

Film and the Discourse of Child Sexual Abuse in Hope Movie

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ABSTRACT

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Film as a mass media has the power to reach all social segments so that it has the potential to influence the public. Including to change people's views regarding victims of sexual abuse, especially children. Sexual abuse that occurs in children must of course receive special attention from the government and society. Unfortunately, there are still many people who still do not understand how to respond to sexual abuse that occurs in the surrounding environment. This is what was then raised into the movie Hope. The purpose of this study is to describe and represent cases of child sexual abuse raised in the film Hope. This research uses qualitative research methods using John Fiske's Semiotics theory by analyzing the Hope film through the levels of Reality, Representation and Ideology so as to convey the deep meaning in this Hope film. The results of this study show that Hope can represent child sexual abuse very well so that messages about sexual abuse in the film can be conveyed to the audience and there are ideologies about Victim Blaming and Gender Injustice.

1. Introduction

In movies, social reality and reality construction become one, and finally become a movie that can be a means to understand social phenomena, even movies can be used as a measure of social reality to reflect real social situations (Septiyani, 2022). The influence of movies on the audience is very strong in terms of emotional effects. Film is a medium for communicators, in this case the communicator is the person who has the idea / story writer to convey his thoughts about the message he wants to convey to the communicator, both verbal and nonverbal messages which are then combined into a meaningful sign, especially towards social phenomena, one of which is sexual abuse.

The rampant reporting of sexual abuse against children in the mass media today triggers a lot of public opinion on sexual abuse that occurs in children, not infrequently children who are victims of sexual abuse are blamed for the incident. Sexual abuse against children is a very serious and dangerous practice because it can have devastating long-term effects on its victims, both physically and psychologically. In addition, there is a lack of sympathy and empathy in society that makes people less socially sensitive, less responsible, and tend to ignore the causes and consequences. This negative societal response has silenced many victims even though they know of or have experienced cases of sexual abuse (Restikawasati & Warsono, 2019). This has led to some victims of sexual abuse not reporting for various reasons, such as shame, fear of social stigma, and lack of trust in the legal system. The impact of sexual abuse experienced by a child will greatly affect their personality and can interfere with daily activities. Various forms of behavior can emerge from the

personality of children who have experienced abuse from others, both strangers and those closest to them, during this time they internalize this treatment. Moreover, if children receive emotional, physical, or sexual abuse simultaneously, it greatly affects their psychological condition so that it becomes bad, in addition to their physical condition (Kurniasari, 2019).

Sexual abuse itself tends to cause trauma to its victims, both adults and children. Finkelhor and Browne categorize the impact of sexual abuse trauma experienced by these children into 4 types, namely (Zahirah et al., 2019):

a. Betrayal

The betrayal felt by victims of sexual abuse occurs because of their enormous trust in their family and surroundings, so that when victims get sexual abuse that occurs around an environment that is very familiar to them, victims feel very devastated and betrayed.

b. Traumatic Sexualization

According to Russell, "Women who have been sexually assaulted are more likely to reject sexual relationships and consequently become victims of domestic abuse." Another opinion of Finkelhor is, "Victims prefer same-sex partners because they perceive men as untrustworthy."

c. Feeling Powerlessness

The fear faced by victims of sexual abuse creates a sense of helplessness, which can make victims feel weak and inefficient in doing work. These emotions arise as a result of the nightmares, phobias and anxiety that victims feel after being sexually assaulted.

d. Stigmatization

Children who are sexually abused will begin to label themselves as bad and different from other children who are not sexually abused, these feelings arise because victims of sexual abuse feel ashamed and guilty to themselves because they are helpless and feel they cannot control themselves. Some victims of sexual abuse feel angry at themselves after being sexually assaulted, others take out their anger by consuming drugs and alcohol to punish themselves and try to avoid the memory of the sexual abuse they experienced.

The psychological trauma experienced by victims of sexual abuse can be long-term and greatly affect the child's social life, it is possible that the child will experience PTSD (Post-Traumatic Stress Disorder) due to the trauma they experience. In addition to the child, this will cause the child to become emotionally unstable, prone to stress, depression, or even make suicide attempts. With unhealed emotions and feelings, child victims of sexual abuse are likely to become perpetrators of sexual abuse in the future (Kurniasari, 2019).

