

Objectification of Women in Mobile Legends: A Study Under Ministerial Regulation No. 2/2024

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Abstract

Women's objectivity is still rampant through sensual representation in character games online. This certainly requires the right solution so that it can be minimized, as a state of law Indonesia has tried to overcome these problems by establishing Regulation of the Minister of Communication and Information Technology Number 2 of 2024 concerning Game Classification. The purpose of this study is to examine the suitability of the Mobile Legends: Bang Bang game with the Regulation of the Minister of Communication and Information Number 2 of 2024 concerning game classification. The research method used is normative juridical by taking a legal approach and a case approach. The results of this study show that the Mobile Legends: Bang Bang game does not comply with the classification and requirements set out in the Regulation of the Minister of Communication and Information Number 2 of 2024 concerning game classification because the heroes in the game are described as resembling women with an impression of sensuality as depicted in the heroes Layla, Kadita, Odette, Miya, and Fanny. The phenomenon of sensual objectivity in the female hero character of the Mobile Legends: Bang Bang game affects the reality of social life and the relationship between men and women. The recommendations that can be given are (1) the government through the Ministry of Information and Telecommunications must immediately block the Mobile Legends: Bang Bang game because it shows women's sensuality, (2) the government must immediately carry out strict supervision of the phenomenon of games that show women's sensuality. It needs comparative studies analyzing similar issues across different games and jurisdictions to provide a more comprehensive understanding of global trends and potential solutions. These efforts would contribute to more holistic strategies for addressing gender objectification in digital media.

Keywords: *mobile legends, normative juridical approach, online games regulation, women's objectivity, women's sensual representation*

1. INTRODUCTION

Games are software where users can interact through hardware to play and get audiovisual feedback. Rapid technological advances have brought significant changes to various aspects of life, including the entertainment world. This can be seen from the shift of traditional games to games online which is increasingly in demand by both children and adults. According to Marshall McLuhan, technological innovations do not always present elements that are fully in accordance with the needs of society, but are able to accelerate and expand previous human functions which ultimately create a new lifestyle. Based on this view, a more in-depth analysis on the impact of game online to the lifestyle of the community is needed. Whether online games which were

originally designed as a means of entertainment have functioned according to its original purpose or not.

Over time, the number of game enthusiasts *online* continues to increase, based on a survey in 2022, as many as 52 million people in Indonesia routinely play games online. About 82% of them admitted to enjoying games online because they can connect with other people in a Virtual from different locations. In addition, 62% of gamers online play games at least 1-3 hours per day with 69% choosing to use smartphones as their main device (Sari et al., 2023). In fact, Indonesia is listed as one of the industrial online game markets and the largest in the world. According to the report *We Are Social*, Indonesia ranks third in the world in the number of video players

with 95.5% of internet users aged 16-64 playing video games as of January 2022 (Dihni 2022). Data from the Ministry of Communication and Information Technology in 2021 also shows that the number of game players in Indonesia reached 121.7 million people, increased to 174.1 million in 2022, and is projected to reach 192.1 million by 2025 (Fauziah 2024).

Many enthusiasts of *game online* in Indonesia, of course, it has implications for people's mindsets, so it is necessary to supervise and be careful in choosing game online which is safe to play considering the video game which was originally only designed as an entertainment tool, now plays a role beyond the original purpose of its manufacture, which is to be used as a sales commodity. The construction that is often built and becomes a high selling point is by associating every detail of the video Game with a female figure. Women are present as a commodity in some games that have even become iconic. Video industry of games not only produces a game literally, but also produces message content in which a lot of women are highlighted from the perspective of this stereotypes, even showing an impression of sensuality that leads to the exploitation of women (Maria 2013).

Female characters in games are used as an attraction enhancer considering that the majority of video game enthusiasts are men. Female characters in games are frequently portrayed in a sexist and hypersexual manner. Visually, these characters are depicted with exaggerated features, such as large breasts, and are often dressed in minimal or tight-fitting costumes that sensually accentuate their curves (Kumoro 2017). The American Psychological Association (APA) states that sexualization refers to the process by which individuals, especially girls, and women are treated as sexual objects and valued based on their physical appearance and sexual attractiveness. This process involves depicting, presenting, or representing individuals in ways that emphasize sexuality and reduce them to sexual objects (Yanti, 2023).

