

Representation of Gender Discrimination in the Yuni Film (John Fiske Semiotic Analysis)

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ABSTRACT

Keywords

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This research aims to analyze the representation of gender discrimination in the film "Yuni" using John Fiske's analysis. The research method used is descriptive qualitative with media study as the object of analysis. The subject of this research is the film "Yuni". Data collection was done through observation and literature study. The results show that there are various forms of gender discrimination against women through visual scenes and dialogues. The ideologies contained in this film include gender discrimination such as patriarchy, subordination, stereotypes, violence, and double burden. The film "Yuni" provides a strong portrayal of how the culture of gender discrimination still affects women's lives today. Despite progress in gender equality, changes in norms and societal views are still needed to achieve greater equality.

1. Introduction

The rapid advancement of technology has made it incredibly easy for people to access information using their mobile phones. Media has also evolved, not only serving as a source of information but also as a form of entertainment. As a result, various forms of media such as books, films, music, and more have become readily accessible to the public.

Among the many media fields that exist, film is the most interesting and popular of them. Because inside a movie it contains audio and visual. Film is one of the technologies used effectively. Film can shape society through the message behind it. The film is also able to reach a large audience, and it is able to insert messages into it, so it can affect the audience without feeling it. Movies allow us to associate stories of crime, mysterious events, sex, romance, and many other things that shape our social reality through the eye of the camera that is always investigating (Beasley, R., & Danesi, 2010).

Film is also one of the areas that can be used as a means of communicating information, opinions, even emotions because when we are watching a movie, sometimes we are placed as the main actors so that we can understand the background, the thoughts, even the feelings of the main actor (Beasley, R., & Danesi, 2010). So we can instantly feel the feelings of the filmmakers, starting with sadness, happiness, emotions, and so on, so that the film can be said to be an effective place to convey the message massively.

Films are created from the realities of society and its surroundings (Nurliyanti, 2018). So the film has the ability to represent reality in society and contain cultural values in the messages it conveys. Film and society are closely linked. Films always record reality that grows and develops in society, then it is projected onto the screen. Reality in society is also reality that is then recorded in film, as is the criticism of a perspective. So movies can also be a means for society, that in this world there are many different perspectives and different people. So that the sense of tolerance of the people who watch the movie becomes higher and does not humiliate others.

Representation itself is derived from the English representation. While in the Indonesian dictionary representation means the act of representing, the state of representation, what represents, and representation (KBBI Kemendikbud Daring). Representation basically wants to see how a person, group, action activity is displayed in the text. Other experts argue that cultural representations and meanings have a certain materiality, they are inherent in sounds, inscriptions, objects, images, books, magazines, and television programmes. They are produced, displayed, used and understood in a particular social context (Barker, 2000).

Movies today also play a role in advancing gender equality because of the mass media's role as opinion formers. Therefore, an approach is needed to educate people about gender equality. Especially among women, who are more often victims of gender discrimination. Gender discrimination has caused a variety of problems in women's lives that can affect not only physical, but also psychological. Discrimination itself can be found in various areas of social life, such as politics, economics, religion, family, even education.

The problem of gender issues will never end. Therefore, it will be very interesting to study both in official and unofficial forums. This includes gender discrimination in a film. One of the films that discusses discrimination against women is the film Yuni. Discrimination against women is very clearly shown in this film.

Yuni's film shows a discrimination against women in aspects of family and education. Yuni as a person who accepts discrimination has a dream to continue her education at the university level. However, towards her graduation at the high school level, Yuni received proposals from two foreign men she did not recognize at all. Yuni rejected the proposal on the grounds that she wanted to continue her education and wanted to feel freedom. Yuni's refusal at the time of the proposal triggered gossip about the myth that existed in the area where Yuni lived, that when a woman had rejected a proposal for the third time, Yuni would never get married. Yuni also lives in the midst of a society that still holds beliefs, where a woman is asked to get married immediately after graduating from school. On the other hand, Yuni also received information from her teacher who teaches at the school, that there is a route to admit prospective new students without a test, but on the condition that she must at least win third place at her school and be unmarried. This makes Yuni even more devastated and dilemma between believing in myths or continuing to pursue her dreams.

