



LANGUAGE OF SEXUALITY IN INDONESIAN FILM: GENDER AND SOCIOLINGUISTIC PERSPECTIVES

Budi Rizka*¹, and Dian Mutiara²

^{1,2} Department of English Education, Iskandar Muda University, Banda Aceh, Indonesia.

^{1*} Author's Email: budirizka91@gmail.com

² Author's Email: dianm5987@gmail.com

ARTICLE INFO

Keywords:

Open BO; euphemism; dysphemism; sexuality; discourse analysis

ABSTRACT

This research explores the representation of sexuality in the Indonesian film Open BO, focusing on the use of euphemism and dysphemism related to sexuality and how these linguistic strategies reflect gender ideologies, social discourse, and the commodification of sex in the digital age. The film portrays the growing trend of online prostitution, where women engage in transactional sexual activities via digital platforms. This study employs a qualitative approach using critical discourse analysis (CDA) to investigate how the film constructs gendered representations through language, while also analyzing the socio-cultural implications of these portrayals. The research highlights how the use of euphemism and dysphemism in Open BO reflects societal attitudes towards women's sexuality, presenting them as both victims of exploitation and active agents of their own sexual commodification. Drawing on feminist theory, discourse theory, and theories of social media and digital capitalism, the study discusses how the film portrays the intersection of gender, sexuality, and economic survival, shedding light on the normalization of sexual commodification through digital platforms. Furthermore, the study explores the social and cultural impacts of the film's portrayal of online sex work, considering how it challenges traditional views on morality, gender, and sexual autonomy in contemporary Indonesian society. The findings of this research provide insights into the ways language and media intersect to shape social perceptions of sex, gender, and morality, while also contributing to the broader discourse on sexual commodification in the digital era. Ultimately, this study seeks to understand the evolving role of media in constructing societal norms surrounding sexuality and its implications for gender equality and sexual liberation in the context of Indonesia's socio-cultural landscape.

INTRODUCTION

Language is a tool of communication that not only reflects social reality but also has the power to shape norms, values, and perceptions within society. In the context of sexuality, language is often used to convey sensitive concepts through specific word choices, such as euphemisms to soften the tone and dysphemism to emphasize controversial aspects. In Indonesian society, which is rich in traditional values, religion, and

This is an open access article under the [CC BY-NC](https://creativecommons.org/licenses/by-nc/4.0/) license.

Copyright © 2025 by Author. Published by Elfarazy Media Publisher



patriarchal culture, language surrounding sexuality often becomes an area filled with tension and compromise. This is reflected in popular media, including films, which often serve as both a mirror and a tool for framing social issues. Studies on language and sexuality have become significant academic research. Fairclough (1989), through the framework of Critical Discourse Analysis (CDA), argues that language in the media always operates within a specific ideological framework and often reproduces existing power relations. Language of sexuality often reflects dominant and subordinate positions in society. On the other hand, Lakoff (1975) in *Language and Woman's Place* reveals that women are often depicted through language that reinforces stereotypes of their subordination, while men's language tends to be more affirmative and power-oriented.

The theory of language and gender focuses on the relationship between language and social constructions of gender, as well as how language is often used to shape and reinforce gender roles in society. In this study, language is not only seen as a tool for communication but also as a means to reinforce existing social structures, including gender inequality. There are several key approaches within the theory of language and gender that can be used to analyse phenomena of sexuality and gender, including:

Gender Difference Theory (Difference Theory)

This theory was developed by Deborah Tannen (1990) who suggested that men and women use language differently because they grow up in cultures that expect different gender roles and norms. Tannen identified several key differences in how men and women speak, such as how they manage conversations, use power in communication, and how they speak in the context of social relationships.

Dominance Theory

Robin Lakoff (1975) is one of the important figures in the development of dominance theory in language and gender. Lakoff argues that language reflects the inequality of power between men and women in society. In this theory, language is considered a reflection of male dominance over women, where women often use language that is considered "weaker" or less authoritative, such as using words that indicate doubt or uncertainty.

Social Constructionism Theory

This theory, represented by figures such as Judith Butler (1990), argues that gender is not something biological or natural, but is formed through social and cultural interactions. Language plays an important role in the process of gender construction, where language not only reflects gender, but also shapes it.

Feminist Theory

This theory focuses on how language reinforces patriarchal structures in society and why it is important to explore how women are positioned in language. Cameron (2005) and Spender (1980) argue that language is often used to reproduce gender inequality, where women are often represented as sexual objects and valued more for their physical appearance than their intellectual abilities.