Women's objectivity in the mainstream media game online gives rise to various kinds of stereotypes about the figure of a woman. Stereotype itself is a general description of an individual, group, profession, or society

that is unchanging, cliché and often lame and incorrect. Ulf Benjaminsson and Adam Mayer, two video game experts and program coordinators for Game Design and Programming, as well as subject leads for Game Design at the University of Uppsala, stated that the representation of female characters in video games influences both consumers and the video game industry. Since the majority of games are played by men, developers often feature female characters with sexualized imagery and seductive attire as a powerful marketing tool (Kumoro 2017).

Pascott and Bogg in their research stated that there is a lot of research on women and games who criticized how women are represented in computer games by sexualizing women excessively. This excessive sexual side is shown in the form of large breasts, slender stomachs, and minimal clothing. Furthermore, Ogletree and Drake also pointed out that women in the game are often represented as more helpless and sexually provocative than male characters, and they tend to be weak and less aggressive (Rahmadani & Tandyonomanu 2020).

This phenomenon of female objectivity is also known as the term The Male Gaze which was first initiated by Laura Mulvey in her essay "Visual Pleasure and Narrative Cinema". Influence male gaze on the game character design causes gamers to see characters only as objects of sexual desire, not as characters with deep personalities and stories. Male gaze also affects the player's social perception of women's bodies and images. Players can be exposed to unrealistic beauty standards or detrimental gender stereotypes. Lynch, Tomkins, Driel & Fritz say that female characters in video games are designed to be enjoyed by men with the concept of male gaze Which is more concerned with male fantasies (Yowan, 2022).

One game featuring many female characters is game Seven Sin, which was launched in 2005 by the Monte Cristo company. This game is a simulation of life that represents human desires and needs in their daily lives and displays images that lead to pornography (Maria, 2013). Another game, namely, game franchise Dead or Alive which first appeared in 1996, represents a lot of

female characters with sexual impressions, for example characters with swaying breasts or minimal clothing designs (Yowan 2022).

This study focuses on examining one of the most popular games in Indonesia, namely Game Mobile Legends Bang Bang (MLBB). Since it was first released on July 14, 2016, the number of MLBB players in Indonesia has continued to increase from year to year. Moonton Indonesia representative stated that monthly active user game mobile legends in Indonesia in August 2021 reached more than 34 users with 80% of players being male and the other 20% being female (Pratnyawan & Rachmanta 2021). Then, based on the results of a digital survey from Telkomsel and tSurvey.id, it was stated that in August 2022 Mobile Legends: Bang-Bang was the most popular mobile game in Indonesia with the majority of 67% of respondents playing MLBB (Annur, 2023).

Heroes are the most important key in this game, the characters that are developed are always varied and have diverse visuals. The appearance of MLBB female heroes is generally described as a woman with a beautiful face, a proportional body and protruding in some parts that gives a sexy impression, and a minimal appearance. (Tinambunan et al., 2023). The sensual representation in the game characters certainly has a negative impact on the role of women in society. Clothes or skins and other accessories can provoke arousal because sexual fantasies are a person's mental experience that arises from imagination or because they are stimulated by readings, images, photographs, sounds, and others.

Women's objectivity is still rampant through sensual representation in character games online. This certainly requires the right solution so that it can be minimized, as a state of law Indonesia has tried to overcome these problems by establishing Regulation of the Minister of Communication and Information Technology number 2 of 2024 concerning game classification. It discusses the classification of games which can be operated according to the age of the player, one of which is the prohibition of displaying characters that resemble humans and contain pornographic elements. However, there are still games online that do not match these qualifications such as Game Mobile Legends: Bang Bang. It shows that a surveillance mechanism is needed in an effort so that the

Regulation of the Minister of Communication and Information Technology Number 2 of 2024 on Game Classification can be more effective.

Based on the background outlined above, this study aims to further analyze the objectification of women in the online game Mobile Legends: Bang Bang (MLBB) and explore how a monitoring mechanism can be implemented to prevent its circulation online when it does not comply with the qualifications outlined in the Regulation of the Minister of Communication and Information Technology Number 2 of 2024 concerning the classification of game online.

