

Representation of feminism in Miss & Mrs. Cops (John Fiske's semiotic analysis)

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Abstract

Oppression of women is still common today. Feminism is a social movement that strives to uphold justice for women. Feminists are doing various ways to voice and resuscitate society about gender discrimination against women. Film media is one of the tools used by feminists to make people aware of the issue. Film media was chosen because the film is considered capable of influencing and shaping society based on the messages it conveys. "Miss & Mrs Cops" is a blackhead action film that tells the struggle of policewomen in solving criminal cases. In the film, female characters are portrayed as conduits to convey the messages of feminism. This study aims to find out the meaning of semiotic codes regarding feminism at the level of reality, representation, and ideology. The study used qualitative research with John Fiske's semiotics analysis. The study results show that the representation of the message of feminism in this film is depicted on three levels. First, the level of reality through appearance, clothing, dialogue, environment, and behaviour. The camera provides code at both levels—representation through shooting and editing. The three levels of ideology are the thoughts or actions female characters carry. All three describe women as strong, brave, independent, and willing to do anything to defend women's rights and justice. This study contributes to strengthening women's narratives in the public space where academically it is also a concern of Islamic communication.

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Abstrak

Penindasan terhadap perempuan masih sering terjadi hingga saat ini. Feminisme merupakan gerakan sosial yang berjuang dalam menegakan keadilan terhadap perempuan. Para feminis melakukan berbagai cara untuk menyuarakan dan menyadarkan masyarakat mengenai diskriminasi gender terhadap perempuan. Media film merupakan salah satu alat yang digunakan feminis untuk menyadarkan masyarakat mengenai isu tersebut. Media film dipilih karena dianggap mampu memengaruhi dan membentuk masyarakat berdasarkan pesan-pesan yang disampaikannya. Film "Miss & Mrs. Cops" merupakan film action komedi yang menceritakan perjuangan polisi wanita dalam memecahkan kasus kriminal terhadap perempuan. Dalam film ini, karakter perempuan digambarkan sebagai penyalur untuk menyampaikan pesan-pesan feminisme. Tujuan penelitian ini untuk mengetahui makna kode semiotika mengenai feminisme dalam level realitas, level representasi dan level ideologi. Penelitian ini menggunakan penelitian kualitatif dengan analisis semiotika John Fiske. Hasil penelitian menunjukkan bahwa representasi pesan feminisme dalam film ini tergambar dalam tiga level. Pertama, level realitas melalui penampilan, pakaian, dialog, lingkungan, perilaku. Kedua level, representasi melalui pengambilan gambar, editing, camera memberikan kode. Ketiga level ideologi, pemikiran-pemikiran atau tindakan-tindakan yang dilakukan oleh tokoh perempuan. Ketiganya menggambarkan perempuan sebagai pribadi yang kuat, berani, mandiri dan rela melakukan apapun demi membela hak dan keadilan untuk perempuan. Kajian ini berkontribusi bagi penguatan narasi perempuan di ruang publik dimana secara akademis juga menjadi concern dari komunikasi Islam.

Kata kunci

Semiotika; film; feminisme.

INTRODUCTION

The struggle to uphold justice and equal rights between men and women is part of the social issues currently being hotly discussed. This topic is hot and interesting to discuss because many social interactions still contain elements of oppression against women. Departing from oppression against women comes a social movement aimed at fighting for justice and freeing women from oppression. This movement is known as the "feminist movement." The emergence of this feminist movement has existed for a long time, to be precise, since the 18th century in Europe, and began to rise in the 20th century, precisely in the 1960s (Bendar, 2020). The feminist movement was also born from the many incidents or cases of violence that befell women. In Indonesia, violence against women has increased throughout 2020, and gender-based cases have dominated. According to the 2020 Annual Records, the number of VAWs (violence against women)

in the last 12 years has experienced significant improvement. The increase in violence against women has almost reached 800%, proving that violence against women has increased many times (Catahu, 2021).

Various factors, such as public ignorance or a lack of understanding of acts of sexual violence, can cause an increasing number of acts of violence against women. Besides that, economic factors also play a role in increasing the number of acts of violence against women. The increase in the number of incidents of violence against women is also one of the characteristics that indicate that this VAW has become a culture and is considered commonplace in society. So it is natural that violence against women in Indonesia has increased; society also considers sexual violence commonplace (Anindya et al., 2020).