Based on the description above, it can be described from what is in Yuni's film that most people in Indonesia still often discriminate against women, and there are still many women who do not understand the forms of gender discrimination in their environment. Therefore, Yuni's film is very interesting to be further researched regarding the representation of gender discrimination in Yuni's film.

2. Method

The research method used is a qualitative research method with a semiotic analysis approach of the John Fiske model. The object is the study of the media. Qualitative research refers to the analysis of non-mathematical data, which produces findings through data collected by various means, including interviews, observations, documents or archives, and tests (Efendy, 2014).

Data collection was carried out by observation and literature study. Observation is an action that is carried out deliberately or consciously and in accordance with the order (Khasanah, 2020). Literature studies include all theoretical readings and research in the form of biographies, newspapers, magazines, journals, and other formats (Efendy, 2014).

The data analysis was carried out using an interactive analysis model from Miles & Huberman. This interactive model is divided into three steps, namely data reduction, data presentation, and conclusion or verification (Sugiyono, 2017). Data validation is carried out by triangulation.

3. Result and Discussion

3.1. Presenting the Result

1. Scene Yuni with Tika and her friends 00.26.19 - 00.28.00



Figure 1. Yuni's scene with friends

Reality. Character appearances in this scene include Tika wearing a patterned green dresser and rubber bracelet, Yuni wearing a purple t-shirt and blue pants, as well as a purple bracelet, Nisa wearing a pink semi-dress with light blue patterned pants, and a rubber bracelet, Sarah wearing a long-sleeved yellow patterned shirt, a patterned red veil, and plain pink pants, Uung wearing a long-sleeved white-black shirt, dark blue veil, and a long dark blue skirt. Baby Tika wears pink swaddles and white headgear, while Tika's older siblings wear brown and yellow dresses.

This scene takes place during the day in the bedroom containing Tika, Yuni, Nisa, Sarah, Uung, and the newborn baby Tika. The body gestures shown include Tika who is weak and in pain when sewing loose stitches, Yuni who is relaxed talking to Tika, and Uung, Nisa, and Sarah who are actively moving to play with baby Iqbal.

The facial expression showed that Tika was upset because her husband did not want to take care of his own child, while Yuni was afraid and sad to hear Tika's story. Uung, Sarah, and Nisa looked happy while playing with baby Iqbal.

The sounds heard include the ambience of the room, the chatter of Uung, Nisa, and Sarah playing with Iqbal, and the sound of plastic food wrappers coming from the kitchen.

Representation. From this scene, the representation depicted is a room with a picture taken using the Full Shot technique, where this technique is a shooting technique that is carried out by showing the entire image of the entire part of the object to be recorded. The camera angle used in this scene is Eye Level where this angle takes the same image at the same height and size showing the same angle of view in the frame with the object's eyes. The lighting depicted in this scene uses the Ambient Lighting type of lighting, where the light comes from existing light. In this scene, Tika's room depicts the bedroom during the day, the light shown in the frame is the sunlight coming in from Tika's bedroom window. The editing technique used is the cutting type. This type is done by cutting parts of the recording and then connecting with the previous image and so on by always paying attention to continuity.

Ideology. Patriarchal ideology is a system of male authority that oppresses women through social, economic, and political institutions (Adipoetra et al., 2016). In this system, men dominate the space of power and authority, inheriting a social order that puts them in a superior position (Dina et al., 2013). Gender discrimination, according to KBBI, is the distinction of attitudes and treatment of fellow humans based on gender.

The scene in this scene reflects patriarchal ideology and gender discrimination, where Tika's husband leaves home and his baby because he can't stand the crying of his baby. Meanwhile, Tika had to endure the pain of her loose stitches and take care of her baby alone. In addition, several of Tika's sisters also live with her after being abandoned by their husbands for unclear reasons. The

attitude of Tika's husband and her brothers' husbands reflects gender discrimination and shows the dominance of men in marital relationships.

2. Scene Yuni is proposed to by her first man and asks for the opinion of her parents and grandmother 00.33.00 – 00.35.55



Figure 2. Scene Yuni asks for an opinion of Grandma Yuni

Reality. In this scene, Yuni wears a purple striped t-shirt, a purple hair tie, and a blue school uniform skirt. Grandma Yuni was wearing a dark purple motif dresser, a gold bracelet, a yellow veil, and was smoking. The scene shows Yuni's bedroom with chairs, tables, snack jars, and flowers in a cream jar. Yuni's body gestures showed confusion and displeasure when she heard she was proposed to by her neighbor, Iman. Yuni's grandmother showed a relaxed gesture while smoking and gave Yuni confidence. Yuni's expression was sad and confused between continuing school or accepting Iman's proposal. The voices heard included the ambience of the room, music, and conversations between Yuni's mother, Yuni, and Yuni's grandmother.