2. RESEARCH METHOD

2.1. Research Design

This study is a normative legal research, with a statutory regulatory approach, namely the Regulation of the Minister of Communication and Information Technology number 2 of 2024 concerning game classification and a conceptual approach, namely formulating the concept of protection of women's objectivity and its supervision.

2.2. Legal Materials Collection

The types of legal materials consist of primary legal materials, namely statutory regulations obtained through studying statutory regulations, and secondary legal materials consisting of books, journals, papers, etc. obtained through literature studies. These materials provide a comprehensive basis for analyzing the objectification of women in Mobile Legends: Bang Bang within the framework of Ministerial Regulation No. 2/2024 concerning Game Classification. Additionally, case studies and reports related to the regulation's implementation, as well as reviews of the game's content, are utilized to evaluate its compliance with the regulation. This combination of legal and academic resources ensures a robust and thorough examination of the issue.

2.3 Legal Material Analysis

The analysis of legal materials used qualitative legal analysis based on legal reasoning. This approach involves interpreting and evaluating statutory regulations, particularly Ministerial Regulation No. 2/2024 concerning Game Classification, in the context of the objectification of women in Mobile Legends: Bang Bang. By applying doctrinal legal analysis, the study examines the regulatory framework, its

implementation, and the gaps in addressing gender-based objectification in video games. The findings are supported by insights from secondary legal materials, including literature on gender representation and media ethics, to provide a nuanced understanding of the issue and propose actionable recommendations for policy and industry practices.

3. FINDINGS & DISCUSSION


3.1. The Objectivity of Women in Mobile Legends: Bang Bang Animated Characters

Mobile Legends: Bang Bang has been present in the mass media since 2016 and still exists today with Mobile Legends: Bang Bang users from all walks of life. The game model in Game Mobile Legend is by using female and male hero designs that are quite attractive. The hero's treat with his clothes and uniqueness is the hallmark of the Mobile Legend: Bang

Bang game so that it is quite enjoyable. The visualization presented also attracts players or gamers to continue to be encouraged to play this game with complete "skins" that can be purchased according to the tastes of the players (Rahmadani & Tandyonomanu, 2020).

Female heroes tend to be chosen because of the diversity and beauty of their visualization rather than the visualization presented by male heroes. This research used five female heroes to analyze, namely, Hero Odette, Hero Miya, Hero Fanny, Hero Layla, and Hero Kaditta which have quite interesting visualizations using the objectivity indicator table below:


Hero Layla

ICON	INDICATOR	OBJECTIVITY
	<p>Layla Hibah is Princess Eruditio earning the nickname "Energy Shooter" who carries the Malefic Gun. Layla's skin is depicted in an emerald blue theme that covers her hair to her clothes with her laser weapon. The character played by Layla is simple but interesting.</p> <p>Layla's outfit is a dress with a mini concept and is open to wrap her body with additional black stockings that cover her legs. Layla also has a small and beautiful face, eyes, and nose that add to her uniqueness</p>	<p>The objectivity depicted in Layla's animated character is with a prominent breast shape along with the cleavage offered, a direct and slightly muscular abdomen, small thighs and long legs so that it can encourage sensual desire.</p>

Based on the table above, it can be shown that Layla is drawn in a simple character figure with the simple clothes she uses. Layla has the long name Layla Grant who is Princess Eruditio with the nickname Energy Shooter or sniper who carries the Malefic Gun. Layla is also known as the Energy Gunner because of her power, namely laser weapons. The clothes used by Layla are emerald blue with an emerald blue theme that only wraps part of the chest and thighs so that they show a charming shape and curves in the chest area to the legs. Layla also wrapped her body with *stocking* black which adds an elegant and long impression to his legs.

The representation of sensuality offered by Layla's character lies in the minimal clothes used only to cover her chest and thighs, her open cleavage, her slender belly shown, and the shape of her long legs that add to the charming impression of Layla's character. This is what is meant in women's objectivity as Burhan Bungin (2003) in his book "Pornomedia" said that the position of women is a very potential thing to be commercialized and exploited as inspiration and money mining (Rahmadani & Tandyonomanu 2020). It has been seen and clear that the most consumers in this game are loved by men.