The number of cases of violence that occurred in womenfolk is one of the reasons for the emergence of feminism. These feminists want women to receive fair treatment and not be treated as second-class human beings. In its history, according to Kristeva, feminism has undergone 3 phases of change. The first phase, feminism, was initiated by Mary Wollstonecraft, a philosopher and feminist figure in the 18th century. In this phase, feminism was more focused on politics, such as fighting for women's suffrage or emancipation in politics. The second phase, feminism, is more focused on women's liberation. Feminists at this time emerged because they were dissatisfied with various discriminatory practices. The third phase, this flow, started in 1980 until now. Popular and often used as a reference by feminist figures (Suhada, 2021).

In the process of raising awareness of gender justice and equality, feminism carries out various strategies, one of which is by utilizing mass media and films. The media participate in the formation of public opinion. The media may frame the news delivered. For example, the media can provide positive and negative values regarding forming opinions on women's identities. That is illustrated by how the media constructs various news stories and impressions in the community. The media is considered capable of forming public opinion on women's identity. Like a growing stereotype in society, the definition of a beautiful woman is generally described in the media as a woman with white skin, a slim body, long hair, a face without acne, smooth skin, Etc. Women are considered attractive only in appearance (Shandy, 2016). In addition to shaping public opinion, the media makes women exploitative. Companies often use women for their benefits, such as rating and promotion, by displaying things resembling women's eroticism and sexuality (Miranti & Sudiana, 2020).

Mass media products such as advertisements for soap, operas and other impressions often display the shape of women's bodies. This is a form of negative value that arises from the mass media. Only a few media outlets present products or works that

provide positive value. Examples of media products that provide positive value in shaping women's identity opinions are films that raise issues of feminism, such as *Kartini*, *3 Sri Kandi*, *Merry Riana*, and other feminist films. This film is a work of art and an audio-visual communication medium that is much loved by the public because of its entertainment. With its wide reach, the film is considered one of the media that can influence the audience. How not? Many interesting film stories insert moral messages both connotatively and denotatively. The messages presented can be entertainment, moral messages, education, information, and so on (Renaldy et al., 2020).

The power of film as a work of art can positively and negatively influence the audience. Not only that, but films can also affect the audience's souls until they are dragged away into the film story for quite a long time. Discrimination content about women in the mass media can still be found today. For example, the depiction of women is synonymous with domestic work; women are depicted as weak; women are depicted as satisfying men's lust, and so on (Trijayanto, 2018).

Even so, several mass media works contain criticisms of the depiction of women. For example, in the film "*Maleficent*," the female figure is represented as a woman with a strong character who is brave and responsible toward her daughter. In addition, in the film "*Enola Holmes*," there is also a woman with a strong, independent, and energetic character. Apart from the two films previously mentioned, there is also the film "*Miss & Mrs Cops*," which originates from Ginseng, South Korea. Like the films "*Maleficent*" and "*Enola Holmes*," this film aims to voice feminism against women. In this film, he raises cases of crime against women. Not only highlighting cases of crimes against women, but this film also represents how a female police officer toughly confronts criminals and fights for justice for women. Generally, men in films with police backgrounds are played by men, but in this film, actor Ra Mi Ran plays Park Mi Young, played by a woman. Shows that women are not weak figures but are great and strong women.

Researchers are interested in analyzing the representation of feminism in the film "*Miss & Mrs Cops*." To answer this curiosity, the researchers researched the movie "*Miss & Mrs Cops*." The research was conducted by analyzing John Fiske's semiotics method. Then the results of the study in the form of signs that appear in the film scene are described in a narrative way using the method study qualitative descriptive. Researchers hope to find something interesting from the results of the research conducted and hope that this paper can provide benefits to readers. Much research has been carried out on the theme of gender in film, but what is different from this is the Korean film genre, which is quite popular, the critical feminism issues raised, and the use of semiotic analysis. Even research that takes the subject of the film "*Miss and Mrs Cops*," only this research and research conducted by Kiki Dea Levinasari entitled *Sexual Violence and Its Impact*

Reflected in the Miss and Mrs Cops: Literary Sociological Studies," while both have striking differences in terms of theory and approach (Levinasari et al., 2020).