The many losses experienced by child victims of sexual abuse not only affect the victim but also the victim's family, the losses felt are psychological, physical, social and economic. The most visible physical impact is that the victim's body is injured due to the sexual abuse he experienced, even to the point of contracting sexually transmitted diseases such as HIV/AIDS

There are two factors that cause child sexual abuse to occur, namely internal factors, namely from within the perpetrator himself, then there are external factors, namely factors that are outside the perpetrator himself, such as economic factors and environmental factors.

a. Internal factors

In internal factors, the psychological condition of the perpetrator is influenced by deviant sexual orientation, for example pedophilia, this happens because the perpetrator cannot control his sexual appetite properly. Meanwhile, the biological condition of the perpetrator occurs because the need for sex is not fulfilled or cannot be channeled properly. Then because of the factor of low morality and spirituality of the perpetrator, namely the morality and spirituality of the

perpetrator who is not well educated and developed, making the perpetrator threatened with losing control of his lust.

b. External factors

The factors that most often cause sexual abuse against children are economic factors and environmental factors. Economic factors that show the low income and low standard of living of a person greatly influence the occurrence of criminal acts, this is based on the assumption that with a low standard of living, there is also a low level of education. The lower the level of education of a person, the lower the knowledge possessed by these people. Meanwhile, environmental factors can influence sexual abuse against children in the family environment, this is based on the fact that a closed environment creates an advantage for the perpetrators of criminal acts in carrying out their actions without anyone knowing. In addition, there are also factors caused by parents' negligence in supervising and being less involved in the growth and development of children, as a result of this negligence children can become victims of sexual abuse.

The increasingly widespread coverage of sexual abuse has become a particular concern among the public, resulting in the recall of old movies that discuss cases of child sexual abuse going viral again, especially on several social media platforms. This is possible because the relationship between the story in the movie and real-world events is so similar, also because the power and ability of movies to reach various social segments also has the potential to influence the public. One of the films that raised the case of child sexual abuse is the film *Hope* which aired in 2013, this South Korean film tells the true story experienced by a little girl named Na-Young. This film invites the audience to see from the side of the victim and the people around the victim, how the effects of sexual abuse experienced by a child can be a deep wound and trauma for the child and family.

A person who communicates through mass media is considered competent if they find the right media to convey their message. Although there are millions of people communicating, the basic contact is between two people, where the message that the communicator wants to convey must be well received by the communicant. Successful mass communication is personal contact repeated thousands of times at once. Film is a medium for communicators, in this case the communicator is the person who has the idea/story writer to convey his thoughts about the message he wants to convey to the communicant. That is why, the focus of this research is to see the quality and storyline in the movie *Hope* in describing the phenomenon of child sexual abuse in society, both in terms of the stories displayed and the signs displayed. This analysis uses John Fiske's semiotic theory to look at the signs of reality, representation and ideology in the movie *Hope*, whether they are in accordance with the reality in society.

2. Method

This research uses qualitative research methods, where qualitative methods emphasize the sociotectonic nature of reality, as well as the close relationship between researchers and research subjects and the pressure of the research context (Dr. Farida Nugrahani, 2014). Qualitative research itself provides more complex details about the phenomenon being studied compared to quantitative research, which is why researchers use qualitative research methods. This method is subjective in the sense of finding the object of research in order to obtain the message and intention of each part of the object of research. Based on the qualitative approach, this research uses descriptive qualitative research that targets words, articles, and images, not the number of people and behaviors that can be observed. a more detailed explanation related to the current issue, namely the depiction of sexual abuse against children built in the film. "*Hope*". By using John Fiske's semiotic

approach, the researcher tries to reveal the reality obtained by interpreting the symbols and signs displayed in the film. By analyzing observation by scene that displays aspects of sexual abuse against children. After collecting the data, the author then describes an in-depth discussion of child sexual abuse in the film Hope using Fiske's semiotic analysis illustrating the importance of looking at the code given literally and considering the social, cultural, and ideological contexts that shape our interpretation of signs in everyday life in reality. The realities here are presented in the media according to the technical language used. These organized codes then lead to ideology. Events in the media are coded through three levels, namely as follows (DWI SYAYEKTI, 2021):

- a. Level of Reality, this first level includes appearance, costumes, makeup, environment, behavior, mannerisms, movements, expressions, and sounds found in the film "Hope".
- b. Level of Representation, this second level is the camera, lighting, editing, music and sound as well as narration, conflict, action characters, dialog, place and cast contained in the film "Hope".
- c. Level of Ideology, this third level includes a message or meaning that is contained and wants to be conveyed by the director and scriptwriter in the movie "Hope"

