

Sensuality Representation Of Guinness Dark Beer Advertising

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ABSTRACT

This study examines the rhetorical meaning of "stout" dark beer advertising photos with the Guinness trademark presented with a sensuality approach. Roland Barthes' semiotics is used to reveal symbolic meaning in advertising. In addition, to explain the concept of secrecy and the psychological aspects implied in the advertisement elaborated using Lacan's psychoanalytic theory. Based on an in-depth analysis, it was concluded that the sensuality approach through bodily on Guinness dark beer advertising posters was considered in line with the spirit of the company that wanted to present an elegant, masculine impression and able to accommodate the cultural spirit of patriarchal society in Ireland and the world. In addition, the use of legs and the use of black are considered to be able to represent the history of the slave trade in Ireland and express the discourse of sensuality that developed in the country. Visualization with *digital imaging techniques* is a bridge to the ideological conflict between sensuality as a concept that is still considered taboo by society and advertising as a medium for commodification of Guinness products.

Keywords: Guinness, sensuality, advertising, psychoanalysis, semiotics.

INTRODUCTION

Advertising is a promotional concept that not only has a good development in technical production, application of media, ways of communicating, but also from the aspect of reading the discourse that wants to be conveyed to the target audience. As a means of persuading potential customers to be interested in the products offered, in an advertisement using various approaches, including sexuality, fear, flexing, celebrity attraction, rational, comparison, emotional, and humor by involving fantasies owned by humans (target audience) (Suyanto, 2004). The point is that the audience is interested in seeing what will be promoted, then interested in trying and even loyal, and that's where the purpose of an ad is achieved. On the other hand, advertisements featuring various visual and verbal elements are created to contain rhetorical meanings. Rhetoric itself is understood as the art of creating certain meanings that can affect one's perception. Rhetoric is designed with data, narrative, and visualization in mind that is able to illustrate what the audience imagines.

Along with the times, these various approaches have undergone updates both technically and methodically, but conceptually still survive and are considered effective today. By definition, advertising is not just information about a particular product but a medium that offers ideological, lifestyle and imagery. Wernick in Novi sees advertising as a medium of cultural promotion and advertising as a means of ideological expression and symbolic expression of culture. Advertising can be a discourse in society, because advertising plays in the world of signs and language (Kurnia, 2004).

Photography is one of the artistic media that is often used in an advertisement. Because the art medium is able to visualize a fantasy more realistically and closer to everyday life. As a medium created for the purpose of persuasion, usually advertising photography is packaged as attractive as possible to create fantasies that are relevant to the object of interest. So that with lighting, certain points of view, and effects make a product or model look more attractive and beautiful than reality. On the other hand, photographers or ad makers certainly have the task of embedding meaning through the visualization

displayed. Although a message in an advertisement often has a double meaning, it is what makes advertising valuable and lasting. Audiences are free to interpret a visual symbol and relate it to the value or concept of the product offered.

Specifically, this study will examine the rhetorical meaning of an advertising photo that uses a sensuality approach in it. The ad photo offers a "stout" dark beer product under the Guinness trademark. What is interesting about the photo is how the depiction of sensuality through female body pieces is able to bring the target audience into the erotic experience. Various stigmas of taboo and the assumption that eroticism is contrary to morality make it a dirty territory that is not worth approaching. In fact, this condition becomes a gap for researchers to express various meanings so that new discourses emerge that can increase human philosophical awareness and knowledge. Where eroticism and sensuality when viewed from different levels may be able to express other values than those understood so far by the culture of society

In an advertisement, the rhetorical meaning to be conveyed can be expressed through a semiotic approach. The visuals displayed contain certain ideological and cultural symbols, through the representation of composition, color, angle of shooting, shape, lighting, and selection of material objects certainly have meaning. The disclosure of hidden messages is a strength in advertising photos. Where aesthetics in advertising often have to compromise moral and cultural values in order to be accepted. So displaying sensuality is not an easy matter, although it is not a necessity. Often the explicit and implicit expression of eroticism through bodily and nudity is still an idiom that is often used, because the approach has the most immediate and understandable reaction for the target audience.