METHODS

The qualitative research method is considered the most appropriate method for this research. Denzin and Lincoln stated that qualitative research uses a natural framework to explain phenomena that occur and is carried out using various current methods (Satori, 2011). Researchers will use this research method to examine how the portrayal of feminism in the film is played by Ra Mi Ran and Lee Sung Kyung by analyzing it more deeply using John Fiske's semiotics method. John Fiske's semiotics is a method used to dissect hidden signs in media impressions. This method analyzes television shows for the meaning and content of their socio-cultural aspects. John Fiske rejects the assumption that the mass audience is not critical. Fiske agrees with the ideology that mass audiences are "critical" when accepting mass media products. John Fiske's semiotics has three main areas of study. First, the signs that appear are studied in various ways so that they can have a meaning. Second, the system that organizes the signs. Signs are developed into a system to meet the needs of society or culture and exploit available communication channels. Third, the culture in which codes and signs operate. This study depends on the use of codes and the signs themselves. According to Fiske, the codes in television shows are related to the formation of meaning. Reality will not appear without interpreting the codes processed using the audience's senses. John Fiske's semiotic method analyses television shows and other media texts, such as films, advertisements, books, novels, etc. John Fiske's television codes are divided into reality, representation, and ideology.

The reality level consists of events marked by reality, such as the appearance of clothes, environment, behavior, conversation, gestures, expressions, and sounds. In written language, the reality is in documents, interview transcripts, etc. The representation level consists of reality encoded in technical codes such as camera, lighting, editing, background music, and sound. Then the codes are studied to produce meaning through characters, narration, and dialogue. The ideological level consists of organized codes of reality and representation. Then the codes are categorized into ideological codes such as feminism, patriarchy, materialism, capitalism, individualism, and so on (Nurul & Nugroho, 2017).

John Fiske's semiotics method is used to analyze the research object. According to M. Djunaidi Ghony and Fauzan Almanshur (2012), the object of research is anything a researcher examines. Based on this, the researchers used the film "Miss and Mrs Cops" as the research object. The primary data source in this research is a film, which was

documented using screenshot documentation techniques for scenes that depict feminist values. Pictures are taken based on scenes that contain feminist values, then analyzed and researched using John Fiske's semiotic theory. Secondary data supports and complements primary data (Diani et al., 2017). In this study, secondary data was used in the form of books, articles, and scientific journals, both in print and digital form, as well as other data supporting this research. The researcher used John Fiske's semiotic data analysis technique in this study. Before analyzing the data, the researcher selects several scenes that define feminism. Then, the selected scenes are analyzed with John Fiske Television's codes, divided into three levels: the level of reality (appearance, clothing, environment, behaviour, conversation, gestures, and so on). Representation level (camera, lighting, editing, music, sound). Ideological level (codes associated with ideological contexts, such as individualism, socialism, patriotism, feminism, and so on. Hopefully, with this data analysis technique, the researcher can represent feminism in the film "Miss and Mrs Cops", played by Ra Mi Ran, Lee Sung Kyung, and Choi SooYoung.

RESULTS AND DISCUSSION

The film "Miss and Mrs Cops" does not specifically discuss feminism like the Maleficent film, but if examined carefully, there are feminist values contained in this film. In this study, the researcher succeeded in identifying several scenes that could provide a depiction or representation of feminism against the female figure in the film. From the research results, the researchers found several scenes containing the meaning of feminism, such as women being represented as heroic figures, women not being marginalized, women not being subordinated, and several scenes criticizing women's discriminatory behavior.

Women as heroic figures

The scenes in figures 1 and 2 show two female police figures carrying out self-defense actions against the threats of criminals. This threat is one of the dangers they face when solving the "molka" crime case. This "molka" crime is secretly taking videos or photos of someone. Then the videos and photos are uploaded to a website. The main victims, in this case, are mostly women. The case motivated Park Mi Young and Jo Ji Hye to solve puzzles and fight criminals. They are not only limited to solving cases; they are also at the same time fighting for justice and women's rights. These crimes have a very negative impact on women. Women are depicted as heroic figures, which is rare in every media and film show. If observed, the majority of heroes or superheroes in the media are played by men, and women are only used in supporting roles. Women are often "packaged" by the media as weak figures (Thadi, 2018). In contrast to the norm, in this

film, the role of women is highlighted and dominated. The strong and courageous character of female police in solving cases and fighting for justice has succeeded in representing women as heroic figures.