3. Result and Discussion

Results and discussion can be made as a whole that contains research findings and explanations Hope is a family drama genre film produced in South Korea, where this film tells the true story of a rape case that happened to a little girl named Na-Young. Hope is directed by Lee Joon-Ik, and played by Lee-Re as So-won, Uhm Ji-Won as So-won's mother Mi-hee, and Sol Kyung-gu as So-won's father. Telling the story of So-Won, a cheerful little girl who was sexually assaulted by a strange man she met not far from her school, the conflict begins when So-Won begins to show the trauma she feels when meeting adult men even to her own father and when the family tries to get justice for So-Won. In this part of the discussion, the research aims to find out how the representation of sexual abuse against children in the Hope film and can describe it based on the theories that the researchers have described and will show how the representation of sexual abuse against children is depicted in the Hope film through scenes and symbols displayed in this Hope film. In this study, researchers used John Fiske's semiotic theory, which in this theory has three levels, namely:

- a. Reality Level

Reality itself will not appear by itself only with the codes displayed but reality can be created through human sensing according to human references or experiences themselves. This means that this level of reality must really match the facts in society itself.



Figure 1. Movie scene of Hope Film

1) Appearance

The appearance referred to here is how the overall physical appearance of the character in the movie played by the actress or actor which includes several aspects of the style of the character being played. When So-Won met with the perpetrator Choi, So-Won looked normal like an elementary school student in South Korea. There is absolutely no element of sexiness in So-Won's appearance that can provoke the perpetrator Choi to commit sexual abuse, but the perpetrator Choi, who was at that time choosing his target among elementary school children, immediately confronted So-Won when he saw So-Won walking alone on the street in front of a quiet school. Perpetrator Choi is shown as an adult man who looks shabby like a midfielder, in the middle of heavy rain and holding a kite. Choi's appearance is used to attract So-Won's sympathy, so that So-Won wants to share an umbrella with him and Choi's perpetrator can easily commit sexual abuse on So-Won. It was explained by So-Won in one of the scenes, So-Won said to her psychiatrist "the man asked me to share an umbrella with him. At first I thought to just leave, but at that time he was soaked in the rain and I had to carry him". From this explanation, we can conclude that the perpetrator Choi committed sexual abuse by deceiving the victim from his appearance in order to attract the sympathy of his potential victims. We can know that the factors that caused the sexual abuse against So-Won came from the internal factors of the Choi perpetrator or the sexual drive in children that could not be controlled by the Choi perpetrator so that the sexual abuse against So-Won occurred.

2) Costum

The costume or clothes worn by So-Won when she met the perpetrator Choi were knee-length dresses in blue and white, the clothes worn by So-Won did not show any sexiness that could provoke the perpetrator Choi to commit sexual abuse against her. If we look at the scene the day before So-Won was sexually assaulted, So-Won was actually dressed quite short, wearing a skirt above the knee that showed a little of her thigh. These two scenes seem to be a comparison to emphasize that the clothes worn by victims of sexual abuse are not a provocation tool that causes the perpetrator to commit sexual abuse. The sexual abuse experienced by So-Won in the movie *Hope* is like a slap in the face for people who have patriarchal views, where they argue that the sexual abuse experienced by the victim is the victim's fault due to the victim's form of provocation to the perpetrator, for example the way the victim dresses which is considered sexy (Sendratari, 2020). This emphasizes that perpetrator Choi sexually assaulted So-Won due to internal factors from within perpetrator Choi, namely sexual desires that cannot be controlled by perpetrator Choi.

3) Make Up

Make Up used by the actresses and actors in the movie *Hope* is made as natural as possible according to the circumstances of each character played, so that the audience can better feel the scenes displayed in reality. In the makeup used by So-Won when meeting with the Choi perpetrator, So-Won only wears thin makeup and is as natural as possible with shoulder-length hair and bangs with a small ribbon, where this makeup is used to exude an innocent aura and show So-Won's character as a girl in general who is going to school. Then So-Won's makeup when she was in the hospital. So-Won wore makeup that made her face look as if she had received serious injuries with several bruises, swollen eyes, cheeks with bite marks, and a nose and lips full of blood. The

makeup used by So-Won was used to show the audience how So-Won's condition was after being sexually assaulted, such as what physical abuse So-Won received in addition to sexual abuse. The dramatic makeup seems to emphasize that perpetrators of sexual abuse, especially in children, can hurt their victims very cruelly and how the impact will be received by child victims of sexual abuse. The perpetrator Choi in the movie Hope is shown with shabby makeup made in order to support his appearance that looks like a tramp, with shaved hair and a rather dark face with a thin mustache. The purpose of the makeup is not only to support the actor's appearance, but also to help the actor to display his expressions.