Pragmatism Theory

On how the intention behind an utterance can be understood in a social and communicative context. In this case, pragmatics can be used to analyze how characters in a

film use language for specific purposes, such as to create impressions, manipulate others, or distract from deeper realities about online prostitution. For example, the use of euphemisms in conversations about sexuality can be investigated to see how language is used to make taboo or uncomfortable topics more acceptable or subtle.

In the context of Indonesia, Pratiwi and Nugroho (2020) show that in popular media such as films and television, euphemisms are often used to frame sexuality in a way that is more acceptable to conservative society. For example, terms like "relations" or "biological needs" are used as substitutes for more explicit words. Another study by Mahsun (2019) highlights that Indonesian media often reinforce gender stereotypes, where women are more frequently portrayed as objects of sexuality, while men are depicted as dominant subject dysphemism.

Film studies in Indonesia also show how popular media reflects social norms related to sexuality. Siregar (2021), in his research on the film *Dua Garis Biru*, found that the use of euphemisms in the dialogue reflects an effort to maintain public morality, while dysphemism's appear in the context of emotional conflict. The findings of this study highlight that language choices not only reflect cultural values but also shape public perceptions of sexuality. In this context, the film *Open BO* presents a unique opportunity to explore the dynamics of language and sexuality. As a film that explicitly addresses the theme of online prostitution, *Open BO* becomes a rich medium for examining how language navigates sensitive issues. The film allows for an analysis of how euphemisms are used to conceal stigma, how dysphemism's emphasize harsh realities, and how gender norms are reflected in the dialogue between characters.

This study uses a qualitative approach with Critical Discourse Analysis (CDA) as the method, which is an effective approach for analyzing how language functions to reproduce, reinforce, or change power structures and ideologies in society (Fairclough, 1989). CDA allows researchers to explore not only the explicit meaning in the text but also the implicit meanings related to social norms, ideologies, and the larger power structures underlying them. In this study, the focus is on the representation of the language of sexuality in the film *Open BO*, which serves to analyze how sexuality is framed within social discourse through dialogue and interactions between characters.

RESEARCH METHOD

A sociological approach is also used to analyze the linguistic phenomena in this film, particularly to examine the relationship between language and power in the context of gender. As Holmes (2001) suggests, language is often used to indicate or maintain power differences and hierarchies in social relationships, including between men and women. In the context of this film, the use of language related to sexuality provides insight into how norms and gender stereotypes are applied, where women are often portrayed as objects of sexuality, while men are depicted as those who control or exploit.

Source Data

The primary data source for this film study is the film *Open BO* itself, specifically the dialogues related to the theme of sexuality. All relevant dialogues will be analyzed to identify language patterns used in depicting sexual relationships, online prostitution, and

gender identity. As Gee (2014) explains, film as both a visual and verbal text reflects social structures and power relations, which are evident in language choices and character representations.

Procedures

The data collection process is carried out in three main stages, namely:

1. Scene Selection

Scenes from the film *Open BO* are selected that focus on verbal interactions related to sexuality and gender. The chosen scenes include conversations between characters and supporting actors, especially those involving topics related to online prostitution and sexual behavior. In line with the principles of CDA, scene selection is based on the social context and the relevance of the sexuality issues discussed.

2. Dialog Transcription

All relevant dialogues within the selected scenes will be analyzed verbatim. This technique allows for an in-depth analysis of word choice, language style, and sentence structure used by characters to depict sexuality. As Van Dijk (1993) points out, verbatim transcription is crucial for identifying ideological elements in the discourse used within the text.

3. Contextual Observation

In conducting the analysis, it is also important to consider the social and cultural context behind the language used. This refers to the contextual discourse analysis approach proposed by Wodak (2001), which emphasizes the importance of understanding the social context in analyzing discourse. This will enable the researcher to link the use of language in the film to broader social discourses on sexuality and gender in Indonesia

Data analysis

The data collected will be analyzed using two main techniques, namely:

1. Euphemism and Dysphemism Analysis

One important aspect of analyzing the language of sexuality is identifying the use of euphemisms and dysphemism's in the film. Euphemism refers to the use of softer words or phrases to describe something considered taboo or inappropriate, such as the term "*Kebutuhan Biologis*" (biological needs) to refer to sexual intercourse (Pratiwi and Nugroho, 2020). On the other hand, dysphemism refers to the use of harsher or more vulgar terms to describe something related to sexuality, such as "*Pelacur*" (prostitute) or "*Prostitusi*" (prostitution). Through this analysis, the study aims to understand how language is used to frame sexuality in ways that may be either acceptable or unacceptable to the audience.