Figure 1. (00:01:29-00:02:07)



Figure 2. (00:51:24-00:52:38)

Reality Levels

At the reality level, the impressions displayed are based on real conditions or following the facts in society, such as appearance, costume, makeup, environment, behavior, dialogue, movement, expression, and sound (Purnama et al., 2021). In this case, the researcher considers the reality of appearance, clothing (costumes), and behaviour. The depiction of women here differs from that in the mass media. Often, the media portrays women as weak and marginalized; not infrequently, women only get a lower role than men. Women often get parts as objects of sexual violence, sexual harassment, or being oppressed and discriminated against (Pidada et al., 2021).

The scenes in pictures 1 and 2 show that their role in the media differs from the usual portrayal. The reality of their depiction dispels the gender stereotypes that are mushrooming in society. The mushrooming view or judgment that identical men are assertive, independent, masculine, strong, etc., while women are similar, like affection, gentleness, and smoothness (Saguni, 2014).

Appearance can represent one's expression or style, so we can describe someone's personality just by looking at their appearance (Kodžoman, 2019). The depiction of the appearance of female characters in this film is different from the depiction of women in most film screenings in the media. Usually, the media demands that women look beautiful to attract attention to the event being shown (Rofiah, 2018). The female characters in the film "Miss and Mrs Cops" have the characteristic appearance of a boyish style (tomboy style). The description of the boyish style appearance (tomboy style) represents women with brave and free characters. The meaning of "tomboy" is a woman who is brave and likes freedom (Emyliani et al., 2019). The tomboyish character of the characters represents masculine behaviour so that such an appearance can protect women against assumptions about sexual reputation and social orientation (Paramita, Sinta, 2018). The behaviour of female leaders in protecting victims of sexual violence shows a heroic attitude. This attitude is to the etymological definition of a hero, which says that a hero is a person who protects others (Azri & Agung, 2017).

Clothes are a non-verbal communication tool that can describe a person's identity. The codes on clothes will be very useful if we understand the concept or meaning of the codes (Fakhrunnisa, 2016). As in this film, the clothes worn by female police characters can give us information about their personalities. The red dress code worn by Jo Ji Hye indicates that she is a brave person. Red is the color of fire and blood, so this red colour is often associated with energy, war, danger, strength, and power. Red is also one of the colours that is widely used as a national flag or symbol. Meanwhile, the yellow colour that Park Mi Young wears signifies honour or loyalty (Scheme & Cerrato, 2012).

Behavior, which describes the figure of a hero, is he who is willing to fight for the freedom of his country and for the sake of defending the people who are suffering (Sardiman AM, 2012). According to WJS Poerwadarminta, a hero is a brave warrior. Then, according to Al Barry, heroes are fighters for the nation, state, and religion. Furthermore, according to the "Pahlawan Indonesia" book, a hero is superior because he dares to uphold justice (Nugraha, 2019). The courage of Park Mi Young and Jo Ji Hye in catching criminals illustrates their heroic values. Their heroic values are marked by their courage in making sacrifices to fight for rights and justice for women. Women in this film become targets of sexual harassment and cybercrime. That is, of course, unfair to women because

they are sexually harassed. The incident video was then shared on social media by irresponsible people. The video became business material for them.

Representation Level

At this level, the research focuses on representing feminism in the film sequence and starting from taking pictures, lighting, editing, music, and sound. Taking pictures is part of making a film to become a complete work. Then the shot can show a message by itself. The camera angle that leads to the object can also affect the message conveyed. The scene above is taken using an eye angle where the shooting is parallel to the object's position. This gives a more dramatic impression to the film scene (Bonafix, 2011). The scene is taken from an "eye angle" representing a heroic, strong, and courageous impression because this angle can show extreme conditions. If the scene is taken from above or from a high angle, i.e., the object looks low, then impression is that it is weak, harmless, or mediocre (Examiner et al., 2010).

Lighting in making a film is also an important aspect of filmmaking because lighting can reflect the atmosphere you want to display (Rumthe et al., 2017). The lighting in this film tends to use minimal light, or "under light." Underlight is used to create an atmosphere of mystery or threat. In addition, the lack of light also makes the atmosphere in the film dark. The lack of lighting in this film manages to create a tense atmosphere. This use of dark light is relevant to depicting evil. The meaning displayed will differ if the scene is shot in bright light. Taking pictures with bright light will give a positive or happy impression (Maszerowska, 2012).