Hero Kadita

ICON	INDICATOR	OBJECTIVITY
	<p>Kadita is a daughter of the Vonetis Islands who gets the nickname "Goddess of the Sea" or the fair Queen of the South Sea with her role as a witch / assassin.</p> <p>Kadita's clothes or skins are designed with Indonesian nuances which are more specifically taken from the reference of the Queen of the South Coast. Kadita is famous for her beautiful and charming appearance. The Yup Skin she owns is called Ocean Goddess with a Green Royal Outfit that matches her Crown and is equipped with long hair and a trident wand.</p>	<p>The objectivity offered lies in the charming pointed chin giving the impression of being firm and perfectly beautiful coupled with a fairly beautiful chest shape, perfect immediate abdomen, large hips, and a cleavage on the thighs that rise upwards adds to the sensual attraction impression of the connoisseurs.</p>

Based on the presentation of the table above, the character of Hero Kadita is described in her beautiful and authoritative face. Kadita herself is a princess from the Vonetis Islands who gets the nickname "Goddess of the Sea" or the fair queen of the South Sea with her role as a witch / assassin. The casting of this character is motivated by the figure of the Queen of the South Coast who is very famous for being the goddess of the sea. The Yup Skin she owns is Ocean Goddess with the theme of Royal Outfit with long hair dangling and accompanied by a trident wand. The first impression when seeing Kadita may be that she is a mermaid whose fins have

changed to water. The sensual objectivity depicted in the character of Kadita can be seen from the taking of the sharp face shape so that it adds a firm impression in her role as the Goddess of the Sea. The clothes used by Kadita are indeed quite closed and long, but the clothes are inseparable from the tightness of the clothes used so that they still offer a prominent chest shape, a slender waist, and an open skirt cleavage, adding to the impression of sensuality offered to this character which does not interfere with her firm impression and authority as a Sea Goddess.

Hero Odette

ICON	INDICATOR	OBJECTIVITY
	<p>Hero Princess Odette skin swan princess, using clothes that resemble puy-colored goose feathers with blue crystal accessories, the short skirt used makes Odette look more elegant and beautiful. Odette is depicted as having long hair with a magic wand as her weapon.</p> <p>Princess Odette is described as a beautiful woman, with a pointed nose, white skin, and blue eyeballs.</p>	<p>The objectivity that appears in this hero is that Odette's daughter is depicted as a sexy woman with large breasts that are shown so that it shows a sensual impression.</p>

The character of Princess Odette is described as a female figure who has a magic wand as the source of her power. The clothes that Odette uses are inspired by swans with white and blue keristic colors as sweeteners in harmony with the hero's name, Odette. It can be seen that the shirt used by Odette only covers


the chest down so that it exposes the shoulders and cleavage, the skirt she wears is also very short so that it exposes a little bit of the thighs. Odette uses crystal clear booth shoes with goose feather decorations on them to add a stepped impression to her feet. Odette is a hero who is portrayed as an obedient, genius, and well-behaved

woman but actually has an adventurous spirit. Her beautiful face with blue eyeballs is the attraction of this character. From the background of her life story, Odette is a princess from the Swan Kingdom, so it's not surprising that this hero is described as a beautiful and graceful woman with a thick noble aura.

The sensuality of Odette's character can be found through her exposed shoulders and cleavage as well as her beautiful face and white skin. The wrist corset used makes this character's waist look slim and her breasts are firmer and bulging forward. The use of clothing by exposing cleavage is familiar in the industry game online, exposing certain parts of a

woman's body has become a selling point to consumers with the expectation of game character. This will be liked by the players. Inflating the chest means a confident attitude, but by exposing the cleavage, this can show the sensuality side of the female character. The white skin and sexy body that Odette has shown the impression of feminism and body beauty. Her long hair and innocent facial expressions give the impression of a seductive, innocent beautiful woman who is not vulgar but still shows a sensual impression. This picture is what attracts gamers. So it can be said that this character represents women as objects of sensuality to attract men as game enthusiasts.