Representation. In the scene in the bedroom area, it shows the shooting technique using the Medium Shot type. This type of shooting is done by recording half of a person's body with the aim of clarifying the activity being carried out. Meanwhile, in the scene in the living room area, it shows the shooting technique using the Long Shot type. This type of shooting is done with a shooting angle with the right size or easily the object will be seen entirely in one frame. Then the camera angle technique shown in this scene uses the Eye Level angle technique. This kind of angle of view technique is carried out by recording an object with an equal height or straight from the front of the part of the object being recorded.

In the lighting technique shown in this scene, both setting places in the bedroom and living room areas, using the Ambient Light lighting type. This type of lighting uses light that is already present at the shooting location, such as sunlight, moon, or lights. In this scene, the light uses sunlight. Then the editing technique seen in this scene uses the cutting technique. This type is done by cutting parts of the recording and connecting them with the previous image and so on by showing continuity.

Ideology. In this scene, it is a point of view that gives a statement that judges women or can be called gender discrimination. Gender discrimination against women was born because of the patriarchal ideology that developed in society. The statement in question is, when a woman wants to continue her dream of higher education is not necessary, what is required by a woman is only to get married and consider that rejecting a proposal from someone is also the same as rejecting sustenance given by the Almighty. The sentence spoken by the Mother and also the Grandmother gives a coercion or demand that in fact a woman's right is only to get married.

3. Scene Yuni is talking to the mothers around her village 00.40.30 – 00.41.30



Figure 3. Yuni talked to the mothers.

Reality. In this scene, Mrs. 1 wears a tosca green veil, a white campaign shirt with a picture of a deputy regent candidate, and a tosca green skirt. Mother 2 wore a patterned black veil, a yellow shirt with white stripes, and black pants. Mrs. Kokom wore a red veil, a dark blue daster with motifs, a gold watch, and held a yellow portable fan. Yuni wore a yellow t-shirt and purple pants with motifs. The scene takes place in the living room of Grandma Yuni's house with chairs, tables, and white fans. The housewives showed excited gestures while gossiping, while Yuni looked confused when asked about her proposal. The housewives showed happy expressions when gossiping, while Yuni looked annoyed and confused when answering questions. The sounds heard in this scene are the sound of fans and the voices of other mothers who are singing in front of Grandma Yuni's yard.

Representation. In this scene, the shooting technique that can be seen is using a Medium Long Shot shooting technique, where this type only takes a few parts of the object. For example, during this scene, only the parts of the women who are gossiping are taken while the other objects are not seen intact. The camera angle technique in this scene uses the Eye Level technique, where this angle takes the image from the same angle of view as the object's eyes. Then the projection technique shown in this scene scene is using the Ambient Light lighting technique, where the light used is using light that is already in the shooting location. In this scene, it is seen using light from sunlight that enters through windows and doors around the shooting location. Then the editing technique used is the cutting type, where the images that have been obtained are cut - pieces and then connected with the images before or after to get continuity.

Ideology. The dialogue between the mothers and Yuni reflects gender stereotypes through the statement "women are important in the kitchen, well, mattress". It illustrates the view that women are only responsible for taking care of the household such as cooking, washing, and serving their husbands. This view confirms that men do not need to do household chores, which is the duty of women only. This stereotype shows the existence of unequal power relations and gender discrimination, where women are only considered to be in charge of taking care of the house, cooking, and reproduction, in accordance with the concept of labeling that reflects gender bias (Afandi, 2019).

Keep in mind that the responsibility in taking care of household needs such as washing, cooking, and cleaning the house should be a shared responsibility and obligation between men and women.

4. Scene Yuni is in the Suci salon 00.48.30 – 00.52.50



Figure 4. Yuni with Teh Suci

Reality. Showing Yuni's appearance wearing a purple checkered shirt, and wearing cream-colored jeans, and wearing a purple bracelet. Teh Suci is shown wearing purple patterned clothes, wearing white patterned pants, and wearing a gold bracelet. During the scene of taking a photo with Teh Suci, Yuni wore purple patterned clothes, blue hotpants, stockings, purple fur earrings, and wore a purple hair tie. Meanwhile, Teh Suci showed the same appearance during the scene in the salon.