4) Environment

The Environmental Code analyzed in this Hope film which is shown in the scene where So-Won is leaving for school shortly before So-Won gets sexual abuse, where the So-Won home environment looks very quiet in the middle of heavy rain, So-Won who is leaving for school is seen walking alone, When she met the perpetrator Choi in front of her school, no one passed by, even when So-Won was sexually assaulted in a former construction building only 100 meters from her school, no one came to help her, So-Won finally forced herself who was in a critical condition to seek help by calling the emergency assistance center. Such a quiet environment supports perpetrators of sexual abuse such as perpetrator Choi to commit these crimes. Home and school environments that lack adult supervision like this are often used by criminals, especially sexual crimes, to find victims. One of the factors that led to the emergence of sexual abuse experienced by So-Won was external factors caused by the lack of supervision and attention from parents or adults to the environment around the child's residence and school, which was then used by the Choi perpetrator to commit sexual abuse against So-Won. Because basically a good social environment for children's growth is the responsibility of parents or adults who are around them, to make children feel safe and protected.

5) Behavior

There are three behaviors shown by So-Won, namely So-Won's behavior before getting sexual abuse, So-Won's behavior when meeting the perpetrator Choi, and So-Won's behavior after getting sexual abuse. The behavior displayed in So-Won's character is a cheerful, obedient and intelligent girl, seen in the scene before So-Won was sexually assaulted which shows So-Won's behavior when with the people closest to her. So-Won who talks to her mother is full of expression and jokes a little when responding to her mother who is giving her advice. So-Won's behavior shows the nature of children at her age. But we need to pay attention, children even though they look smart but they still need to learn and be guided by adults who have more experience. So that later this child figure will not be easy to hurt. Shortly before the Choi perpetrator met So-Won, the Choi perpetrator showed behavior such as watching elementary school students leaving for school in the midst of heavy rain that morning, the Choi perpetrator wanted to approach one of the female students who was walking alone, but suddenly from behind the female student, there was a group of male students who were running to school, thus making the Choi perpetrator undo his intention to approach the female student. The behavior shown by the Choi perpetrator showed that the Choi perpetrator had been watching the elementary school children, as if he was choosing his target among the children. So-Won being the last student to come to

school was immediately confronted by the perpetrator Choi who was still in the neighborhood. So-Won who was confronted like that by Choi's perpetrators felt anxious and occasionally answered Choi's perpetrators' questions, So-Won made gestures looking back as if he was looking for people passing around. So-Won here shows the behavior of being aware of the presence of Choi's perpetrator, even though he always responds to Choi's perpetrator's questions, the look on So-Won's face shows his alertness to him. Then there is unyielding behavior also shown, where when So-Won was dying after being sexually assaulted by the perpetrator Choi, So-Won showed her persistence to seek help by trying to reach her cellphone to call the emergency service center. From the explanation above, the behavior shown by the Choi perpetrator explains that the Choi perpetrator already had bad intentions towards the elementary school students who were leaving for school that morning. So-Won, who is a victim of sexual abuse in the film *Hope*, shows alert behavior when meeting the perpetrator Choi and unyielding behavior to seek help after being sexually assaulted. After being found and getting treatment at the hospital, So-Won's nature slowly began to change, the pain felt in her body and mentally slowly turned into trauma for So-Won. So-Won began to show rebellious behavior, especially towards men, even when with her father, So-Won did not want to touch her father at all, besides that So-Won also began to stop talking to anyone. This change in behavior shown by So-Won is the impact of the trauma of sexual abuse she experienced