Shimp in Ardhariksa revealed that sensual attractiveness in advertising has several potential roles to trigger attraction. First, sexual material in periklanan acts as an attraction to attention that can also help sustain that attention for long periods of time, often by showing attractive models in stimulating poses. This is called the role of the "power to stop" from sex. The second role is to improve memory of messages. Ads that contain sexual appeal tend to improve memory only if they fit into the product category being advertised. This sensuality results in better memory when in advertising execution. The third role carried out by users of sexual elements in advertising is none other than to evoke emotional response responses such as feelings of arousal and even lust.

These reactions can increase the persuasive influence of the ad (Z. Kurniullah, 2015). So that sexuality and the use of eroticism themes as a professional medium in advertising are considered very effective in persuading the target audience. According to Stephen, the target audience hardly tries to remember, re-enacting various commercials with a nonsensual approach. So that the sensuality approach is considered to be a fairly effective way to increase the impression of the target audience (T. F. Poon, 2016). This study seeks to reveal the meaning behind the sensuality of the Guinness advertising photo through a semiotic approach. So that it further strengthens the meaning behind the sensuality displayed. As well as proving the assumption that in a work of erotic advertising also has a gap to express a message that is even far from the element of sexuality. But it is more about the effort to reflect on thoughts and ideologies through bodily idioms and sensuality. While psychoanalysis, researchers use to analyze how the human unconscious system works to fulfill sexual desires through the gaze. As well as knowing the concept of libidinal objects that can make a person so obsessed and stimulated that sexual pleasure arises. Through the elaboration of material objects and comprehensive analysis of correlations with developing cultural phenomena, it is hoped that new thoughts will be present that enrich the meaning of the advertising photo.

Sensuality in advertising photos is something that we encounter quite often. The application of sensuality in advertising applies to all types of products, and it gives a temporary conclusion that sensuality is a concept that is considered effective to appeal to *the target audience*. Behind artistic decisions that involve sensuality to produce erotic experiences for the *target audience*, of course, there are various possible reasons behind it. This research seeks to reveal the meaning behind sensuality in Guinness dark beer advertising photos. Because researchers assume that advertising makers and photographers want to embed rhetorical meaning so that it can become a photo work that is not only conceptual but also able to persuade the *target audience* to the advertised product. In addition, researchers also try to reveal what culture and ideology they want to embed through the advertising

work through a semiotic approach. So it does not rule out the presence of a new discourse on the reading of advertising works that involve sensuality. For further of this research the research questions is what does rhetorical mean in Guinness beverage product advertising photos? and how does the concept of sensuality work in Guinness dark beer advertising photos?

Literature Review

Psychoanalysis

Schroeder in Adde reveals that images or photographs present as stimulus, text or representations that can drive cognition, interpretation, and preference. Such images or photographs can only be translated through a cultural approach. Because culture tends to be dynamic and ever-changing, so when you want to express the meaning of an image or photo there will be new things, and always changing, will never be finished or ended, but open to sharing possibilities and debates. According to Patrick and Kelly, in visual culture such as images and photographs involve several elements such as images, culture, and audience. So that an image or photo will only become a visual when consumed by someone who does not have a narrative and background knowledge of cultural history.

Unconscious in psychoanalysis is understood as the result of a learning process during childhood. Where cultural aspects can be a psychological drive and a child's instinct to adjust to the values and moral aspects that are formed. According to Rose, the unconscious falls into two forbidden zones. This is because first, consciousness cannot reach it. Second, because the aspect is full of drive, energy, and logic. Often such knowledge is hidden and stored in a special zone in one's personality and enters the space of the unconscious. However, despite being declared forbidden and hidden, no one has claimed that the unconscious is an effect of consciousness present in a person. According to Sigmund Freud the unconscious is primitive, irrational, and does not recognize the logic of thinking and the conditions of reality. Specifically in the concept of the human unconscious, there are two natural human impulses, namely to fulfill self-satisfaction and to distance themselves from potential dangers (Leonardi, 2021).

According to Sigmund Freud, the unconscious in the context of sexual tastes begins in childhood. In line with the statements of Freud, Kenneth Walker *and the Physiology of Sex*, it reinforces the finding that childhood is the foundation of human character is laid and psychoanalysis proves that things in a person are influenced early in life (Padolsky, 1962). According to *the World Association for Sexual Health*, sexual pleasure is defined as physical and/or psychological satisfaction and pleasure arising from erotic experiences, including; fantasies, dreams, emotions, auto-eroticism, and feelings (Zaneva Mirela, 2022).