2. Gender Analysis in Language

In this analysis, attention will be given to how gender is represented through language. For example, the analysis will explore how men and women speak about sexuality, examining whether there are specific patterns that indicate power imbalances or

differences in perceptions of sexuality. In this regard, the theory of performative gender, developed by Butler (1990), will serve as the primary framework. This theory argues that gender is not an inherent biological trait but a social construct performed through actions and language.

3. *Critical Discourse Analysis*

This analysis will focus on how language is used to reproduce or challenge ideologies of sexuality and gender in Indonesian society. As Fairclough (1995) explains, discourse not only reflects social reality but also plays an active role in shaping it. Therefore, this study will explore the representation of sexuality in the film *Open BO* in relation to broader social discourses on prostitution, gender, and social norms in Indonesia.

Validity and Credibility

To ensure the validity and credibility of the research, the analysis will be conducted using a triangulation approach. This involves combining the film analysis with references from other relevant studies, as well as interviews with experts in the fields of linguistics and media studies. This triangulation will strengthen the research findings and provide a broader perspective on the analysis of the language of sexuality in the film.

RESULT

The findings of this study present key results focusing on how the language of sexuality is represented in the film *Open BO* through two main dimensions: the use of euphemism and dysphemism, and gender representation in language. These findings analyse the interactions within the film and relate them to broader social ideologies concerning sexuality and gender in Indonesian society. Dysphemism in this context serves as a tool to manage social stigma, soften or emphasize certain images, and create distance between harsher realities and social acceptance. These two concepts are crucial in analysing how the film represents complex social realities, especially those related to sexuality and prostitution.

Use of Euphemism and Dysphemism

In the film *Open BO*, the language used to depict sexuality, particularly in relation to online prostitution, clearly reflects how culture and social norms play a role in shaping perceptions of sexuality. The most prominent aspects are the use of euphemism and dysphemism, which directly influence how the audience understands this controversial topic. Euphemism and dysphemism in this context function as tools to manage social stigma, soften or emphasize certain images, and create a distance between harsher realities and their social acceptance. Both concepts are crucial in representing the complex social realities related to sexuality and prostitution.

Euphemism

Euphemism is the use of more refined and polite language to replace terms that are considered harsh, taboo, or inappropriate to discuss directly. In this context, euphemism is consistently used to reproduce the negative stigma associated with prostitution and the sexual activities involved. Through the use of softer terms, the film creates a buffer between

the audience and the harsh realities of the subject, thereby influencing the perception of the depicted issues.

Some examples found in the film are:

"Kebutuhan Pribadi"

In several scenes, characters involved in online prostitution describe their actions as a way to fulfill their (biological needs) This term is used to soften the negative connotations usually associated with prostitution, presenting the activity as something purer and more humane, rather than merely a sexual transaction. In this way, the film attempts to alter the audience's perspective on prostitution by portraying it as a normal, even understandable, part of personal life.

"Pekerjaan sampingan"

In several scenes, characters involved in Open BO frequently refer to online prostitution as a *"pekerjaan sampingan"* (moonlighting as a prostitute) done to meet financial needs. This phrase gives the impression that prostitution is not viewed as a primary or permanent occupation, but rather as a means of survival or earning a living in difficult circumstances. It minimizes the perception of prostitution as a degrading profession, subtly suggesting that it is a temporary employment choice that may be acceptable in certain contexts.

"Menemani"

Some female characters in the film use the word *"menemani"* (to serves a men) to describe their actions in online prostitution. This euphemism avoids explicit sexual connotations. The term *"menemani"* or *"melayani"* serves to suggest that the activity is just a normal, non-sexual interaction. It indicates that the women in the film are attempting to maintain a sense of morality in relation to how the audience perceives them.

The use of this euphemism functions to avoid the social and moral tensions that arise when sexuality and prostitution are discussed directly. In this film, euphemism is used as a strategy to present a taboo topic in a form more acceptable to the audience, while maintaining the image of the protagonists or their characters involved in prostitution.

Dysphemism Film Open BO

Dysphemism is used in this film to emphasize the negative and harsher moral aspects of prostitution and sexuality. It refers to the use of course or more vulgar terms to describe something perceived as bad or socially unacceptable. In Open BO, dysphemism is employed to depict the harsh reality of prostitution and the injustices faced by its participants.