6) Expressions

The expression displayed by a person describes the emotions that are being felt in him, where this expression appears when someone wants to convey emotions in certain circumstances. In the movie *Hope*, when So-Won first met the perpetrator Choi, So-Won displayed a fearful and wary expression of the presence of strangers in front of him, the expression shown by So-Won was the process of conveying feelings or emotions through facial expressions, such as what So-Won felt when he met the perpetrator Choi, from the expression displayed by So-Won showed that So-Won was afraid and wary of the perpetrator Choi. On the other hand, the Choi perpetrator who managed to block So-Won actually displayed a happy expression, shown when talking to So-Won, the Choi perpetrator continued to smile at So-Won. The expression displayed by the Choi perpetrator shows the pleasure that the Choi perpetrator is feeling. After receiving treatment at the hospital, So-Won talks to her father to arrest the perpetrator of the sexual abuse that happened to her, So-Won displays a sad expression when talking to her father as seen from her tears coming out, So-Won's expression displayed in this scene shows So-Won's feelings that were suffering at that time. On the same day, after So-Won was moved to the VIP room, to avoid reporters who tried to cover the sexual abuse case against So-Won. when she arrived at So-Won's father's room who was holding So-Won to calm her down and also clean her clothes, it made So-Won become hysterical and displayed an expression of fear and shock to her father. The submission of So-Won's expression shows her fear of her father, So-Won feels that her father will hurt her like the perpetrator Choi did. The change in expression and behavior that So-Won gave to her father was a form of trauma experienced by So-Won after getting this sexual abuse, So-Won felt unsafe around adult men. Situations are also influential in expressing our emotional state, which will have an impact on our expression and behavior.

b. Level of Representation

Representation in a movie itself is the actual delivery of social signs expressed through mass media, such as movies, so that the audience can feel the visuals displayed according to their views. The level of representation is related to technical codes such as camera, lighting, and music, where these technical codes are transmitted into conventional representation codes, namely conflict, character, action, dialog, setting and cast.



Figure 2. Movie Scene of Hope Film

1) Camera

At the level of representation for the camera code section, it is useful to analyze what interactions occur in the film. The camera code is realized through various shooting techniques to clarify the flow of the film so that the message it contains can be conveyed properly to the audience (Arkian et al., 2018). First, through the shooting, the audience is placed as a third person who sees So-Won's interaction with the perpetrator Choi from So-Won's perspective, the camera technique used is Over the Shoulder Shot (OSS) with a low angle which aims to show the perpetrator Choi as a dominant figure to So-Won. Second, the shooting technique uses a close up technique on the Choi perpetrator's face with the main character's point of view, where this shooting aims to show emotions and expressions by the Choi perpetrator, so that the audience can feel the scene directly through the victim's point of view. Third, the camera technique used to take pictures is Over the Shoulder Shot (OSS) with a high angle just to the left of the Choi perpetrator's head, which aims to make the audience feel the dominance possessed by the Choi perpetrator and show the subject (So-Won) as a weak and helpless little boy. Fourth, it features a close up shooting technique, which aims to show the emotions displayed by So-Won, so that the audience can later feel what emotions are in the scene. From the fourth analysis, the use of camera techniques for shooting using Over the Shoulder Shot (OSS) and close up techniques. Through these camera techniques, the audience can feel the scene more because the focus of the shooting is to display the expressions, gestures, and conversations made by the players.

2) Lighting

According to Lathrop and Sutton, lighting in the film production process is useful for building aspects of the narrative witnessed by the audience (Hidayat et al., 2021). The lighting code in this Hope movie uses natural lighting, where the lighting is adjusted to the conditions of the environmental atmosphere displayed in the movie. In the scene that shows So-Won walking in the middle of heavy rain, so the lighting is made to follow these weather conditions, in order to strengthen the atmosphere in this Hope film. Because of the use of natural lighting, when So-Won is in a closed room after

being sexually assaulted, the lighting becomes a bit dark but still the audience can still see some of So-Won's belongings and position. the use of natural lighting in this Hope film aims to be able to make the environmental atmosphere in the film as it is so that the audience can feel like entering the film without being made up. Natural lighting techniques are widely used and suitable for lighting outdoor and indoor scenes to create a natural effect in an image, lighting in this technique usually uses natural sunlight or moonlight (Hidayat et al., 2021).

3) Conflict

According to Robbins, conflict is a process that starts with one party who perceives the other party as negatively affecting something in the first party (Labola, 2018). In the conflict code, the movie Hope has a main conflict, namely child sexual abuse. Sexual abuse on an 8-year-old child named So-Won, made her have to endure enormous suffering. So-Won, who left for school that morning in the pouring rain, was suddenly confronted by the perpetrator Choi and received a very cruel sexual abuse. where the tragic incident occurred around her school environment. Sexual abuse that could have taken her life, but So-Won was not lucky in this case, permanent disability as a result of the injuries she experienced that required doctors to remove part of her intestines and anus and So-won had to wear an artificial anus, the trauma that So-Won had to feel that she could have felt for a lifetime, the negative stigma of society that SoWon and her family had to accept, and the legal injustice received by So-Won for the punishment given to the perpetrator Choi. Given that this movie is a true story, it makes the audience immersed in the conflict displayed in this Hope movie.