Ideological Level

At the ideological level, the writer finds the code contained in picture 1. In the picture, two women are seen fighting against the threat in front of them. Previously, at minute 00:50:33, Jo Ji Hye asked about their plans, and then Park Mi Young casually and with an even expression said, "Lose the match." This sentence represents that they do not know the words "fear" and "do not give up." The word "defeat" is a command word, and in Indonesian, it is taken from the word "*kalah*" or "lose." According to the Big Indonesian Dictionary (KBBI), one of the meanings of "defeat" is to surpass; this shows that Jo Ji Hye and Park Mi Young want to outperform the criminals who want to attack them. So, the sentence illustrates the figure of a woman who is strong, brave and does not want to be outdone.

Women are not marginalized



Figure 3. (00:04:29 – 00:04:31)



Figure 4. (00:31:30 - 00:36:10)

Marginal people are a group of people who are characterized by weak conditions and are vulnerable to violence and discrimination. Marginalized people are also a group of people with limited access. In general, they have the lowest status among people. Generally, people classified as marginal are the poor, homeless, beggars, street children, people with disabilities, and others (Sujatmoko et al., 2021). The role of women is often marginalized in society. Roughly speaking, they cannot move freely because of a rule that has developed in a society that says women are better off working at home and caring for housework than working outside. Women who work outside still have to deal with sexual harassment in the workplace, discriminatory treatment among workers, and shouldering multiple tasks.

Reality Levels

The conversation (dialogue) in the scene at minutes 04.29–04.31 as seen figure 3 shows that he is amazed by the figure of a female police officer doing her job when catching criminals. The conversation shows that women are no longer marginal or

marginalized. Women can excel in various jobs and not only in household chores. Female police officers are few compared to male police officers. The scene dispels the stereotypes mushrooming in society, where the police institution is only seen as a job for men. In Indonesia itself, as reported by detik.com 2021, female police officers (*polwan*) in the last two years, a total of 24,722 policewomen, of whom several occupied high-risk positions. (Dirgantara, detik.com). This shows that the National Police provides space for female police officers regarding gender equality. But in reality, in Indonesia, workers are still dominated by men. (Reported from Tempo.co) According to data from the Central Statistics Agency (BPS) in Indonesia, the labour force participation rate (TPAK) is dominated by men, with a male LFPR rate of 83.05% and a female LFPR of 55.04% (Statistika, 2021).

Appearance, the female characters in figure 4 are wearing formal dress styles. Furniture such as tables, chairs, stationery, and other office equipment shows their identity as office workers. The depiction of women as workers is one sign that women are not a marginal group. Women are placed in household affairs and can participate in the public sector. Today, career women get support from the development and progress of the world. So, women's participation in the public sector is increasingly widespread. Women are now free to choose to work full-time or part-time. Overall, the status of Indonesian women has changed markedly by increasing women's education and participation in the public sector (Samsidar, 2019). In Indonesia, the percentage of female workers from 2019 to 2021 has increased and decreased. In 2019, the female workforce reached 39.19%, decreased to 34.65% in 2020 and increased to 36.20% in 2021. The increase in the workforce shows that women can also contribute to the workforce. Even working women have a dual role because they must work outside and at home. Currently, women with multiple roles are no longer strange. Now women do not only play the role of wife or housewife; they also participate in other fields such as politics, social work, and economics (Samsidar, 2019).

Clothing (costume), what a person wears can reflect his personality; his self-image will be reflected in how he wears clothes. The clothing (costumes) of each female character in picture 4 has a different taste in dress. Park Mi Young wore pastel-colored combined with white shirts; her shirt was worn as an inner. Jo Ji Hye wore a navy shirt complete with a black tie and several attributes on her shirt. Jang Mi wears a shirt with a floral pattern. These clothing categories are practical, formal, neutral, and polite. Such a dress style is a general requirement for wearing clothes to work. This formal dress style represents the identity of career women (workers). So, the women in this film are not part of the marginalized. In addition, the clothes they wear do not represent clothes for everyday life at home. In contrast, clothes for occasions at home are usually simple,

practical models made of materials that are easy to care for and also harmless (Fernanda, Levia Sukma, 2019).

The environment depicted in this scene shows the setting of the office. Office layouts, such as equipment or office equipment, are shown in the scene (Arifin & Wulandari, 2021). So that from the description of the background of such a place, it is clear that they are workers. It has been discussed before that women in the workplace can demonstrate that they are not marginalized because they have a place in society and are not marginalized, while this marginal group does not have free space and is considered difficult to find work (Ilham & Farid, 2019).