In this study, psychoanalysis was used to explore aspects of sensuality in a photo work advertising Guinness dark beer products. Sensuality is understood as the impact of sexuality that focuses on pleasure or pleasure on physical things, the view of eroticism is more directed at how to get or increase such pleasure. Furthermore, eroticism as a concept in works of art prevails that erotic art or so-called erotica, is manifested in various works of art with the aim of revealing desire and longing as well as sexual stimulation (Kenyowati, 2011).

A psychoanalytic approach is needed to read aspects of awareness, and the relationship of sexuality to the advertisements displayed. How the character of human sexuality and behavior in a particular culture can be explained scientifically through a psychoanalytic approach. Photos advertising Guinness dark beer are shown with a sensual approach to produce certain sexual sensations or emotions. And the process of visibility helps bring the concept to life. Scientifically, a psychological impression or human emotion can be formed through the process of seeing or visualizing. The process of visibility forming a particular psychological sensation is preceded by visual cues responsible for emotional categorization. Humans look at imagery and categorize it as pleasant, unpleasant, or neutral. The human brain quickly identifies something as something emotional from visual cues (Schupp, 2003). Visual cues can act as stimulus, where the stimulus object is captured by the receptors of the sense of sight for further processing by the brain. The results of brain interpretation cause reactions of internal changes in the human body, such as expressions or changes in the shape of the human body. A positive (happy, satisfied, excited, amazed, passionate) or negative (fearful, disappointed, irritated, sad, angry) feeling is influenced by the brain's interpretation through the sense of sight.

Photo Rhetoric Advertising

Advertising as the art of persuasion, affirms that we can be persuaded by advertising through cognitive, imaginative, and corporal-sensory satisfaction. We can see that advertising shapes our lives. Through various messages and meanings conveyed. It is not uncommon for us to become influenced and want to be like in advertising. Advertising affects us in various ways such as scaremongering, providing impressive offers, or manipulating our consciousness. Photography as an illustrative technique that has the advantage of being a subjective "universal language", can be used as a communicative and informative communication tool. Photography is used as an illustration in advertising because the technology is able to create a form of illustration that is alive and realistic, as if the object advertised is in the real life of the consumer. A photo work is not only viewed from its aesthetic aspect, but also its influence in building an impression that touches emotionally to achieve promotional goals. Photography is a form of nonverbal message that is seen as able to visualize something connotative and symbolic.

Photography in advertising provides meaning in both a functional context as well as an aesthetic context. Functional context is able to help market products through persuasion practices to consumers, while aesthetic context reflects the style (visual characteristics) that represent the spirit of the era or the expression of the photographer's style. In the field of perclamation, photography not only acts as an illustration but also as a medium of attention-grabbing. Advertising photography is designed and intended to suggest facts that correspond to reality. So that photography is considered capable of presenting the suggestion of complete trust. The aesthetic approach to look at photography, not only in beauty but in terms of taste and ethical (moral) experience. So that the aesthetic study of photography not only talks about beauty, but also reveals the taste experience of those who consume advertising through constructed rhetoric.

Rhetoric itself according to Messaris in Prayanto is understood as the art of influencing through emotional touch to generate new beliefs. So that through rhetorical language, a photographic work in advertising is designed to customize the *target audience* so that it is interested in the products offered. It is said that photography in newspaper advertising allows for the articulation and reproduction of new discourses about appeal and the concept of persuasion that go hand in hand with cultural, technological, social, and political developments in Indonesia. St. Sunardi in the book explains the concept proposed by J. Baudrillard where Karl Marx's political economy theory is no longer adequate, because the development of the commodity world is now determined not only by use value but also by sign value.

Furthermore, the art of photography, which is specifically used in the medium of advertising, was deliberately created to convey a message through signs. So that the production of marks in a photographic work is very directed and measurable. According to him, photography has a very large role in producing or adding value to commodities where each sign embedded in an advertisement, is determined to communicate a certain message. So that the mark displayed in a commercial photography work will be made as attractive and odd as possible to steal the attention of the audience (Harsanto, 2016).