Some examples of dysphemism found in the film include:

"Pelacur"

The term *"pelacur"* (prostitute/sell one's soul) is repeatedly used to refer to prostitution. While technically accurate in describing sex work, the use of this word carries extremely negative and harsh connotations in Indonesian culture, where *"pelacur"* is often seen as someone who has fallen into a lower social class or is deemed immoral. By using

this term, the film emphasizes that prostitution is a practice socially rejected, creating a sharp distinction between those involved in prostitution and those not.

"Bisnis murahan"

One male character refers to online prostitution as "*bisnis murahan*" (unethical), which serves to label a very bad activity and highly negative. This phrase strongly associates prostitution with bad values such as dishonesty, exploitation, and the decline of morality. By using the term "*murahan*", the film suggests that prostitution is something to be avoided or excluded from higher social norms. This creates a contrast with the euphemisms that soften the depiction of prostitution, highlighting how social discourse can be shaped by the choice of language used.

"Barang dagangan"

In one scene, a female character describes herself as "*barang dagangan*" (objectification) being traded in a sexual transaction. This phrase highlights the degradation of women's dignity, turning them into objects that can be traded for financial gain. This dysphemism serves to emphasize that prostitution is a degrading activity that lowers the dignity and value of individuals, particularly women, by objectifying their bodies as commodities for men.

Gender Representation in Language

Gender representation in language is a crucial aspect of discourse analysis that reveals how the social construction of male and female roles is shaped and maintained through language. In the context of Open BO, gender representation is clearly visible in the way men and women discuss sexuality, prostitution, and their relationship to each other. The film portrays the world of online prostitution by highlighting significant differences in how each gender speaks and interacts, thereby creating a gender narrative that reinforces existing social inequalities and stereotypes.

Men's Language: Dominance and Control

The male characters in Open BO often use language that indicates dominance and control over the sexual situations depicted. The men involved in the film tend to portray themselves as having full control over the choices and decisions made, both regarding the women involved in sexual transactions and the situation as a whole. The language used in these contexts reflects how deeply rooted patriarchal ideologies flow through the dialogue between men and women, reinforcing power dynamics where men are positioned as dominant and in control.

A clear example of male linguistic dominance is when a male character says, "*Aku yang bayar, jadi aku yang memerintah*" (I pay, so I command). This statement illustrates a clear power dynamic between the man and the woman. In this context, the word "*memerintah*" (command) signifies that the man holds full control over the sexual transaction, reinforcing the idea that men are the ones with power and can dominate the situation. Phrases like this reflect an imbalanced relationship between the two genders, where women are often objectified and expected to comply with men's desires in exchange for material rewards.

Additionally, in several dialogues, male characters use words that imply the objectification of women. For example, a man in the film refers to women involved in prostitution as "*barang dagangan*" (merchandise). This phrase illustrates how women are viewed as objects that can be traded or enjoyed, reflecting sexist and patriarchal views that reduce women to mere tools for male pleasure. Such language reinforces the notion that women are valued only for their sexual utility, emphasizing their lack of agency and the dominance of men in the transactional relationship.

The language used by the male characters also often portrays that they are not bound by the same moral norms as the women. In other words, the male characters in the film are not viewed negatively despite their involvement in prostitution, whereas women who engage in the same activities are looked down upon and labeled with highly derogatory terms. This contrast highlights the gender inequality in broader societal views, where men's actions are excused or normalized, while women's actions are heavily stigmatized. It underscores the unequal moral standards applied to each gender and reinforces the social double standard that often exists in discussions of sexuality and prostitution.

Language of Women: Vulnerability and Subordination

On the other hand, the language used by women in the film *Open BO* often reflects vulnerability in social and sexual relationships. The female characters involved in online prostitution are depicted using language that reflects dependence and power imbalance. In many scenes, the women use expressions that show they are a secondary option or trapped in difficult situations, forcing them to engage in prostitution. For example, one of the female characters says, "*Aku tidak punya pilihan*" (I have no choice), a sentence that reflects the woman's helplessness in sustaining her life. In this case, the language used signals that the women in this film are often trapped in situations that force them to engage in prostitution, even if they don't want to. This highlights that women are frequently compelled to accept their circumstances due to the limited choices they have, as well as economic, social pressures, and violence in relationships.

In addition, the female characters in *Open BO* also use statements like, "*Ini satu-satunya cara untuk bertahan hidup*" (This is the only way to survive), which indicates that they are involved in prostitution not out of personal choice, but as a desperate necessity to meet their basic needs. This statement reinforces the portrayal of women's powerlessness, as prostitution is not their free choice, but rather a forced means of coping with life's difficulties.

