies of female masculinity in children's animation, while practically, it can provide insights for the film industry regarding more inclusive and equal gender representation.

Animation is an object that moves dynamically and is not static, where the object can be in the form of text or other forms. According to Harsadi and Siswanti (2023), animation is the process of creating motion effects or shape-change effects that occur over a period of time. Animation can involve the movement of an object from one place to another, changes in color, or changes in shape called *morphing*. According to Nathanael et al. (2023), television series are television programs with several episodes that form a longer story and are broadcast regularly with a duration of approximately 30 minutes to one hour. From the quotation above, an animated series is a television program in the form of moving objects that is broadcast regularly in several episodes and forms a story. Animated series, which are part of mass media, also have other functions besides serving as entertainment media. Ling and Amran (2025), in their research on the influence of animated cartoons on children's aggressive and prosocial behavior, found the effectiveness of cartoons, particularly selected animated cartoons, which showed a positive impact on children's imitation learning. This study successfully demonstrated that selected animated cartoons effectively influence children's behavior, reducing aggressive behavior and encouraging prosocial behavior. Ling and Amran (2025), Bailey and Schloss state that children tend to do what they see others doing, so the models they observe influence their behavior. Animated cartoon characters that can be closely associated with social reality are more likely to influence children's behavior and imitation because they resemble peers to children.

Gender is different from sex. According to Emeraldien et al. (2025), gender is a concept used to identify differences between men and women from a non-biological perspective. This differs from sex, which identifies differences between men and women in terms of biological anatomy. The term sex focuses more on the biological aspects of a person, including differences in chemical and hormonal composition in the body, physical anatomy, reproduction, and other biological characteristics. Meanwhile, gender focuses more on social, cultural, psychological, and other non-biological aspects. Gender studies emphasize the development of a person's masculinity or femininity, while sex studies emphasize the development of biological aspects and chemical composition in the bodies of men and women. For the process of children growing into boys or girls, the term gender is more often used than the term sex, which generally refers to matters of reproduction and sexual activity. Showalter also defines gender as more than merely distinguishing men and women from the perspective of socio-cultural construction. Showalter emphasizes that gender is an analytical concept that can be used to explain various social and cultural phenomena (Emeraldien et al., 2025).

The stereotypes presented in the media are highly diverse, extensive, and numerous, not only displayed through audiovisual media but also through other media such as radio, social media, newspapers, magazines, and so forth. Among the many sources of influence on gender stereotypes, media occupies an important space, and its relevance can be assessed across various different phenomena. This is because of the functions of mass media as entertainment, information, cultural transmission, and persuasion. Almost at all times, media presents gender stereotypes that portray “masculinity” and “femininity.” In research conducted by Mitrin and Puta (2024), gender stereotypes can be found in global advertising, where gender representation is still heavily influenced by traditional norms dominant in various countries. In patriarchal countries, advertisements often depict women in domestic fields such as taking care of the household and raising children, while men are depicted in roles involving work and power. In their analysis, Mitrin and Puta (2024) mention differences in advertising strategies used by multinational companies in various markets. In more conservative markets, companies tend to use strategies that reinforce traditional gender norms to ensure better acceptance in those markets. Conversely, in more liberal markets, companies tend to use more equal gender representations to attract more modern-minded consumers. Not only in advertisements, gender stereotypes also appear in films, as in research conducted by Afifah and Febriana (2024), which presents gender stereotypes in the film *Hanum dan Rangga*, where representations of gender stereotypes are conveyed through signs, both conversational text and visual text. The first highlighted sign is a stereotype portrayed through women who are not allowed to be superior in mechanical abilities compared to men. The second sign is the stereotype that Muslim women should be obedient, protect their husband's feelings, and should not argue. Third, the stigma that a wife's mistakes are the result of inadequate upbringing by her husband.