Representational Level

According to Piliang, the level of representation is a depiction of something outside of himself or other than himself. The level of representation is usually a sign or symbol that relates to technical codes in TV shows, such as cameras, lighting, editing, music, and sound. Then the technical codes are used to actualize reality in TV shows (Renaldy et al., 2020).

Taking pictures (picture 4) uses a medium-long shot, which means the scene is depicted between a medium and a long shot. A medium-long shot is a shooting technique that take pictures far and near. Taking pictures with techniques like this highlights the informative aspect rather than the emotion. Plus, techniques like these can come across as emotionally neutral (Heiderich, 2012). In this scene, of course, what you want to highlight is not the emotional aspect but the introduction of the characters in the film. In the introduction stage, the emotions from the film's story have not been raised, so close-up shooting is unnecessary. Because the main point in this scene is an introduction to the audience, the three female characters in this film work as police officers at a police station in Korea. Things like that relate back to reality, where the female characters in this film represent that women are not a marginalized group that is always ostracized.

Ideological Level

According to Piliang, the "ideological level" is the stage of representing the beliefs in society that appear in various media. The codes that appear in a scene or scenes are then represented in several ideological categories, such as patriarchal ideology, feminism, individualism, capitalism, and so on (Renaldy et al., 2020). All aspects of reality and representation are related to the level of ideology. Picture scene 4. The level of representation indicates a representation of the ideology of feminism. This is reflected in aspects of reality and the representation of women's identities as workers. Women in this film are not portrayed as people who are ostracized because of their gender. They are still

accepted in society, get decent jobs, and can also maintain their lives. It is not from a marginal group. So, from the level of reality and representation of women in this film, it shows the existence of liberal feminism ideology. This ideology of liberal feminism is an ideology of rejection of the placement of women as a marginalized or marginal group (Zaini, 2014).

Subordination to women



Figure 5. (00:05:01 – 00:05:58)



Figure 6. (00:05:01 – 00:05:58)

In KBBI, subordination is defined as a subordinate position. In the sense of subordination, it is the assumption that the role of one gender is lower than the other. Subordination to women is an assumption that degrades the role of women. In addition, women's subordination also places women lower than men. Women often get unfair treatment because they are subordinate to men. For example, easy tasks are only given to women because they are considered incapable of doing heavy tasks or second-class human beings. According to Mansour, subordination does not only occur in the work environment; it often occurs within the scope of the family, and religious customs and interpretations reinforce this (Muttaqin, 2020).

Reality Levels

In this scene, as seen in figure 5 and figure 6, Park Mi Young gets an award from the police, who are highly dedicated to the country. In the scene, several reality codes related to how feminism represents subordination to women. In this scene, appearance and clothing Park Mi Young is depicted looking neat and clean by wearing a black uniform and filled with sparkling attributes in some parts of the clothes she wears. This style of clothing is said to be formal. Park Mi Young's clothing style gives a strong and confident impression. Nelson and Bowen stated that a uniform character highlighted with style and integrity could create a sense of professionalism and confidence (Wowor, 2010).

Furthermore, the black colour choice for his uniform also gave a powerful impression. As Herman said, black means authority, power, and power stability. Her appearance is more prominent, with several gold and silver-colored attributes on her clothes, where the gold colour itself, according to Herman, means wisdom, excellence, happiness, and achievement. And then the silver color means glamour, elegance, honor, feminine strength, and others. Of course, in this case, Park Mi Young is described as a policeman with power and extraordinary achievements (Scheme & Cerrato, 2012).

Representational Level

Taking Pictures, when taking pictures to show Park Mi Young's power, the camera moves to different settings every second. At first, the shooting used a closeup shot, so the image only focused on Park Mi Young's face. A close-up shot is used to shows how realistic Park Mi Young's expression or feeling is in this scene. A close-up shot involves taking pictures by showing scene details, such as faces, and usually, the faces are taken to fill the screen. This closeup shot is used to show the details of the feeling or reaction of the object you want to show (Canini et al., 2013). Taking pictures like this can display the gestures or facial expressions of the character. This is one element of the level of reality.