Hero Miya

ICON	INDICATOR	OBJECTIVITY
	<p>Hero Miya, Moonlight Archer Skin. Miya is described as a beautiful woman with an oval face and an expression that seems to be focusing on archery at her target. The costume used is blue with a tank top and long white hair shorts tied up. Miya uses arrows as her signature weapon..</p>	<p>The objectivity that appears in this hero is that Miya is depicted in a sexy costume, the tank top she wears reveals her navel and cleavage. Not only that, the shorts used by this hero also show the thighs so that it shows the impression of sensuality.</p>


Miya is depicted in a blue costume like a moonlit night according to her nickname, namely the moonlight archer. Miya's clothes look very feminine and minimal, namely a tank top that resembles a bustle holder. Miya wears clothes that make it easier to move so that she can remain shrewd in chasing and avoiding the opponent's attacks. There are shoulder guards, arms, and legs. The accessories worn include hair ties, feathers on Miya's waist, and there is a kind of robe or cape that branches into three on the back and shorts with a brown booth that wraps around her legs. Miya has long white hair in a ponytail style and is described as a beautiful woman with white skin, blue eyes, a pointed nose shape, thin eyebrows, a slender body and thin lips. As an archer, Miya had a bow and arrow as his weapon.

The representation of the sensuality of Miya's character can be seen from the minimal costumes used. It further shows the shape of the breasts and reveals the cleavage, besides that the costume also shows the belly and navel of this character. The shorts used show the thighs. The beautiful body shape and face that Hiro seems to depict the standard of female beauty. As the official mascot of MLBB players who appear in every trailer, advertisement, and MLBB application icon, it is not surprising that this character highlights a sensual impression to attract the interest of gamers, most of whom are men. According to Foucault, the female body is considered "other", meaning that the female body is considered different from the male body. Women have certain body parts that are more prominent than men, such as breasts, hips and buttocks. This is what then makes a woman's body a target of

exploitation because her body parts, which are considered different from men, are considered to be sold. So it is not surprising that women's bodies are

often used as visual objects by media actors to actors in the online game industry (Tinambunan et al., 2023).

Hero Fanny

ICON	INDICATOR	OBJECTIVITY
	<p>Hero Fanny, the punk princess skin sword dancer. This hero is depicted as a beautiful woman with sharp eyes and white skin. The clothes used resemble punk, namely a red crop top with a pink cardigan. Tight jeans with a ripped model add a sexy and cool impression to this hero.</p>	<p>The female objectivity that appears in this hero is the crop top that Fanny uses to reveal her navel and tights that reveal her knees and calves make a sensual impression on this hero. Another skin of the hero Fanny, namely the Lightborn-forest guard skin, also represents a female character with large boobs with exposed cleavage and thighs.</p>

Fanny, also known as the sword dancer hero, is a hero who plays the role of a hitman with a high-flying knife weapon and steel cables. In the character of Fanny skin, a punk princess, she is described as an adult woman in a red crop top costume wrapped in a pink and white cardigan with feathers around her back. Her hair is blonde and there is a hat and a black necklace around her neck strengthening her character as a punk. Her legs were wrapped in ripped jeans with additional stocking Black nets as well as pink boots. Fanny is represented as a beautiful woman with a sharp gaze in accordance with her role as a hitman. Sexy body shape with large breasts, fair skin, pointed nose, sharp eyes, and spiky buttocks. At her waist there is a belt decoration to hang her weapon, namely a dark brown sword.

The representation of the sensuality of the fanny character can be seen from the clothes worn, namely crop top which exposes the abdomen and navel, crop top. The tightness used by Fanny gives the impression of highlighting the breasts, especially since the pink cardigan used does not wrap up to the shoulders so that the part is exposed. The tights used by this character also highlight the buttocks that are squishy and the torn model exposes the calf. On theguardian.com page, exposing female body parts, especially small waists, round hips, and exaggerated

breasts has become common because it appears continuously in video games (Tinambunan et al., 2023). Just like the previous heroes, this character also represents women as objects of sensuality to attract men as gamers enthusiasts.