Masculinity is commonly identified with men. According to Kurnia as cited by Udasmoro & Rahmawati (2021), masculinity is a character considered ideal for men, formed and established as a symbol that becomes a standard of normality in society. Masculinity is the result of a culture that has emerged and continued to develop continuously. Wiguna (2022), Barker reveals that masculinity is not an innate characteristic of men, but rather is shaped by the culture in which the man exists. In masculinity believed by society, or commonly referred to as traditional masculinity, strength, power, control, independence, self-satisfaction, camaraderie, and hard work are considered positive masculine forms and are regarded as having high value. Masculinity can be interpreted as a way of shaping men in society. Masculinity is a social construction and not an innate characteristic. Such social construction is carried out through various values prevailing in society, to be used as an ideal standard of what a man should be.

Judith Halberstam (1998) states that traditionally, masculinity has been associated with men and femininity with women. However, the emergence of female masculinity highlights how women can embody attributes such as strength, leadership, toughness, and authority, qualities that are culturally considered masculine. Furthermore, Halberstam states that masculinity is not merely about men but a combination of ideas that involves, shapes, and transforms both men and women. Thus, women may position themselves as masculine figures by being strong, steadfast, resilient, and displaying other attitudes considered characteristic of masculinity (Marvika, 2025; Ramadani, 2021). Parvathi argues that female masculinity is a phenomenon in which women display masculine actions such as being aggressive, working hard, and demonstrating manliness. Furthermore, Halberstam states that female masculinity itself is characterized by women having styles similar to men (muscular, skilled at fighting, and having firm speech) (Astutik & Setiadi, 2024). Therefore, it can be concluded that female masculinity is a tangible manifestation that traits of assertiveness and authority, often referred to as hegemonic masculinity, are not limited to a particular gender; women can adopt and demonstrate qualities traditionally regarded as the primary (hegemonic) standards of masculinity in everyday life. Therefore, masculinity in women is very important for gender equality, and media has a major role in gender education for children, yet there has been no research discussing female masculinity in children's animation. The characters Yaya and Ying demonstrate unique characteristics that differ from female characters that have traditionally been constructed in the media. Based on the background described above, the main objective of this study is to determine how female masculinity is portrayed in the characters Yaya and Ying in the BoBoiBoy animated series.

## METHODS

This study uses a qualitative methodology with Roland Barthes' semiotic analysis method. Qualitative research methods are used to examine natural object conditions where the researcher acts as the key instrument, data collection techniques are carried out through triangulation or a combination, data analysis is inductive or qualitative, and the results of qualitative research emphasize meaning rather than generalization (Sugiyono, 2009). Chandler (2006) states that the semiotic analysis method aims to comprehensively uncover the hidden connotative meaning in media texts (Vera, 2014).

Daniel Chandler states that a brief definition of semiotics is the study of signs (Vera, 2014). John Fiske also defines semiotics as the study of signification and the meaning system of signs, the science of signs, how meaning is constructed in media texts, or the study of how signs of various types of works in society communicate meaning (Vera, 2014). Barker (2004) argues that semiotics explores how meaning constructed by texts is obtained through arranging signs in certain ways and through the use of cultural codes (Vera, 2014). Barthes' semiotic theory is almost literally derived from the theory of language according to de Saussure. According to Roland Barthes, language is a system of signs that reflects the assumptions of a particular society and at a particular time (Sobur, 2009). As in Saussure's view, Barthes also believes that the relationship between the signifier and the signified is not formed naturally but is arbitrary.

The research object can also be understood as what is intended to be studied and investigated from the related subject, so the object in this study is the representation of

female masculinity in the BoBoiBoy animated series, which will be analyzed using Roland Barthes' Semiotic theory. The research subject, or what is referred to as the informant, is the source of data, which can be in the form of a person or something else. In this study, the subject as the source of data is the animated series “BoBoiBoy”. This study will examine 2 episodes of BoBoiBoy, namely:

1. BoBoiBoy Classic Series Season 2 Episode 12
2. BoBoiBoy Galaxy Series Episode 11

The two episodes tell the story of BoBoiBoy and his superhero companions fighting the evil alien EJoJo and rescuing their school friends who are trapped in the school building, as well as in a mission to search for Power Sphera on an outer-space planet.