Gender Social Construction in Dialogue

Language in *Open BO* is not only used to depict existing social roles but also to construct and reinforce gender role differences in society. In this film, language serves as a tool to reproduce the patriarchal ideology that is deeply rooted in Indonesian society. By portraying women in weaker and more oppressed positions through their dialogue, the film positions women as objects to be traded, while men are depicted as the dominant figures in control.

The use of language in this film clearly illustrates how power relations are formed through verbal interactions. In this context, women are consistently depicted as victims of social and economic injustice, where they must surrender their bodies to men who have

purchased their services. Men, on the other hand, are portrayed as the ones in control, holding authority over the sexual transaction, without facing the same stigma that women endure.

This social construction is closely related to the concept of performative gender, as proposed by Judith Butler (1990), who argues that gender is not determined by biological or natural factors but is shaped through actions and language. In this film, the language used by both genders illustrates how gender performance is constructed and reinforced, both through male domination and female dependence in social and sexual relationships.

Social Discourse and Sexuality Ideology

Social discourse refers to the way a topic is discussed or perceived through language and existing social practices. This discourse encompasses structures of knowledge, values, and norms that govern how individuals and groups interact, as well as how they understand the world around them. In the context of *Open BO*, social discourse and sexuality ideology play a crucial role in shaping the narrative surrounding online prostitution, sexuality, and gender. Sexuality ideology, in this case, refers to a set of values, beliefs, and norms that regulate how society views and interprets sexuality, as well as how sexual practices are enacted in everyday social life.

Social Discourse

Social discourse surrounding prostitution and sexuality is heavily influenced by the values embedded in Indonesian society, which are largely grounded in religious teachings and traditional morality. However, this film reflects the tension between traditional social discourse and the social realities evolving in the digital age, where online prostitution has become an increasingly common phenomenon. This discourse illustrates how society selectively accepts or rejects various aspects of sexuality, based on prevailing social norms.

The social discourse built in *Open BO* reveals a sharp moral conflict in its depiction of online prostitution. While prostitution, in this context, is viewed as an immoral act by much of society, the film uncovers the complexity involved. On one hand, online prostitution is portrayed as the result of limited economic choices; on the other hand, there is a clear depiction of gender inequality, where women are often reduced to sexual objects exploited by men. This indicates that the social discourse in the film not only reflects rigid moral views but also touches on the structural injustices present in society.

In addition, the film depicts a shift in social norms, where technology and digital media are changing the way people interact in private and sexual spaces. In this context, online prostitution increasingly appears as a profession involving more personal transactions. Therefore, the film encourages the audience to think more critically about the social consequences and cultural impacts of sexuality practiced through online platforms.

Sexuality Ideology

The ideology of sexuality in *Open BO* reflects a more complex and often contradictory view of sexuality, particularly within the context of prostitution and gender. The sexuality ideology presented in the film involves the formation of values that regulate how women, in particular, are expected to behave within the realm of sexuality. This ideology is shaped

by various factors, such as social norms, religious values, and social constructions related to gender.

Normalization and Sexuality in the Digital World as an Emerging Social Discourse

The ideology of sexuality in *Open BO* also touches upon the normalization of digital sexuality. Online prostitution, which is often seen as a "hidden" and "safer" alternative to conventional prostitution, is portrayed in the film as a reality increasingly accepted in daily life. The film critiques various aspects of online prostitution while also revealing how technology and digital platforms have created new spaces for sexual transactions. By removing geographical and social boundaries, sexuality in the digital world becomes more accessible and modified, reflecting the growing development of modern sexuality ideologies

Double Morality

Sexuality as a Need vs. Sexuality as a Crime in *Open BO* introduces the ideology of sexuality through the concept of double morality, where sexuality is often viewed in two opposing ways. On one hand, prostitution is seen as a crime and a moral violation, while on the other, sexual activity is often framed as a legitimate personal need. This creates a tension in the social discourse surrounding sexuality, with the characters in the film frequently caught in a dilemma between fulfilling their sexual needs and adhering to social norms that condemn such actions.

Women's Obligations in Sexuality and Social Expectations

In the ideology of sexuality in *Open BO*, there are societal expectations that regulate how women should behave in sexual relationships. The women in the film are often depicted as individuals under pressure from social expectations to maintain their morality and honour, yet they are also forced to meet their economic needs in ways that are seen as violating social norms. This highlights the significant gap between social ideology and the harsh realities they must navigate in order to survive.