3.2. Protection of Women's Objectivity in the Regulation of the Minister of Communication and Informatics

Games in the globalization era continue to exist and be in demand by all circles who are not only limited to age but also become an activity that is engaged in by various generations. Stigma also develops in the minds of people today for fear of being left behind if they do not have activities (games) that are in high demand or known as Fear of Missing Out. The shift from traditional games to online games in the era of globalization also raises several concerns both among parents, the age of game activists, and the content of the game content because the interaction space in the wide open virtual communication makes it difficult to control (Haider et al., 2023). The survey results show that 52 million Indonesians play games regularly with 82% liking to play online games because they can connect with other people in different places, 62% like to play games for 1-3 hours, and 69% like to play using smartphones because of the convenience and instant delivery in online games (Zahra et al. 2023).

The phenomenon of female objectivity is often found in several advertisements, social media content, and online games. The objectivity of women in online games lies in the presence of a form of visualization of female characters in online game animation characters that are depicted in a sexy, seductive, and exciting form to give sensual desires to the players (Albar & Mahardika, n.d.). The use of clothing attributes in the game presented tends to be thin, dreamy, and does not cover the chest, hips, and buttocks. History says that game visualization does not present a different sensual element at all in today's era, female visualization is used as a tool of attraction for the game. Bungin (2003) said that the position of women is a very potential thing to be commercialized and exploited as inspiration and money mining (Rahmadani & Tandyonomanu, 2020).

Objectification of women's bodies is a form of dehumanization or an act that degrades women. The impact also leads to the presence of women's fear of uploading photos, uploading their daily activities, and excessive anxiety (Haider et al., 2023). This objectivity is of course born from the overrepresentation of women's body assets. Representation itself presents something that is not essentially part of itself and usually refers to the meaning of a certain symbol (Tinambunan et al., 2023). The representation of online game animation characters lies in the assumption and shadow that female animation characters are attractive, beautiful, and can provide the fulfillment of men's sensual needs

Sensual imagery in the visualization of online game characters is generally hypersexual, causing the abuse of games to become part of women's objectivity and dwarf women as objects of fulfillment of male desires. Jennifer L. Hillman in her book "Clinical Perspective on Elderly Sexuality" states that sensuality can be presented by the five senses that win all forms of sensing activities of objects, sounds, images, or smells using the body of others (Satria Renggadita). Female animated characters from online games are fictional characters that have been designed by humans with body proportions that are very far from reality and more towards sensual forms of fulfillment such as big breasts, flat stomachs, long legs, large thighs and buttocks.

The protection of women's objectivity itself has in fact been accommodated in several regulations in Indonesia, such as Law Number 19 of 2016 concerning Information and Electronic Transactions as amended several times, Regulation of the Minister of Communication and Information Technology Number 2 of 2024 concerning the Classification of Game, and Presidential Regulation Number 19 of 2024 concerning the Acceleration of the Development of the National Game Industry. First, Article 16A Paragraph (1) of Law No. 1 of 2024 concerning the Second Amendment to Law No. 19 of 2016 concerning Electronic Information and Transactions states that "Electronic System Operators are obliged to provide protection for children who use or access Electronic Systems" which in the 9th further stipulation contains several provisions including: 1) minimum age limit for children, 2) verification of child users, and 3) reporting mechanisms if they violate children's rights. Based on the above provisions, in general, the government pays more attention to the broadcasting of electronic content accessed by children.

Second, the Regulation of the Minister of Communication and Information Technology Number 2 of 2024 concerning Game Classification further negates the form of game classification for children with the provisions as stated in Article 8 Paragraph (3) and Paragraph (4) that at the age of 3 (three) to 7 (seven) years old requires parental assistance and at the age of 13 (thirteen) to 15 (fifteen) years requires parental guidance. The game classification that has been mentioned in the Law does not necessarily allow all types of content for public consumption that even though classification has occurred, content that features human-like figures who show vital organs, breasts, and/or buttocks is also prohibited from being displayed at all age types as stated in Articles 9 to 13 of the Regulation of the Minister of Communication and Information Technology Number 2 of 2024 concerning GAME Classification. This is the real concern that pornographic-themed content wrapped in animated characters is not suitable for public display and consumption. The rise of online games that do not meet the classification above, it is appropriate to be sanctioned. Sanctions in negligence in the classification of Games are only regulated in Article 20 by providing

administrative sanctions and supervision as stated in Article 17 is still massively carried out.