METHODS

This study used a descriptive qualitative approach. This approach was chosen because to reveal the symbols contained in advertising photos, it can only be done through in-depth explanation by involving relevant supporting data sources. Data collection techniques are carried out by literature study and observation. The technique becomes an academic way to produce credible information. Because in the context of social sciences, a phenomenon can be translated differently and distinctively. So to avoid subjectivity, analysis sourced from tested literature such as books or scientific journals is needed. As a material object will later analyze the advertising photo work designed by Scott Robertson, in 2009, entitled *Guinness_Legs* (Robertson, 2023).

By examining various visual attributes such as composition, lighting, objects, techniques, colors, typography, identity, through a careful observation process, detailed information is expected to be found so as to support the in-depth analysis process. Data analysis uses semiotics and psychoanalysis

approaches. Roland Barthes' semiotics were used to express rhetoric in Guinness beer advertising photos that tended to be sensual. Roland Barthes' semiotics, which are divided into stages of denotation, connotation, and myth, are used to reveal the message of women in advertising. Denotation identifies what appears and is presented in its true meaning as perceived by the five senses. While connotation plays a role in clarifying the meaning of objects based on the existing cultural context. Furthermore, myth becomes the end of a series of processes that serve to establish hidden meaning through the disclosure of philosophical and ideological concepts to an object (Prasetya, 2019). To complete the process, Lacan's psychoanalytic approach was added to dissect the concept of sexuality in Guinness advertising. In psychoanalytic theory, Lacan divides the stages of subject formation into three registers: imaginary, symbolic, and real. The need to reveal the position of the concept of sexuality in the formation of the subject of human selfhood (target audience) through the approach of the three registers above is what will be achieved in this study.

RESULTS

Representation of Sensuality in Guinness Dark Beer Photo's Advertising

Denotative

The advertising photo of Guinness beer products with dimensions of 9:16 is packaged as an advertising poster presented in portrait photo position format with a dominant black composition and reinforced by a combination of brown, gray, gold, red and white as mood *colors*. On the photo it appears that the water grains attached to the transparent hard wall resemble glass, but also resemble the human body. Brown foam liquid, which appears on the surface of objects resembling glass. Dark beer is accommodated in a circular transparent glass glass on top. On the top right side is also written the product name "*stout*" using Irish English terms. Next there is an imaginary line in the shape of black legs. Visualization uses *digital imaging* methods and is depicted surreally. On the top right side is text that says "*stout. as smooth as you are*", the text is written in gold and a typeface that tends to use curved shape elements and measurable slope.

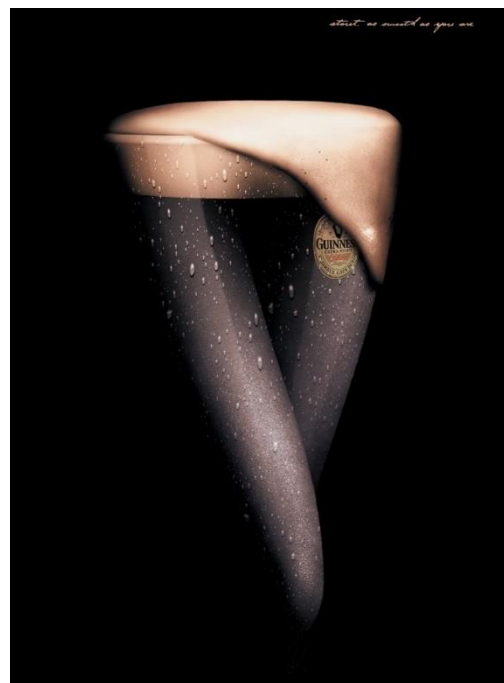


Figure 1. Advertising photo of Guinness, titled "Guinness_Legs".

The shiny effect due to light reflection forms lines adjusting the texture and volume of a glass. In the photo of the advertisement there are also lines and areas of volume illustrated diagonally leading from

top left to bottom right which seem to blend with the shape of the glass and are increasingly integrated because it uses gray color so that it is the same as the contents of the glass. On the upper right side, precisely at the bottom of the overflowing and immeasurable material object there is a golden circle written Guinness in black with a composition size of 5% of the size ratio of the main object of the photo. In the middle of the golden circle object there is a black writing and reads; "GUINNESS", *Extra Stout* written in capital form and in black, Arthur Guinness' signature in red, logo formed of diagonal lines and curves in gold, the number reads 1759, there is a trade mark with a very small composition in black and written capitally, various writing objects and logos are in the middle of two black circles of different thicknesses. On the circle, it reads "GENUINE QUALITY" and ST. JAMES'S GATE DUBLIN" in black is capitalized at almost the same size as Extra Stout text. In the middle of the photo object, the glass formed from accent lines and planes and longitudinal diagonally forms the impression of a triangle with a dark color that forms a certain dimension.