In this scene, it shows the background of the place where the incident occurred in two places. The first place is in the salon, showing properties such as chairs, mirrors, and also other salon makeup tools. The second setting shows the daytime atmosphere above the parking area building.

The body gestures shown in the scene where Yuni listens to Teh Suci's life story, Yuni shows an anxious gesture listening to Teh Suci's married life story, while Teh Suci shows a calm and accepting gesture when telling her married life with her ex-husband. The body gestures shown when taking photos together, Yuni and Teh Suci both showed happy and loose gestures.

The expression seen in the scene in the salon, Yuni shows an expression that is afraid to listen to the story of Teh Suci's married life, while Teh Suci shows an expression that is a little annoyed, sad but also happy when telling her married life. At the time of the photo scene with Yuni and Teh Suci, they both showed happy expressions and laughed together.

The sounds heard in this scene are the dialogue sounds of the two actors, the sound of makeup tools, and also the background sound of music.

Representation. In the shooting technique shown in the scene in the salon using the Medium Shot and Medium Long Shot techniques. The Medium Shot technique is a shooting technique that has a limited scope, only on the top of the hair to the abdomen.

Meanwhile, the Medium Long Shot technique is a more comprehensive shooting technique, and only takes the top of the hair to the knees. Then in the photo scene scene with Yuni and Teh Yuni, showing the Long Shot and Medium Close Up techniques. The Long Shot shooting technique is a shooting technique with the right size or all objects will be visible in one frame, while Medium Close Up is a shooting technique by taking the top of the hair to the chest, this technique is used to clarify the expression being done.

In the lighting technique, in the scene scene in the salon, the lighting technique used is the Bounce Lighting technique where the lighting technique is carried out using a whiteboard to reflect light so that the resulting light can be spread evenly. While the lighting technique in the group photo scene above the parking area building, the lighting technique used is the Ambient Light technique where the light produced is the result of existing light. At this time of the scene, the light used is light from the sun.

Ideology. In this scene, where Teh Suci tells her married life, the Story of Teh Suci shows a strong indication of patriarchal ideology and gender discrimination committed by her ex-husband. The patriarchal culture is not only inherent in Teh Suci's ex-husband, but it has also taken root in society, as evidenced by the dialogue that states that Teh Suci was shunned and expelled by his family after a

divorce. Teh Suci also experienced domestic violence due to miscarriage, and her ex-husband felt ashamed of not being able to get a child from Teh Suci.

The concepts of subordination and violence in the manifestation of gender bias are deeply rooted in the mindset and behavior of society and marriage life. In this context, women are considered to have a lower role than men (Afandi, 2019). Teh Suci experienced violence from her ex-husband due to a miscarriage, which further emphasized that women's status was considered inferior to that of men.

The view of the husband and the family of the Teh Suci shows that in married life, a wife must be obedient to her husband. Whatever the husband does, the woman must accept and bear all the burdens. This shows that in gender discrimination, women do not have the right to speak up and defend themselves, while men have the right to determine their own way of life and their voices are more recognized by society than women's voices.

5. Scene Yuni and her friends are talking about having sex with her husband 00.58.20 - 00.59.57



Figure 5. Yuni and her friends

Reality. In this scene, Yuni wears a purple t-shirt and a purple bracelet. Ung wears a blue shirt with a picture, a brown veil, and a bright blue skirt. Tika wears a white shirt with a picture, white trousers, and a pink hair support. Sarah wears a pink patterned shirt, a pink veil, and blue jeans. Nisa wears a pink shirt and glasses on top of her head. The scene takes place in a large courtyard, the characters lie on the grass. Relaxed gestures of the figures while lying on the grass. Nisa, Sarah, and Ung look relaxed but focused while listening to Yuni and Tika's conversation. Yuni looks curious about married life, while Tika looks resigned and relaxed answering Yuni's questions. The sound of the wind and the soundtrack of the music.

Representation. The image capture technique shown in this scene is the Medium Shot type. This technique is a matching-size photographing technique, where all objects are visible in one frame. While the angle used is the Eye Level type, where this angle takes the image from the same angle as the eye of the image object.