Ideological level

The signs that appear at the level of reality and the level of representation are interrelated. These signs mean there is no subordination to women in this film. This is reflected in the reality of appearance and the clothing worn. The signs convey that they are professionals at work at the level of reality and representation. The women in this film can work professionally like men, if not more. This professionalism illustrates that women are not weak and inferior figures. A woman can also do tough things, like being a leader. Women are also able to do easy and light jobs. This scene represents feminist values. Feminism is an ideology that upholds women's rights. For example, not making or considering women subordinate to men. This is one message that feminists always voice. The value of feminism contained in this film is that women can no longer be considered subordinates in social and cultural structures. Because today, many women occupy high positions and can compete with men in their work and careers (Zaini, 2014).

Gender discrimination criticism

Discrimination is the unfair treatment of individuals or groups based on race, social class, religion, age, sex or gender. Discrimination based on gender often occurs in people's lives. For example, discriminating against or criticizing men who wear makeup or perform facial treatments. Even though things like that may be done, both by women and men. Taking care of yourself is not only for women. Men are discriminated against, and

women often receive discriminatory treatment from society. Discrimination against women has been a social phenomenon for a long time. This inappropriate and unfair treatment has become a daily meal for women. For example, various forms of criminal behaviour or violence against women. Criminal behaviour or violence against women is considered a natural and common societal consequence. It is so commonplace that even women who get discriminatory treatment are not aware of the treatment (Mahfiana, 2015).



Figure 6. (00:59:02 – 00:59:26)

Reality levels

Dialogue or conversation (figure 6) contains criticism of women's discrimination. In this scene, Park Mi Young is forced to disguise herself as a cafeteria visitor to investigate the perpetrators of sexual harassment. However, her appearance was considered not to follow the criteria for visitors there. Park Mi Young was not allowed to enter the cafeteria because of her unattractive appearance. Park Mi Young did not accept the staff's treatment and scolded her, saying, "Are men and women discriminated against here?". These words seem to be one of the messages presented as a criticism of feminists against people who treat women unfairly or discriminate against women.

The behaviour man guarding the cafeteria in this scene depicts discriminatory behaviour against women. This is marked by his discriminatory attitude or behaviour towards Park Mi Young. This cafeteria keeper only allows entry of beautiful, attractive, young and open-looking women to enter. Meanwhile, Park Mi Young was kept from entering the cafeteria. The reason is that Park Mi Young's appearance is not attractive, so it is inappropriate to enter the dance cafe. The behavior shown by staff showed discriminatory behavior against women. Then, this behavior depicting criticism of

discrimination was shown by Park Mi Young, who was discriminated against by a cafeteria guard.

Representational levels

Taking pictures in this scene uses a medium shot with an eye-angle camera viewpoint. A medium shot is used to emphasize the important message to be conveyed. The message conveyed in this scene is about criticism of women's discrimination. Yonhap News (detik.com, 2022) said, "According to a five-year government study, 53.4% of respondents said South Korea is not an equal society for women. (This figure) is down from 62.6% calculated in 2016. By gender, 65.4% of female and 41.4% of male respondents gave the same answer". When viewed from the age group, more than 70% of women aged 20-30 years felt that there was gender discrimination supported by 30-40% of men. Around 24% of men of the same age also feel gender discrimination, but this statement is only supported by 4.3% of women, meaning that gender discrimination is felt more by women. (detik.com, 2022).

Ideological level

In the stage or level of reality and ideology, it has been mentioned that discrimination against women where the issues of this discrimination are one of the issues that feminists often voice. Feminism struggles to uphold justice for gender equality between women and men. In reality, the dialogue and behaviour shown in this scene mean that discrimination against gender still occurs frequently. One way to make people aware of this is by inserting scenes in this film that depict criticism of gender discrimination. In the representation of shooting (shot), the production of this film is made in various ways so that the informative message to be conveyed reaches the target audience.

CONCLUSION

In the representation of feminism in the film "Miss & Mrs Cops", four things are discussed, including women as heroic figures; women are not marginalized; women are not subordinate to men; and this film also alludes to various criticisms regarding discrimination against gender. These representations are reflected in the codes of reality, representation and ideology. The level of reality with appearance, clothing, dialogue, environment, and behavior shows a feminist message conveyed by the female characters in this film. The level of representation with shooting, editing, and camera provides code for the existence of the concept of feminism in this film. The ideological level, thoughts or actions carried out by the female characters in this film also represent the message of feminism.

This study can academically enrich the scientific sources of Islamic communication. The struggle for women's rights actually supports the principles of Islamic communication, which are egalitarian and anti-discriminatory. Of course, narratives about women and justice can continue to be conveyed through various media.

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