Connotative

1) Guinness Corporate Identity and Philosophy in Graphic Elements

Guinness product advertising photos are presented in portrait format and are dominated by black, gold with several accessions of red, gray, and white. The color selection is similar and has a strong association with the Guinness logo. The logo of alcoholic beverages with the Guinness trademark, makes the harp musical instrument originating from Ireland in the 14th century known as the harp "O'Neil" or "Brian Boru" as a logo that has survived since 1876 to the present. The harp logo as the identity of the visual image of Guinness alcoholic beverage products has undergone several transformations, although it does not change the essence of the identity of the visual object. The harp itself is the official national symbol of the Republic of Ireland so that it becomes a very strong identity and is attached not only to cultural but also emotional symbols. The golden color in the logo not only acts as an image, but represents philosophy and heritage (Chadwick, 2008).

The Guinness logo is dominated by gold which represents the spirit as a large and masculine company, elegant but packed with feminine shapes. And displayed on a black background. Black not only represents dark beer products (black) but also gives a strong, elegant, masculine impression and is able to provide emotional sensations for people who see it (Guinness, 2023).

Wang Changzheng in Xin Cao states that beauty is formed from the point of view of human emotions, and focuses on the emotional reciprocity given by the *target audience*, and Wang believes that the beauty of color can be flexibly integrated into an advertising design (Cao, 2020). On the photo of the ad is also written text with the message: *stout. as smooth as you are*, dark beer (*stout*).as smooth as you. The textual narrative is written in gold ink, and with the text conveyed, of course, it further strengthens the impression of sensuality displayed in advertising photos. As a medium of persuasion, photo advertising has a basis and reason for the use of the idiom. Based on the language used, it is clear that the product is intended to be read to the international community who can understand English. On the official Guinness website, it clearly states that the dark beer drink product is produced in Ireland which is a union of the British territory. So it is clear, that the language used is sufficient to represent where and to whom the product will be consumed.

The shape of the curved, shiny, and volume glass visualized with the texture of brown, gold, and white liquid that melts, melts, overflows in an uncontrolled direction on the upper right side of the glass forms an identity as a visual drink cohort of dark beer in a glass. Dark beer or stout is an alcoholic beverage that falls into group A (contains ethyl alcohol or 5% ethanol) (Merdie, 2020). The drink is mixed with fermented kamir that floats from malt and barley seeds (*Hordeum vulgare*) roasted and added hops (*Lupuli glandulae*) with a strong aroma of hops, brownish-black in color, with or without other food ingredients ((BPOM), 2019). Based on the raw materials above, it shows that this traditional drink is processed and processed in Ireland. Because these endemic plants only grow in cold regions, and are not raw materials for processed Indonesian food and drinks.

In addition, the foreign terms used make it clear that this beverage product comes from the culture of the Irish nation. Dark beer itself is a traditional drink that is very attached to Irish culture and society. Even in a study conducted by John Connolly found a tendency that people's habit of drinking dark beer

was also able to be a medium in changing power relations between various social classes of people in Ireland. The traditional drink is consumed by most Europeans to all corners of the world. Guinness is one of the products with a strong trademark so that its products can be marketed and consumed by most people in the world, not only in Europe.