## RESULTS AND DISCUSSION

The gender gap deeply rooted in society is often caused by the lack of equality education from an early age, which makes children tend to become trapped in certain gender stereotypes. These stereotypes limit their potential to explore themselves because of the assumption that certain traits belong only to certain genders. The presence of the characters Yaya and Ying in the *BoBoiBoy* series functions as a visual educational instrument for young audiences and parents to introduce the concept of female masculinity. Through characters who are resilient and possess leadership qualities, this series provides an understanding that masculine traits offer positive benefits for anyone's development without being constrained by traditional gender labels. This study uses Roland Barthes' semiotic approach to view Yaya and Ying as a collection of signs that convey ideological messages, rather than merely ordinary animated characters. The analysis is conducted on aspects of appearance, gestures, expressions, and dialogue to uncover old myths about female stereotypes. Through the meanings of denotation, connotation, and myth, it is revealed how new gender constructions are offered to audiences. Barthes emphasizes that myths are formed when visual signs are interpreted into cultural realities that are considered natural.

1. Scene 12 (03.11 – 03.14)



Figure 3.1. Yaya and Ying confront EJoJo together with the other Super Hero Team members

2. Scene 31 (12.00 – 12.10)



Figure 3.2. Yaya prepares to attack EJoJo's robot

3. Scene 32 (12.11 – 12.15)



Figure 3.3. Yaya strikes EJoJo's robot from above

4. Scene 33 (12.16 – 12.21)



Figure 3.4. Ying prepares to attack EJoJo's robot

5. Scene 34 (12.22 – 12.28)



Figure 3.5. Ying rescues friends from the rubble of the school building

6. Scene 47 (15.37 – 15.41)



Figure 3.6. Ying rescues friends from the rubble of the school building

7. Scene 51 (16.10 – 16.17)



Figure 3.7. Yaya throws the rubble of the school building

8. Scene 57 (17.04 – 17.11)



Figure 3.8. Yaya commands her friends to run

9. Scene 61 (17.43 – 18.04)



Figure 3.9. Ying asks EJoJo to release herself and her friends

10. Scene 14 (06.12 - 06.20)



Figure 3.10. Ying easily crosses the lava river

11. Scene 17 (06.28 - 06.45)



Figure 3.11. Yaya prepares to help Boboiboy and Gopal after successfully crossing the lava river