In the lighting technique, the technique used in the scene of Yuni and her friends lying on the grass using the Natural Lighting lighting technology, the type of lighting is a technique that does not require lighting for its illumination. The light generated by the Natural Lighting technique uses the light already available at the shooting site. Because in this scene the background is outdoors, then the light generated comes from the sunlight. Then on the editing technique used is the cutting technique. This technique is an editing technique where images are obtained and then cut and connected to images before and after to generate continuity.

Ideology. The scene shows a dialogue between Yuni and Tika about the life they felt after marriage. In the dialogue Tika tells Yuni that the first time they had sex, Tika felt very sick and didn't enjoy it, even Tika also says that when having sex with her husband she never got an orgasm.

Patriarchal ideology can give rise to gender discrimination against women who are already rooted in marital thinking and behavior. In the manifestation of this gender injustice is already included in the subordination, where the position of a woman is lowered than that of a man. For in subordinate,

women are considered to have lower positions than men, and place women in a position of insignificance (Afandi, 2019).

6. Scene Yuni and Tika are sitting in the yard of Yuni's grandmother's house 01.08.16 - 01.09.14



Figure 6. Yuni and Tika

Reality. In this scene, Yuni wears a purple shirt and purple short pants. Tika wears brown shirt, red long pants, and yellow hair straps. Yuni's grandmother was wearing a yellow shirt with a motif and young blue pants, as well as a golden watch in her right hand. See the chairs and tables around. Yuni's gestures seemed relaxed listening to Tika, while Tika relaxed painting her nails but seemed a little upset at some questions from Yuni. The sounds heard are the ambience of the sounds of nature like birds and frogs, as well as the backsound music that accompanies the scene.

Representation. In this scene, Yuni's grandmother was wearing a yellow shirt with a motif and young blue pants, as well as a golden watch in her right hand. See the chairs and tables around. Yuni's gestures seemed relaxed listening to Tika, while Tika relaxed painting her nails but seemed a little upset at some questions from Yuni. The sounds heard are the ambience of the sounds of nature like birds and frogs, as well as the backsound music that accompanies the scene.

Ideology. In this scene, the dialogue between Tika and Yuni reflects patriarchal ideology and gender discrimination. Tika's husband chose to stay at his parents' house because he felt uncomfortable at his house, and Yuni suggested Tika stay at her daughter-in-law's house. However, Tika explained that if she lived there, the baby would not be taken care of because she had to take care of her husband's big family. The problems faced by Tika indicate gender discrimination, in which women have to take care of all the household tasks and the big family of their husbands, regardless of their newborn condition. The dialogue reaffirms the role of women as static and permanent housekeepers. This view creates inequality in relationships, with uneven roles of husbands and wives, as well as unfair expectations of women. This scene reflects how a patriarchal culture affects the dynamics of everyday relationships and poses a double burden on women (Afandi, 2019).

7. Scene Yuni will be the second wife of Mang Dodi 01.09.18 - 01.10.40



Figure 7. Mang Dodi and his wife

Reality. In this scene, Mang Dodi wears a green cocoa shirt, a copycat, and black pants. Mang Dodi's wife was wearing a grey cape, a young blue long-sleeved shirt, and a gold ring. Yuni's grandmother wears a red haircut, gold jewelry, and yellow gamis. Yuni wears a purple shirt and short pants, while Tika wears brown shirts and long pants. The scene is divided into two backgrounds, the living room of Grandma Yuni's house with a table, chairs, tables, and cups of food on the table, as well as in the Yuni room. The time of the scene is daylight. Mang Dodi's gesture and his wife relaxed when they asked for permission to make Yuni their second wife. Yuni appears drowned by laying her head on Tika's shoulder because she has to accept the proposal for the second time. Mang Dodi and his wife are happy when they ask Yuni's grandmother for permission to apply for Yuni.