2) Dark Beer and Spirits of the Irish Patriarchy

Cultural consumption theory recognizes that goods not only have a utilitarian character but are also capable of carrying and communicating cultural meaning. Sometimes this is intentional and today we see many examples of brands consciously adopting positions in social issues to demonstrate "brand purpose" (Connolly, 2016). Advertisements deliberately contain various cultural messages through both verbal and visual symbols. In the context of the Guinness ad photo, the culture of drinking beer and alcohol in Ireland is trying to be transmitted to potential customers. The distinctive taste of dark beer, which is bitter and slightly sweet, is a taste that represents the culture in Ireland that does not really like sweet drinks. Ireland is a nation that has long had an inseparable cultural connection with the production and consumption of alcoholic beverages. The culture of drinking dark beer which is very thick for Irish people is influenced by Irish climatic conditions which are influenced by the presence of the ocean and bay currents. This resulted in Ireland having a cool and wet climate and easily changing due to sea air blowing from the Atlantic Ocean. The average temperature in Ireland in January is around 5 C and in July it is around 15 C. Most lowland areas in Ireland receive rainfall in excess of 3000 mm per year. This cold temperature encourages people to consume body-warming drinks, namely beer and alcohol. In addition, the availability of beverage raw materials, namely malt and barley seeds (*Hordeum vulgare*) added with hops (*Lupuli glandulae*) maintains the stability of traditional beverage production of Irish people (John Sweeney, 2021).

Along with development, dark beer became a working class drink dominated by patriarchy. The habit of drinking beer after work, became commonplace during the industrial revolution in England which also spread to various regions in Europe. And the culture began to shift to the upper middle class. So that dark beer in particular has become a beverage commodity that is favored by all circles. Until the next decade, this drink expanded throughout the world and became an alternative drink for the community. As in Indonesia, the first beer product was produced by the Dutch company Heineken. During the Dutch East Indies era, the product was intended for colonials who longed for the taste of beer. And over time, various beer products from both local and international brands began to be widely marketed. Because it contains alcohol, beer products are only consumed in certain locations, and until now beer drinks, especially dark beer, are still a drink that is rarely consumed by the people of Indonesia. This is influenced by regulations that strictly regulate the circulation of alcoholic beverages, relatively high prices, and tastes that are not in accordance with the tongue of Indonesians (Sakti, 2018).

Even so, Guinness advertising will still exist and seek to influence Irish culture to *its target audience*. Through this study, researchers found several meanings contained in Guinness advertisements such as the ideology of masculinity which represents the spirit of Western virility, especially patriarchy in Ireland. The patriarchy in Ireland and in general Europeans especially liked the sensuality represented by women's upper legs. The erogenous part is one of the limbs that can arouse sexual drive. Apart from this, beer is believed to be one of the drinks that is considered capable of increasing male sexual vitality (Pickline, 2015).

"Beer is full of phytoestrogens from the alcohol - and these are scientifically proven to delay orgasm and it's good news for men who prefer dark beers, such as porters and stouts - as they can expect a boost in libido and longer, more intense erectionss (Pickline, 2015)"

Furthermore, the concept of sensuality embedded in advertisements for Guinness dark beer products, wants to tempt the *target audience* through an erotic look. Because today, the public has entered the culture (*enjoyment society*) of society that promotes pleasure. So that today's people who are so busy, are more interested in being offered a variety of fun commodities. The concept of sexuality is one of the objects favored by patriarchy because it is able to provide a sensation of pleasure and human libidinal pleasure. Especially because the object is very close to human life, and humans are free to play with their fantasies. Because instinctively, humans always try to find one's self-gratification through

sexuality (Leonardi, 2021). So that the advertiser's strategy in meeting the needs of the enjoyment loving community who do not want to be limited, and want to get out of the limits is the right creative strategy.

3) Black and the History of the African Slave Trade in Ireland

Black legs are synonymous with human identity from African nations. History shows that Ireland as part of England has a long history with slave trade and migration practices from African nations from 1638-1870. The length of this time span also influenced the social and political dynamics that changed the status of negroid slaves to become part of the citizenry. Apart from racial issues and problems that occurred due to the wave of African immigrants, but western nations including Britain had links with African nations which at that time contributed greatly to nation building. The historical bond, perhaps want to be pinned through the selection of black leg color. So that Britain's identity as a multi-ethnic nation and respecting minorities can be read by the public (McClurkin, 2021).

4) Digital Imaging Techniques as a Bridge to Ideological Conflict

Shot with studio photography techniques, it allows an artificial lighting engineering shot from the angle of top light and side light. Furthermore, visualization is done with digital imaging techniques and surreal-style. Digital imaging methods were chosen to realize surreal fantasies through the visualization of forms that do not exist in the real world. This technique allows the unification of several objects in an aesthetically pleasing unity of the image. Surrealist style can be a bridge to the ideological conflict between those who taint and prohibit sensual objects and advertisements that seek to persuade audiences through the visualization shown. Until now, various visual content containing elements of body and sexuality is still considered a taboo, and cannot be displayed carelessly in public. This is because, sexuality content is classified as a matter of privacy and regulated in the norm. So that through a form that is multiinterpreted, or not too clear, it becomes a way of communicating that allows the audience to find meaning through fantasy that will connect it with the intellectual insight possessed. The merging of erogenous body parts with dark beer drinks as a visualization, shows that sensuality has a strong connection with the dark beer tradition in Ireland.