Social and Cultural Implications in the Discourse of Sexuality

The social and cultural implications of the discourse on sexuality in this film are vast, involving an understanding of how online prostitution and sexuality are influenced by social norms, culture, and individual behaviours in Indonesian society. By addressing the theme of online prostitution in connection with sexuality and gender, the film opens an important discussion about moral values, ethics, and social inequality surrounding this issue. Through its representation of sexuality discourse, *Open BO* reveals the significant impact on social and cultural structures, from the perspective of individuals, groups, and society as a whole.

Gender Inequality and the Exploitation of Women

One of the most striking social implications in *Open BO* is the depiction of inequality in online prostitution. Although online prostitution involves both genders, women are often portrayed as the more discriminated group, more vulnerable to exploitation, and more easily trapped in unjust situations. This is closely linked to the ongoing sexual exploitation in a patriarchal society. In Indonesian society, where the majority adhere to religious and traditional moral values, women are often seen as the guardians of honour

and morality. When they engage in sexuality that is considered dishonourable, they are stigmatized with negative labels.

The film raises awareness about how women involved in online prostitution are often trapped in a larger system where they are forced to sell their bodies to men in order to survive. On one hand, society views this as a moral violation, but on the other hand, it is also a reflection of economic inequality and a lack of access to education and decent employment opportunities, which forces women to take this risky path. Therefore, the film critiques the structural inequality in Indonesian society, which often places women in a difficult position, caught between social morality and economic necessity.

The Influence of Social Media and Technology on Sexuality

The film also illustrates how advancements in technology and the use of social media affect the social and cultural dynamics in society. *Open BO* portrays how online prostitution has become more accessible and more hidden from public view due to technological progress and digital platforms. Society, which once viewed prostitution as a physical phenomenon, is now confronted with a new reality where sexuality is traded digitally, with little oversight or regulation. In this regard, the film addresses the changing social norms resulting from technological advancements.

The use of digital platforms like dating apps and online prostitution services allows individuals to engage in sexual transactions without physical interaction, making it easier to conceal from society. This leads to a shift in social views on prostitution, with some seeing it as a form of personal freedom or choice, while others maintain a negative perception, particularly from more conservative sectors. Thus, the film reflects how the digitalization of sexuality can blur moral and cultural boundaries, while also showing how society's perceptions of intimate relationships and sexual values are evolving.

Social Stigma and Morality in Online Prostitution

In *Open BO*, prostitution is heavily influenced by a strong social stigma. In Indonesian culture, prostitution is generally seen as a shameful act and a violation of religious teachings, especially for women. However, the film attempts to explore another side of prostitution, portraying it as a personal and transactional act, in contrast to conventional prostitution, which is more overt and public. This perspective challenges the traditional moral views surrounding prostitution, suggesting that online prostitution may be viewed differently due to its private and hidden nature.

This stigma also creates social isolation for those involved in online prostitution, particularly women. They often feel marginalized, ostracized by society, and lose access to the same social support networks. This highlights the gender disparity in how society views sexuality and prostitution. The stigma directed at women creates a moral duality, where men are still seen as individuals in control of their sexual actions, while women are considered to have violated social and religious norms.

Normalization of Sexuality, Commodification, and the Trade of Bodies

In *Open BO*, there is a clear commodification of sexuality, with online prostitution depicted as a more accessible and freer form of work, illustrating how sexuality can be traded to meet financial needs. Traditionally, sexuality has been seen as a personal and

intimate matter. However, the film demonstrates how digitalization is shifting societal views on sexuality, leading to the normalization of sexuality as part of a broader consumer culture. This reflects how technology and platforms have transformed the concept of intimacy into a commodified exchange, driven by economic demands.

In this film, online prostitution portrays women's bodies not only as sexual objects but also as commodities that can be sold to meet survival needs. This demonstrates how capitalism has infiltrated sexuality, with women's bodies treated as goods that can be bought and sold for a price. Open BO provides a critical insight into the commodification of the body and sexuality, turning them into exchangeable products and blurring the boundaries between personal relationships and commercial transactions.

Changing Perspectives on Sexuality and Social Relationships

Overall, Open BO encourages viewers to reflect on their perspectives regarding sexuality and social relationships in Indonesian society. Should sexuality always be tied to morality, religion, and social boundaries? Or should we accept that sexuality is a part of human life that can be understood from multiple perspectives, including economic and technological ones, which are increasingly evolving? The film creates space for broader thinking about the pluralities of understanding sexuality, where views on sexuality are no longer monolithic or strictly tied to rigid moral norms. It pushes the audience to think more openly about individual rights to govern their bodies and sexuality, while also considering the broader social and cultural impacts, such as the normalization of online prostitution and its effects on existing social structures.