4) Character

The main character or protagonist in Hope is So-Won, a girl who is active, cheerful, intelligent, and strong-willed. So-Won's cheerful character is seen in the initial introduction scene of the Hope movie, when So-Won interacts with her friends and parents. It can also be seen from one of the scenes where SoWon tries to solve a math problem from one of her math exam questions. So- Won's strong desire to catch the perpetrator Choi made her endure the pain and try as much as possible to give testimony to the police even though at that time So-Won had just had surgery to remove part of her intestines and anus.

5) Action

The action in the movie Hope that will be discussed is the action of Actor Choi who intercepted So-Won before committing sexual abuse against her. Perpetrator Choi, who at that time had noticed the elementary school students who were leaving for school from the other side of the road, tried to pay closer attention by hiding in a former construction building that was 100 meters from the elementary school and on the same side of the road as the elementary school children. So-Won who was walking alone was then confronted by perpetrator Choi. Amidst the rain, perpetrator Choi began to ask So-Won if she was going to school, then said the umbrella So-Won was using was beautiful and asked if SoWon could carry it. So-Won, who initially displayed a fearful expression towards the stranger in front of her, then felt sorry for seeing Choi's perpetrator soaked in the rain. The sympathy given by So-Won to the Choi perpetrator was then used by the Choi perpetrator to manipulate So-Won and take her into a former construction building and then sexually assault So-Won. Crimes of sexual

abuse against children often occur because the perpetrators have the opportunity and take advantage of the innocence of children, the perpetrators of child sexual abuse do not even hesitate to hurt their victims to get the desired satisfaction.

6) Dialog

Dialogue in a movie is a conversation between two or more characters. In this dialog section, researchers took a dialog in the film *Hope* which discusses the sexual abuse that occurred to So-Won. This dialogue was taken in one of the scenes during the first trial for the perpetrator Choi as a suspect in sexual abuse against So-Won.

Prosecutor : "At approximately 08:30 on July 19, the defendant took the victim, who was 8 years old, to a nearby construction site, then beat the victim in the face and stomach, choked her and committed sexual assault. Correct?"

Performer Choi : "I don't remember at all. I worked all night and came home at dawn. I drank and fell asleep"

From the dialog above, it is explained what abuse So-Won experienced. Apart from sexual abuse, So-Won also received physical abuse. It can be seen that the Choi perpetrator actually avoided the statement given by the prosecutor, the Choi perpetrator argued by saying that he did not remember the incident at all. the Choi perpetrator shows us the individual nature possessed by the Choi perpetrator is only concerned with himself to get freedom, the Choi perpetrator does not feel guilty at all for what he has done to So-Won, all the Choi perpetrator thinks about is how to get rid of the charges, even the Choi perpetrator is not afraid to lie while undergoing trial. The perpetrator Choi did not feel responsible for what he had done to So-Won.

7) Setting

Setting is the visual element that creates the background for a theater or film performance. The setting includes props, decorations, backdrops, and stages that depict the time and place of the story. The setting helps create atmosphere and draws the audience into the world of the storyline (Budiskj, 2023). The setting or place where So-Won meets and experiences sexual abuse committed by the perpetrator Choi is a building like a used container that is converted into a residence. It is explained in the film that the building is a construction site that has been abandoned for a long time and is located only 100 meters from the school. Determining the setting where sexual abuse occurs on So-Won, which is not far from her school, is like a warning to adults and parents, that children really need supervision, both in the home and school environment. As for the time setting at the time of the sexual abuse, it shows in the morning, seen from So-Won who was leaving for her school.