12. Scene 18 (06.45 – 06.54)



Figure 3.12. Boboiboy and Gopal cross the river with Yaya's assistance

13. Scene 28 (08.56 – 09.30)

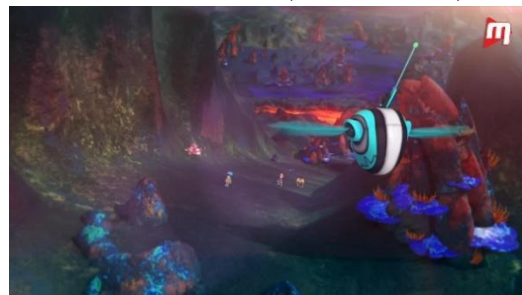


Figure 3.13. Yaya and Ying are at the front of the line during the journey

14. Scene 38 (11.27 – 11.30)



Figure 3.14. Yaya and Ying's response after being teased by Fang

15. Scene 39 (11.30 -11.42)



Figure 3.15. Yaya and Ying attack Fang's Team simultaneously

16. Scene 44 (12.38 – 12. 40)



Figure 3.16. Ying encourages Gopal

17. Scene 47 (12.50 – 12.53)



Figure 3.17. Yaya's response to Fang's Team after Ying is attacked

18. Scene 48 (12.54 – 13.08)



Figure 3.18. Yaya launches a counterattack

19. Scene 49 (13.19 – 13.28)



Figure 3.19. Ying gives instructions to Boboiboy

20. Scene 55 (14.12 – 14.19)



Figure 3.20. Ying protects Yaya

21. Scene 99 (21.11 – 12.14)

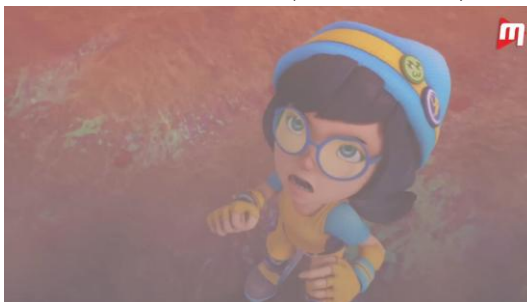


Figure 3.21. Ying makes a plan and gives instructions to Yaya and Gopal

22. Scene 100 (12.14 – 12.19)



Figure 3.22. Yaya uses her power to retrieve the Power Sfera

Denotatively, Yaya and Ying's appearance undergoes a significant evolution from the classic series to the *Galaxy* series. In the classic series, they appear shorter with neat school uniforms, but their appearance changes to become dirty and disheveled after intense battles as a sign of active physical involvement. Meanwhile, in the *Galaxy* series, they are depicted as taller, more mature, and having deeper voices. This change indicates character maturity along with the increasing intensity of their roles as superheroes. Yaya and Ying's physical attributes reflect both their identities and functionality. Yaya is identified with the color pink, a hijab, and flower accessories, while Ying is identified with the color yellow, glasses, and twin ponytails. In the *Galaxy* series, their costumes are designed to better support active movement, such as the use of long pants, large boots, and protective goggles. These aspects of appearance are not only limited to clothing, but also include visual effects such as *radial blur*, *speed lines*, and *glow effect* that accompany their movements to show kinetic energy and great destructive power.

Denotatively, Yaya and Ying's gestures show active body positions that are equal to those of their male companions on the battlefield. Yaya often clenches her fists and floats to control gravity, while Ying is dominated by fast running movements and kicks because of her power as a time controller. Their gestures are not only limited to physical attacks, but also include team coordination, direct confrontation with opponents, and protective actions such as Ying creating a protective dome for Yaya. This represents high mobilization and offensive readiness without hesitation.

From the aspect of facial expressions, both characters often show sharp mental focus through wide-open eyes and sharply furrowed eyebrows. These facial expressions depict full concentration and high emotional involvement in critical situations. In addition, they often display aggressive, skeptical, and angry expressions that symbolize confidence in leading evacuations or confronting opponents. Open mouths when shouting and calling out the names of their techniques further emphasize the use of great physical energy and the courage to speak out amid chaos.

Verbally, Yaya and Ying's dialogue includes the names of destructive techniques such as "Tumbukan Padu" and "Seribu Tendangan Laju," which function as declarations of power. They also often provide brief and concise instructions that demonstrate leadership and goal-oriented team coordination. Their dialogue is confrontational and confident when facing threats. Interestingly, in several scenes, male characters instead display complaints and fear, which emphasizes the shifting of traditional roles within the story.

Connotatively, Yaya and Ying's appearance represents female masculinity through costume designs that support energetic movement while still maintaining feminine attributes. The use of

bright colors and feminine accessories does not hinder their physical and mental toughness in facing opponents. Visual effects such as *radial bloom* connote the presence of destructive energy behind their physical appearance, indicating dominance on the battlefield. This proves that female characters are not merely complementary figures, but rather the center of power capable of intimidating opponents.

The representation of Yaya and Ying deconstructs traditional myths that often place women in passive roles. They erase the boundaries of gender roles by appearing as proactive and protective figures, no longer passive subjects who require male protection. The myth of the "damsel in distress" is broken through their independence on the battlefield. Instead, they prove that physical strength, courage, and mental firmness are universal qualities that can be possessed by anyone. The patriarchal myth that views leadership as a masculine trait is broken through Yaya and Ying's ability to organize strategies and provide directions to the team. Their intelligence in analyzing difficult situations demonstrates that women possess extraordinary rational capacity alongside their emotional side. This leadership emerges from intelligence and a strong mentality, rather than merely following orders. This conveys the message that women are sovereign subjects capable of combining empathy with logic to transcend social limitations.