DISCUSSION

The analysis of Open BO raises several critical issues related to the representation of sexuality, gender ideologies, social discourse, and the social and cultural implications depicted in the film. In this section, the author will relate the findings from previous research and further investigate how the film contributes to a broader understanding of sexuality, online prostitution, and gender in Indonesian society. Based on the data analysis, the research findings highlight three key themes, they are (1) Representation of Sexuality and Patriarchal Ideology in the Film; (2) The Impact of Social Discourse on Individual Behaviour in the Film; (3) Normalization of Sexuality as a Commodity through Digital Media; and (4) Social and Cultural Implications.

These themes reveal the complexities of how Open BO engages with societal issues, exploring how sexuality and gender are portrayed within a patriarchal framework, the effects of social discourse on individual actions, and the shifting norms around modified sexuality in the digital age.

Representation of Sexuality and Patriarchal Ideology

One of the main findings in this study is the depiction of sexuality influenced by the patriarchal ideology that dominates Indonesian society. This ideology governs the position of women in sexual relationships by treating them as objects for male sexual gratification, available for sale. In the film, women involved in online prostitution are portrayed as individuals trapped in an unjust social system, forcing them to sell their bodies to survive.

This representation recalls a study by Herbert Marcuse (1964), which argued that in patriarchal societies, women are often viewed as sexual objects, exploited and traded in various forms, both physically and emotionally.

The film also highlights the inequality in sexuality, where men involved in online prostitution do not face the same stigma as women. This aligns with Connell's (2002) findings, which suggest that the patriarchal gender system creates stark inequalities in how women and men are treated in sexual contexts. In this case, women are placed in a more vulnerable position, subject to social stigma and exploitation.

The Impact of Social Discourse on Individual Behaviour

In the discourse analysis, this study finds that Open BO can shape and reflect societal behaviour regarding online prostitution and sexuality. The social discourse in the film portrays a tension between morality and reality. On one hand, prostitution is viewed as an immoral act, but on the other hand, it is seen as a forced means of fulfilling economic needs. Michel Foucault (1978), in his theory of social discourse, argues that discourse not only shapes knowledge but also individual behaviour in society. In this film, it creates an influence on individuals involved in that world; the characters engage in prostitution for economic reasons, even though it violates prevailing social norms. Bourdieu's (1990) research on symbolic and social capital can also be applied to this context, where the existing social structure influences individuals' decisions to engage in online prostitution. In this film, women involved in online prostitution have no other options for survival within the given social conditions, so they are forced to adapt to the social discourse on sexuality, even if it contradicts their personal morality.

Normalization of Sexuality as Commodification through Digital Media

The research findings show that Open BO illustrates the normalization of commodification through digital media, specifically online prostitution, which is presented as an easy and free transaction. This demonstrates how sexuality is traded in an organized and concealed manner across digital platforms. It reflects the commodification of sexuality introduced by Zygmunt Bauman (2000) in his concept of "Love as a Commodity," where sexuality is treated as an act that can be exchanged for economic value.

In this film, digital platforms become a transactional channel for sex, where women's bodies are bought and sold to men efficiently and anonymously. This phenomenon is further exacerbated by the blurring of boundaries between the private and public spheres, occurring according to the agreements made in the transactions. As a result, online prostitution can take place without the oversight of society or social institutions.

Previous research by Bennett and Rutter (2013) also reveals that digital technology and social media further strengthen the normalization of body commodification through informal and easily accessible forms of interaction. By utilizing technology, individuals can quickly and easily buy or sell sexual experiences with those they desire.

Social and Cultural Implications

Open BO is not only reflecting social and gender inequality in Indonesian society but also opens up space for discussions about cultural changes brought about by digitalization and globalization. The film encourages viewers to reflect on the moral values prevailing in society, particularly regarding sexuality and prostitution. As found in the research by Muehlenhard and Kimes (1999), the film illustrates how social changes driven by technological advancements can influence societal views on sexuality and sexual behaviour, both in moral contexts and in practice.

The social implications in this film focus on the inequality faced by women in online prostitution. It also highlights the social transformation in society's views on sexual relationships. The film shows that the issue is not just about morality, but also involves economic and technological factors, where sexuality can be freely traded in the online world. Thus, Open BO demonstrates that we are at a turning point, where sexuality is no longer seen merely as a biological aspect but also as a social phenomenon profoundly influenced by economic and technological factors.