The dialogues of the characters and the music soundtrack are heard in this scene. **Representation.** The capture technique in this scene is divided into two backgrounds. In the background of the living room Yuni used the Medium Close Up technique and in the background where Yuni's room used Medium Shot technique. Medium close up technique is a photographing technique that is performed by recording a person's body starting from the border of the chest to the head which is meant to clarify the expression of the face and the dialogue that is being performed, whereas Medium shot technique is the photographing techniques that are performed with the recording of parts of the body of a person with the boundary of knees to head. This technique is used to clarify the scenes that are taking place in the scene. The viewing angle shown in this scene uses the Eye Level type. This technique has the same image angle as the eye of the image object. Then on the lighting technique shown on this scene is using Ambient Light lighting, where the light used is using the light already present at the shooting site. In this scene it is seen using light from the sunlight that enters through the windows and doors around the background of the shoot place. Then on the editing technique used is the cutting type, where the images that have already been obtained are cut and then connected to the image before or only to obtain continuity.

Ideology. This scene shows Mang Dodi and his wife coming to the house of Grandma Yuni to apply for Yuni as a second wife. The reason Mang Dodi applied for Yuni was because she was attracted to her beauty when she saw Yuni swim. Mang Dodi offered 25 million rupees in cash to Grandma Yuni to buy a new motorcycle as an additional reason. Mang Dodi's actions reflect patriarchal ideology and gender discrimination, where women are believed to accept a man's decision to marry her only in exchange for money. Mang Dodi sets additional money conditions only if Yuni is still a virgin, indicating an imbalanced power relationship. Negative labelling of women, such as being regarded as crabs, seduced, irrational, emotional, and incapable of making important decisions, reinforces this gender discrimination (Afandi, 2019).

8. Scene Yuni who was listening to the conversation between the principal and Mrs. Lilis 01.27.15 - 01.28.05



Figure 8. Yuni in front of the headroom

Reality. In this scene, Yuni wears a high school uniform and a white blanket while holding a purple map. Ms. Lies wears a cream cape, a cream long-sleeved shirt, and a brown long skirt. The scene took place in the headroom in the morning with a table, chairs, and some cups over the closet. The headmaster's body gesture advised Ms. Lies about the scholarships for the schoolgirls. Mrs. Lies quietly listened while fighting the students. The expression of the head of school is a little upset

because Mrs. Lies is considered to be doing a wasteful thing and adding to the school burden. Ms. Lies was a little disappointed because the school did not support the students in obtaining scholarships.

The environmental sounds of the school and the dialogue between the characters are heard in this scene.

Representation. The photographing technique seen in this scene is Medium Long Shot. This technique takes pictures from the top of the head to the knee. The viewing angle of the camera used in this scene is the Eye Level, where the view of the recorded camera is parallel to the height of the object's eye. In this scene the lighting technique shown is using Ambient Light lighting, where the light used is using the light already in the shooting location. Then on the editing technique used is the cutting type, where the images that have been obtained are cut-cut and then connected to the image before or just to get continuity.

Ideology. In this scene, a conversation between the head of the school and Mrs. Lies discusses scholarships that should not be given too high. The head of the school explained that the scholarship could be a burden on the school, which still has many shortcomings. Besides, the girls at Yuni school have a family background where parents prefer their daughters to marry rather than pursue higher education. Overall, the actions of parents who prefer their daughters to marry reflect the view that female gender is lower than male. Social and cultural values in societies have divided the roles of men and women, in which women are considered responsible in domestic or reproductive affairs, while men in public or production (Afandi, 2019).

3.2. Discussion

In Kamila Andini's film "Yuni", the researchers focused on scenes and dialogue related to gender discrimination issues. This research uses John Fiske's semiotic theory which is divided into three levels: Representation, Reality, and Ideology. The researchers discussed how gender discrimination is portrayed through dialogue and scenes that reflect patriarchal ideology.

The film shows a strong gender-discrimination culture in Banten, where women are preferred to marry rather than pursue education. Women are depicted as having no voice and must accept men's opinions. According to (Murtado et al., 2024) this discrimination is caused by the inability of society to release a culture of patriarchy. (Efendy, 2014) emphasized the importance of education for women for gender equality and the improvement of the quality of the nation's descendants. The film shows that customs and customs of old age make women see domestic roles as truth, while men as a livelihood.

In the study of the film "Yuni", the researchers looked at eight scenes that represented Gender Discrimination. The reality in this film is built through codes that reflect social, cultural, and knowledge aspects. This research shapes the level of reality by paying attention to the code of appearance, environment, body gestures, expression, audio, and dialogue. Yuni's characters are always presented with a simple appearance and purple objects, as well as the atmosphere inside the house, the courtyard, and the school as its background. Yuni's body gestures showed sadness and confusion when her hope of continuing her education was blocked by the proposals of some men. Yuni's facial expression always reflects disappointment, tension, focus, and sadness.