8) Casting

Casting itself means the artist who plays or acts as a character in a movie. In this *Hope* movie, child artist Lee Re was entrusted to play So-Won, the main character in this movie. Although at that time Lee Re was still 7 years old and was a newcomer actress who only debuted in 2012. The acting displayed by Lee Re in the movie *Hope* is very worthy of appreciation. Lee Re managed to carry the role of So-Won very well. Lee Re was able to convey the emotions in her role to the audience. Every expression displayed by Lee Re as So-Won makes the audience feel what So-Won feels. thanks to her excellent role in the film *Hope*, Lee Re managed to get an award at the Beijing International Film Festival in 2014 as Best Supporting Actress. Thanks to her success

in the movie Hope, Lee Re became one of the child actresses who carried out her activities in the world of cinema until now.

c. Level of Ideology

not only contains the complexity of the meaning of a message, but a superficial message turns out to have a deeper meaning and impact on the audience. In this Hope movie, director Lee Joo-Ik took a true story from one of the most famous cases of sexual abuse in South Korea, namely the Na-Young case that occurred in 2008, where at that time Na-Young, who was still 8 years old, had to experience sexual abuse and severe physical abuse, but the perpetrator actually received a sentence that was not commensurate with his crime, which provoked the anger of the Korean people at that time. How these events are organized into ideologically acceptable conventions. These codes of representation are then connected and organized into social coherence such as social class, or dominant beliefs, that exist in society (patriarchy, materialism, capitalism, and so on).

1) Victim Blaming

In this Hope movie, So-Won also received Victim Blaming attitudes from several people. Because the news related to the sexual abuse case experienced by So-Won has begun to spread in the mass media and more and more people know. At 1:15:09, So-Won is having her therapy session with Psychiatrist Sung Jung-Sook. So-Won, who is slowly able to talk to others, begins to reveal what she feels after being sexually assaulted. One of them was when So-Won explained what she felt when she met the perpetrator Choi, So-Won felt sorry for seeing the perpetrator Choi soaked in the rain, that's why when the perpetrator Choi asked to be shaded, So-Won did it. So-Won felt that people began to blame her for responding to this Choi perpetrator, as a result there were many sentences blaming So-Won for the incident, which made So-Won even worse. What So-Won experienced was "victim blaming" which is the behavior or attitude of blaming the victim for an incident or crime, instead of blaming the perpetrator or the real cause of the incident. Victim blaming of victims of sexual abuse is an attitude that is very detrimental to victims, especially if the victims are children, who emotionally do not understand their own feelings, it has a huge effect on their psychology. Children who are sexually assaulted and traumatized and then Victim Blaming or blamed for the sexual abuse they experienced, will close themselves off from other people and their social life, and it is possible that the child will grow up to be a person who is difficult to trust others. Therefore, raising awareness and educating the public about the dangers of victim blaming is an important step in combating this phenomenon and creating an environment that supports victims and punishes perpetrators.

2) Gender Injustice

Sexual abuse shown in the movie Hope is sexual abuse committed by an adult man (Actor Choi) to a girl (So-Won). If we look at the patriarchal system, which is a social structure created by social society, which results in men having privileges in making decisions in various aspects of life, including their treatment of women (Fushshilat & Apsari, 2020). At minutes 16:15-16:2, the perpetrator Choi, who was around the school, saw elementary school children leaving for school. When the perpetrator saw a girl who was walking alone, the perpetrator Choi began to walk towards the girl, but behind the girl there was a group of boys running towards the school, the perpetrator Choi who saw them immediately walked backwards and hid behind an electric pole. From this explanation, it shows that the Choi perpetrator targeted girls as his victims, so it can be interpreted that the Choi

perpetrator chose his target based on gender, namely targeting girls. This can happen because women are often considered as sex objects for men. Women are considered weak people who must be controlled, exploited and enslaved by men. Girls are often targeted by perpetrators of sexual abuse because children are unable to resist, are easy to threaten, are easily tricked, and will not dare to report (Sawitri, 2019).

4. Conclusion

Sexual abuse depicted in the movie *Hope*, where So-Won as a girl who was sexually assaulted is trying to recover from her physical and psychological wounds and So-Won's parents are trying to seek justice for their daughter. The trauma felt by So-Won makes her afraid to meet adult men, even her own father. From the results of the analysis of the representation of sexual abuse against children in the film *Hope*, researchers use John Fiske's Semiotics theory as a support in this analysis, so that three levels are obtained as described by John Fiske, namely the level of reality in sexual abuse against children such as appearance, makeup, environment, expressions and behavior both from the perspective of the victim and the perpetrator. Then at the representation level, it is explained through camera marks, conflict, dialog, and settings. As for the ideological level, there is victim blaming and gender inequality where both ideologies are very detrimental to victims of sexual abuse, both adults and children.

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