The Mobile Legends: Bang Bang game is included in the age classification of 12 years and older from the play store application, which looks from Article 10 of the Regulation of the Minister of Communication and Information Technology Number 2 of 2024 that the content contained in game products in the age group of 3 (three) years or more must not display characters resembling humans who show vital tools, breasts, and/or buttocks. However, after previous analysis, it was still found that the hero was a human and described as a female character by displaying elements of sensuality because it showed vital organs such as breasts and buttocks.

The continued operation of games that are not in accordance with the classification as well as the MLBB shows that despite the efforts of the monitoring and evaluation mechanism as mentioned in Article 17 and Article 18 of the Regulation of the Minister of Communication and Information Technology Number 2 of 2024, in fact the mechanism has not been effective to guarantee that games circulating in Indonesia are in accordance with the classification that has been determined in the regulation. The regulation has been regulated regarding the supervision mechanism and administrative sanctions so that according to the author, a further supervision mechanism is needed to control games circulating in Indonesia by forming a special team to monitor game classification. As well as the special team for the acceleration of the development of the game industry which is regulated in Article 5 paragraph (1) of Presidential Regulation Number 19 of 2024 concerning the Acceleration of the Development of the National Game Industry. The team is tasked with optimizing the acceleration of the national game. Referring to this mechanism in this journal, the researcher recommends the establishment of a presidential regulation-level regulation that regulates the establishment of a supervisory institution for the conformity of online games with predetermined qualifications, especially related to the animated representation of female characters that leads to the impression of sensuality. The composition of this supervisory team can also be adjusted

as stated in Article 5 paragraph (3) of Presidential Regulation Number 19 of 2024 concerning the Acceleration of the Development of the National Game Industry, so that the composition of the Game supervisory team can consist of the chairman, vice chairman, and daily executor. All members can be recruited from the Ministry of Communications. Later, this supervisory agency team will be tasked with conducting periodic monitoring and evaluation of games in circulation, so that if a game is found that does not meet the quality of the game, it can be immediately deactivated and subject to sanctions as regulated in the Regulation of the Minister of Communication and Information Technology Number 2 of 2024 concerning Game Classification.

4. CONCLUSION & RECOMMENDATION

The Mobile Legends: Bang Bang game does not comply with the classification and requirements stipulated in the Regulation of the Minister of Communication and Information Number 2 of 2024 concerning game because the heroes in the game are depicted as resembling women with an impression of sensuality as depicted in the heroes Layla, Kadita, Odette, Miya, and Fanny. The phenomenon of sensual objectification in the characters of female heroes in the Mobile Legends: Bang Bang game affects the reality of social life and relationships between men and women.

The recommendations that can be given are (1) the government through the Ministry of Information and Telecommunications must immediately block the Mobile Legends: Bang Bang game because it shows women's sensuality, (2) the government must immediately carry out strict supervision of the phenomenon of games that show women's sensuality.

This study provides valuable insights into the objectification of women in online games, particularly focusing on Mobile Legends: Bang Bang and its compliance with Ministerial Regulation No. 2/2024. However, several limitations should be acknowledged. First, the study primarily employs a normative juridical approach, which may limit the exploration of players' perceptions, developers' intentions, and broader societal impacts. Second, the analysis is confined to a specific regulation and game, leaving the applicability of findings to other games or regions unaddressed. Third, the recommendations focus mainly on regulatory

enforcement without delving into alternative strategies, such as promoting inclusive game design or fostering awareness among developers and players.

Further studies should adopt a multidisciplinary approach, incorporating perspectives from sociology, psychology, and media studies to explore the deeper cultural and societal implications of gender representation in games. Research could also investigate the effectiveness of educational campaigns and collaborations with game developers to promote gender sensitivity. Additionally, comparative studies analyzing similar issues across different games and jurisdictions could provide a more comprehensive understanding of global trends and potential solutions. These efforts would contribute to more holistic strategies for addressing gender objectification in digital media.

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