Myths: Sensuality, Body, and Male Gaze

Sensuality in Guinness advertising enters the post-symbolic stage, because in that phase a sensual photo work can cause a sensation of "pleasure" through the involvement of *fantasy* and *desire*. Even at this post-symbolic stage, a photographic object can be interpreted to achieve the sensation of *Juissanse* (pleasure beyond beauty). A sensual advertising photo object that is packaged surrealistically is certainly able to bring its own pleasure. Because the fantasy and sexual impulse in the post-symbolic phase help in reconstructing the various pleasures stimulated by the photo. And the pleasure produced in the *juissanse* phase cannot be explained and described, but the phase can be achieved through deep meaning (Sheridan & Bowie, 2001).

If you look further, the photo shows visuals of grains in water attached to the glass wall appearing due to temperature changes inside and outside. Similar to glass dew, sweat in humans will also come out as a way to adjust to the ambient body temperature. Sweating is one way for the body to adjust the temperature. If the temperature of the surrounding environment is lower than the temperature of the skin, then heat expenditure will increase, while if the temperature of the surrounding environment is hotter, the sweat glands will be activated and the sweat that comes out can cause the skin temperature to decrease (Nurafifah, 2018). Sweating can appear during physical activity or external milk changes. If related to the context of sexuality, sweat is one of the signs that indicate that brain and physical work during sexual activity is high. Psychological conditions that are nervous, or excited will release sweat grains.

If the glass is used as a place to hold dark beer liquid, then the body acts as a place to accommodate various concepts about humans both physically and psychologically. The body not only contains organs and souls, but also contains the ideology of thought and spirit of life that forms the whole human being. The body reconstructed in a work or photograph is able to form an impulse or energy that is actually born as an effort to pursue the ideal form through the presentation of the physical beauty of the real or

'real' individual (Ira Natalia Irianto, 2018). The visualization of glass formed through curved geometric patterns, just as the human body is also formed through curved geometric patterns that make it dynamic.

The sensual aspect of Guinness dark beer advertising photos is reflected through the form of distillation of beer glasses and women's bodies, especially in the upper legs which are considered capable of being libidinal objects or human attraction for both men and women. The choice of women's upper legs as the object of advertising photos for Guinness products is based on the fact that culture has shaped these objects to look attractive from the perspective of men and women since ancient times. Because besides being sensual, its appearance does not cause significant social problems. Or become a sensual object that tends to be acceptable and does not seem taboo. So that various works of art and advertising make it possible to elevate it as an aesthetic object.

Furthermore, Nummenmaa in Lara Maister explains that the upper thighs or upper legs are one part of the body that is included in the erogenous area where a person can experience sexual stimulation when seeing or touching these body parts, as well as body parts of the breasts, nipples, vulva, buttocks, lips, neck, and other body parts because everyone has the potential to feel different tendencies (Lara Maister, 2020). The preference for waist-to-hip ratio (WHR), sexual dimorphism in stature (SDS), and leg-to-body ratio (LBR) is a paradigm of western culture that views body shape and size as sexual attractiveness. The theory is widely researched and has a huge influence in viewing beauty, aesthetics, and sexuality (Sorokowski & Sorokowska, 2012).

These erogenous objects tend to have a very strong attraction in humans in productive age. Conversely, it will decrease its attractiveness when in old age where there are many changes in body shape (Thomas, 2019). This is related to human sexual strategies that seek to build fitness in reproduction (sexual). The perception of fitness is a very strong attraction in creating sexual drive. So that the elderly, young children, people with disabilities tend to have low sexual attractiveness when compared to humans with fit body conditions with age that support sexual productivity. In a cross-cultural study showed that men from New Zealand, Papua New Guinea, and equally prefer medium and large (erogenous object) breast size regardless of skin size and color. One explanation for these contradictory findings is that human mate preferences depend on context, which is influenced by different socioecological factors (Zelazniewicz, 2011). Perhaps that is the reason why in certain cultures, erogenous body parts such as virgin payu, thighs, buttocks do not provide significant sexual appeal. Because culture reconstructs it as a symbol of socio-cultural philosophy, not merely for the sake of sexuality.