Although adopting masculine traits such as strength and toughness, Yaya and Ying continue to demonstrate gender negotiation by maintaining feminine aspects such as gentleness and care. Masculine attributes blend harmoniously with their female identities, creating an understanding that being strong does not mean having to be fragile or losing one's identity. They create an identity space in which courage and strategy operate in harmony with empathy. This expands the meaning of female heroism in the *BoBoiBoy* series. Ultimately, Yaya and Ying build a new understanding that women can possess competencies equal to or even exceeding those of men in various aspects. Female masculinity is recognized as a legitimate new reality, in which gender boundaries become irrelevant in the face of real capability and heroism. By presenting figures who are able to endure and respond aggressively under great pressure and stand at the front line, the series sends a strong message that every individual has the right to fully develop their potential without being hindered by gender categorization. The characters Yaya and Ying are not automatically constructed based on human realities in the real world, but rather construct an already deeply rooted culture regarding existing gender stereotypes.

## CONCLUSION

**Representation of Masculinity and Gender Deconstruction** The Roland Barthes semiotic analysis of the characters Yaya and Ying in the *BoBoiBoy* series concludes that female masculinity is represented through functional appearance, active gestures, consistent expressions, and assertive dialogue. These characters function as visual educational instruments to introduce the concept of gender equality and dismantle old myths about female weakness through the depiction of intelligent, strong, and leadership-oriented figures. Connotatively, their actions demonstrate the appropriation of dominant traits that have traditionally been associated with men, proving that women possess the capacity to serve as primary executors and independent team leaders. The myth level in this study emphasizes that physical strength and rationality can coexist harmoniously with feminine

attributes, making gender-based social limitations no longer relevant in the face of genuine capability and dedication.

Based on these findings, this study suggests that future media studies can explore gender ideological messages more deeply, not only through theories of masculinity and femininity, but also from broader social, cultural, and religious perspectives. In addition, society is expected to become more critical and aware of the hidden messages behind the films and television programs they consume. This aims to ensure that media representation can be understood as part of the formation of a more inclusive cultural reality and is not limited merely to traditional stereotypes.

## REFERENCES

### Book

Emeraldien, F., Zuhriyah, L., Rofiq, A., Salisah, N., Ilaihi, W., Novitasari, H., Rohfani, & Harefa, S. (2025). *Studi Gender*. The Uinsa Press.

Harsadi, P., & Siswanti, S. (2023). *Buku Ajar Animasi*. Mitra Cendekia Media.

Sobur, A. (2009). *Semiotika Komunikasi* (Cetakan Keempat). PT Remaja Rosdakarya.

Sugiyono. (2009). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D* (7th ed.). CV Alfabeta.

Udasmoro, W., & Rahmawati, A. (2021). *Antara Maskulinitas dan Feminitas Perlawanan Terhadap Gender Order*. Fakultas Ilmu Budaya Universitas Gadjah Mada.

Vera, N. (2014). *Semiotika dalam Riset Komunikasi* (R. Sikumbang, Ed.; 1st ed.). Penerbit Ghalia Indonesia.

### Journal

Afifah, & Febriana, P. (2024). Analisis Semiotika Stereotip Gender dalam Film ‘Hanum dan Rangga.’ *Indonesian Culture and Religion Issues*, 1(1), 10. <https://doi.org/10.47134/diksima.v1i1.21>

Astutik, F., & Setiadi, T. (2024). Representasi Maskulinitas Perempuan dalam Film Dendam, Rindu Harus Dibayar Tuntas (Analisis Semiotika John Fiske). *Commercium*, 8, 174–186.