Then at the level of representation is a reality that is encoded electronically and arises in technical codes such as cameras, lighting, editing, and sound or music. At this level of representation, the codes that dominate in the Yuni film are camera codes, photographing, illumination techniques, and editing. Like the camera code in this movie, the technique is always displayed as a Medium Shot technique. This type of photographing technique is aimed at clarifying the scenes that are taking place in the scene. Besides, there is a technique of Medium Close Up photographing, the type of photography technique aims to clarify and emphasize so that it is clear how the expression of the character and the player's dialog is clear.

The level of ideology in the film "Yuni" is the final phase of analysis after researchers get the codes of the level of reality and representation. The ideology contained in the film includes gender discrimination such as patriarchy, subordination, stereotypes, violence, and double burden. The patriarchy is described by men as the sole ruler who controls the principal in society.

The stereotype is reflected in the dialogue that believes that women only need to take care of husbands and households without having to have a higher education. The attitude of the parents in this film reflects the norms applied to women in society.

In the film *Yuni*, the researchers represented gender discrimination in women by using the concept of gender-based discrimination according (Afandi, 2019) as a reference in determining the indication of the presence of sex discrimination. The results of the research are as follows:

Stereotype. The stereotype in the film "*Yuni*" depicts a form of gender discrimination where women are only perceived to marry and take care of a household, not to pursue education. These labels show an imbalance of power between men and women, with society regarding women as weak and submissive to men.

Marginalization. Marginalization in the film "*Yuni*" is when Teh Suci character is forced to give birth to a child despite being a teenager and undergoing high school education. It is a form of gender discrimination against women, where women do not have their rights and cannot express their experiences and feelings.

Subordination. Subordination is the role and position of women considered inferior to men. In the film "*Yuni*", subordination is seen in the dialogue between Tika and Yuni about family life. Tika told her about her first night with her husband, where she felt an incredible pain but couldn't express it to her husband for fear of being beaten. Tika also revealed that during her intimate relationship with her husband, she never felt pleasure or orgasm. In another scene, Tika also had to take care of her baby alone because her husband preferred to stay with her mother for reasons of comfort, showing how the female burden was often neglected in family relationships.

Violence. The violence in the film "*Yuni*" is demonstrated through the dialogue between Teh Suci and Yuni about the experience of Teh Suci marriage. Teh Suci reveals that she was once beaten by her ex-husband for not being able to conceive, which caused trauma. This violence is caused by a gender stereotype that states that men must be strong and mighty, while women must be weak and obedient. This example reflects domestic violence, where husbands commit violence against wives.

Double Burden. The double burden in the film "*Yuni*" is seen in the dialogue between Tika and Yuni. Tika reveals that she does not want to stay with her husband who prefers to stay at her mother's house because Tika will take care of her own baby and also her husband's big family. It reflects the view that women must take care of households and families, causing a doubling of the burden on women.

4. Conclusion

In the analysis of the film "*Yuni*", the researchers found various forms of gender discrimination against women through visual scenes and dialogue. On a reality level, the film depicts appearances, surroundings, body gestures, audio, and dialogues that reflect the realities of the characters' life in the film. Some of the visual elements in the film include scenes in the house, yard, school, living room, lawn yard, salon, and bedroom, which present a variety of situations and backgrounds of different places.

At the representation level, the film uses photographic techniques such as Long shot, Medium Shot, Close Up, and Medium Close up, with the angle of the Eye Level camera. The lighting techniques in the film also varies, using Bounce Lighting, Natural Lighting and Cutting editing techniques to give a visual effect that matches the mood of the scene.

At the ideological level, the film "*Yuni*" portrays the ideology of gender discrimination, such as subordination, marginalization, violence, double burden, and stereotypes.

For example, a scene of subordination occurs when Tika feels unable to express her pain to her husband, and when she has to take care of the baby alone while also taking care of her husband's big family. It reflects the double burden women face in this movie.

Overall, the film "*Yuni*" gives a strong picture of how a culture of gender discrimination still affects women's lives today. Although progress has been made in gender equality, changes in norms and public views are still needed to better equality.

5. Acknowledgement

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