The fact shows that since 1980 until now women consider showing off the upper legs as a natural thing, evidenced by the trend of hotpants fashion that developed massively from western to eastern cultures. From a patriarchal perspective, the object of the foot can be present as one of the fetishes (crurophilia) that can arouse the sexual arousal of the perpetrator. So it is not surprising that these body parts are so alluring and able to influence people's cultural paradigms to have a special perspective in the fields of fashion trends, art, advertising, and eroticism discourse.

If we look at the world of dance performance in particular, various choreography that elaborates on leg movements such as rock and roll dance popularized by Elvis Presley, ballet dance with a skirt as high as the upper thigh, or other contemporary dance movements try to make the legs as the center of attention that is able to hypnotize the eyes of men to experience male gaze. Perhaps we are all familiar with the photo of Marilyn Monroe taken in 1954, and known as the photo "The Seven Year Itch". The photo shows Monroe with an expression of surprise and embarrassment, and happiness reflected in the look on her face. While she covered her upper thighs when a strong wind of unknown source hit her long skirt so that it rose upwards and if it was not covered it would reveal her sensitive parts. Although it has been covered, it still appears most of the legs from the sole to the groin. The pose is very sensual and tends to be erotic. Although it seems to be made spontaneously, the expressions and legs that appear when Monroe's skirt crashes are so dazzling and often used to represent her figure. Smooth high legs are the dream of all men, and the various phenomena above further strengthen the conclusion that the legs are very important and influential body objects to build the sexual impression of patriarchy and perhaps also women who want to have objects as depicted. So that the object is so strong that it is equivalent to facial expressions, and hair. Where the object of the object is very interesting and able to represent a certain meaning.

Mazur in Viren Swami explains that in the 19th to 20th century the concept of beauty and beauty through a slim waist and legs for women is very massive and deeply rooted both through cultural constructions to feminist psychology, until in the 19th century the use of corsets and stockings was considered able to offer the illusion of extreme excitement for its users (Swami, 2015).

Advertising posters displayed in portrait layout format (vertical) have a tendency to direct the reader's eyes to see objects as visual images from top to bottom. This pattern is also often used by male gazes that make women sensual objects / beauty from, where often patriarchy stare from the face (top) and down to the feet (bottom). Although the pattern also applies to seeing any object, where staring from top to bottom or vice versa allows a person to get information visually intact. While in this context, the important center of the human figure lies in the head (face) where expression or interaction departs from signals transferred through eye gaze, smiles, nods, for further interaction continued by identifying the physical as a whole. Men have been fascinated and tend to enjoy the beauty of women from the beauty of the face and body by looking at it from top to bottom. This pattern may be used by photographers to accommodate the technique of enjoying the upper legs that blend with the object of the Guinness dark beer glass. Where based on research conducted by Piots Sorokowski et al in 27 countries, the legs have a very strong attraction for anyone who sees them (Sorokowski, B-Cunen, & all, 2011). For this allegedly, this is the strong reason for choosing this body part as an object that represents sensuality in the Guinness ad photo.

CONCLUSION

The choice of the concept of sensuality through bodily as an approach in advertising photos of Guinness dark beer products, is in line with the company's spirit that wants to present the impression of elegance, masculine, and represent the cultural values of the Irish nation. For patriarchy, the female body is more than just an object, it contains symbols of beauty and sexual attractiveness that can be a dynamic life energy. Guinness dark beer commercials present an experience capable of evoking fantasies of masculine reality and sexual energy in a cup of beer. Various color elements and the selection of objects as aesthetic elements become weapons in presenting aesthetic sensual meaning to the target audience.

The concept of male gaze that makes the legs as sensual objects is a foreign paradigm spread by Europeans around the world. So that the various phenomena above, further strengthen the understanding that the advertising paradigm that carries the object of sensuality of the upper legs is a form of strengthening and disseminating the concept of masculinity through advertising media where technical and artistic policies are aimed at and determined by a patriarchal point of view.

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