Ling, G. O. M., & Amran, M. S. Bin. (2025). The Effects of Watching Children’s Animated Cartoons on the Aggressive and Prosocial Behavior of Primary School Pupils. *Malaysia Journal of Invention and Innovation (MJII)*, 4, 2976–2170. <https://doi.org/10.5281/zenodo.15788793>

Marvika, C. (2025). Representation of Female Masculinity in The Film Interceptor (2022) By Matthew Reilly : A Semiotic Study. *Scripta: Jurnal Ilmiah Mahasiswa*, 7(1), 161–173. <https://doi.org/10.33019/c81ztm68>

Mitrin, A., & Puta, N. (2024). Representasi Gender dalam Iklan Global: Studi Perbandingan Norma Budaya dan Praktik Media. *Sagara Komunika: Communication Journal*, 1(1). <https://doi.org/sagara/Vol1.Iss1.2021>

Monika, D., & Dora, N. (2025). Ketimpangan Gender Dalam Pola Asuh Anak Perempuan dan Laki-Laki Pada Masyarakat Suku Jawa Dikota Binjai Kel. Timbang Langkat. *Edu Society: Jurnal Pendidikan, Ilmu Sosial, Dan Pengabdian Kepada Masyarakat*, 5(1).

Natalie, M., Putra, F., & Rossafine, T. (2022). Studi Tokoh Utama Film Mulan: Analisis Resepsi terhadap Hegemoni Maskulinitas. *Jurnal Ilmu Komunikasi*, 4(1).

### Web Page on News Website

Aprilianto, M. B. (2025). Rekap Cerita Boboiboy dari Awal hingga Boboiboy Galaxy Season 2. *Idn Times*. <https://www.idntimes.com/hype/entertainment/rekap-cerita-boboiboy-dari-awal-00-sd4vv-lvgr4j>

Aura, J. (2025). Laporan Kesenjangan Gender Dunia 2025, Indonesia Ada di Peringkat 97. *Kumparan Woman*. <https://kumparan.com/kumparanwoman/laporan-kesenjangan-gender-dunia-2025-indonesia-ada-di-peringkat-97-25Q1AlgpF1n>

Mukorrobah, N. (2025). Kenali 17 Tujuan SDGs dan Penjelasannya. *Unair News*. <https://unair.ac.id/kenali-17-tujuan-sdgs-dan-penjasannya/>

Monsta. (2026). *BoBoiBoy Franchise*. Monsta Studio. <https://monsta.com/animations/boboiboy/#>

Novrian, A. (2025). Ada Jumbo dan Boboiboy! Ini 5 Film Animasi dengan Penonton Terbanyak di Asia Tenggara. *Radar Malang Jawa Pos*. [https://radarmalang.jawapos.com/lifestyle/815896047/ada-jumbo-dan-boboiboy-ini-5-film-animasi-dengan-penonton-terbanyak-di-asia-tenggara?page=2#goog\\_rewarded](https://radarmalang.jawapos.com/lifestyle/815896047/ada-jumbo-dan-boboiboy-ini-5-film-animasi-dengan-penonton-terbanyak-di-asia-tenggara?page=2#goog_rewarded)

Rajawali Televisi. (2020). BoBoiBoy Movie 2 Perdana Tayang di Layar RTV. *RTV Official Website*. <https://www.rtv.co.id/pressreleasertv.php?id=60>

### Thesis

Ramadani, R. (2021). *Maskulinitas dalam Novel Imra'ah 'Inda Nuqtah Al-Sifr dan Al-Hubb Fi Zaman Al-Naft Karya Nawal Al-Sa'Dawi* [UIN Sunan Kalijaga]. <https://digilib.uin-suka.ac.id/id/eprint/46500/>

Wiguna, J. (2022). *Representasi Maskulinitas Disney Princess (Analisis Semiotika Roland Barthes Dalam Film Live Action Mulan)* [UPN Veteran Jawa Timur]. <https://repository.upnjatim.ac.id/view/creators/Wiguna=3AJessica=3A=3A.date.html>