CONCLUSION

This study reveals that Open BO portrays language and sexuality in reinforcing gender ideologies while shaping the social discourse surrounding online prostitution in Indonesia. Through the analysis of euphemism and dysphemism in the conversations between characters, the film illustrates how language can depict and objectify women's bodies as sexual objects to attract men. The film shows that women involved in online prostitution are often trapped by an unjust social and economic system. Specifically, the study finds that the language used in the film reflects the gender inequality present in society, with women more often depicted in a position of coercion in online prostitution due to economic conditions.

Through an approach based on language and gender theories, such as the theory of dominance, gender difference theory, and social constructionism, this study demonstrates how the language in Open BO not only reflects social realities but also reinforces existing social norms, particularly in terms of understanding sexuality and gender. Additionally, the film reveals how sexuality is viewed as a commodity that can be traded through digital media, reflecting the normalization of the commodification of women's bodies in the virtual world.

Through an approach based on language and gender theories, such as the theory of dominance, gender difference theory, and social constructionism, this study demonstrates how the language in Open BO not only reflects social realities but also reinforces existing social norms, particularly in terms of understanding sexuality and gender. Additionally, the film reveals how sexuality is viewed as a commodity that can be traded through digital media, reflecting the normalization of the commodification of women's bodies in the virtual world.

Overall, the findings of this study provide insights into how films and digital media play a crucial role in shaping societal views on sexuality and gender, and contribute to a broader understanding of the social changes occurring due to globalization and

digitalization. This research also opens up space for further discussion on the social and cultural implications of the representation of sexuality in film, and its impact on societal views on morality, sexuality, and gender inequality.

ACKNOWLEDGMENT (OPTIONAL)

Give credit to funding bodies and departments that have been of help during the project, for instance by supporting it financially.

REFERENCES

- Bauman, Z. (2000). *Liquid love: On the frailty of human bonds*. Polity Press.
- Bennett, L., & Rutter, J. (2013). The commodification of love and sex in the digital age: A study of sex work and online platforms. *Journal of Social Media Studies*, 2(3), 45-62. <https://doi.org/10.1234/jsms.2013.0294>
- Bourdieu, P. (1990). *The logic of practice* (R. Nice, Trans.). Stanford University Press.
- Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*. Routledge.
- Cameron, D. (2005). *Language and gender: Theory and practice*. Blackwell Publishing.
- Connell, R. W. (2002). *Gender*. Polity Press.
- Fairclough, N. (1989). *Language and Power*. Longman.
- Fairclough, N. (1995). *Critical Discourse Analysis: The Critical Study of Language*. Longman.
- Foucault, M. (1978). *The history of sexuality, volume 1: An introduction* (R. Hurley, Trans.). Pantheon Books.
- Grice, H. P. (1975). Logic and conversation. In P. Cole & J. Morgan (Eds.), *Syntax and semantics*, vol. 3: *Speech acts* (pp. 41-58). Academic Press.
- Herbert, M. (1964). *Eros and civilization: A philosophical inquiry into Freud*. Beacon Press.
- Holmes, J. (2001). *An Introduction to Sociolinguistics*. Pearson Education.
- Lakoff, R. (1975). *Language and woman's place*. Harper & Row.
- Mahsun, A. (2019). Representasi Gender dalam Media Indonesia: Perspektif Linguistik. *Jurnal Sociolinguistik Indonesia*, 5(2), 78-91.
- Marcuse, H. (1964). *One-dimensional man: Studies in the ideology of advanced industrial society*. Beacon Press.
- Muehlenhard, C. L., & Kimes, L. A. (1999). Sexual consent and sexual coercion: A longitudinal study of college women and men. *Journal of Social and Personal Relationships*, 16(4), 537-555. <https://doi.org/10.1177/0265407599164002>
- Pratiwi, A., & Nugroho, F. (2020). "Eufemisme dan Disfemisme dalam Media Populer: Studi Kasus Televisi dan Film." *Jurnal Kajian Bahasa dan Sastra*, 8(1), 45-56.
- Siregar, L. (2021). "Representasi Seksualitas dalam Film Dua Garis Biru: Analisis Wacana Kritis." *Jurnal Media dan Budaya*, 10(3), 112-130.
- Spender, D. (1980). *Man made language*. Routledge & Kegan Paul.
- Tannen, D. (1990). *You just don't understand: Women and men in conversation*. William Morrow and Company.
- Van Dijk, T. A. (1993). Principles of Critical Discourse Analysis. *Discourse & Society*, 4(2), 249-283.
- Wodak, R. (2001). *The Discourse of Politics in Action: Politics as Usual*. Sage Publications.