

# Representation of Javanese Ideology in Riri Riza's OPPO Film

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**Abstract:** *This research focuses on the topic of the representation of Javanese women and patriarchal ideology in film scenes. The research method uses discourse analysis of gender knowledge equality. The research finds that at the text level, the representation is conveyed through six signs of low-angle shooting techniques, challenging the dominance of Javanese, European, and Chinese patriarchal ideologies. Meanwhile, in praxis level, the film's production system reflects the generational shift in perception within the smartphone content industry. At the context level, OPPO Indonesia's marketing communication strategy targets the male segment. The research concludes that the dominance of patriarchy exists in the public space of Javanese.*

**Keywords:** *cinema finders, discourse analysis, Javanese ideology, political body, representation*

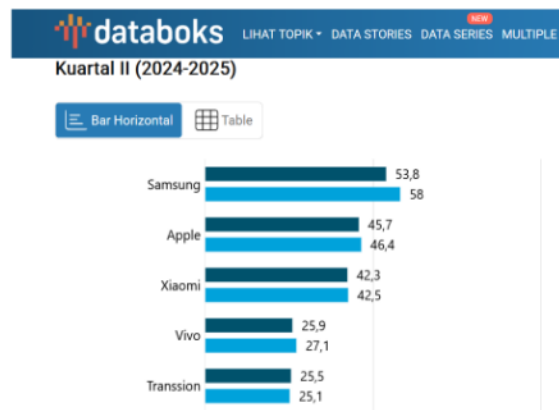
**Abstrak:** *Penelitian ini fokus pada topik representasi perempuan Jawa dan ideologi patriarki yang tampak dalam adegan film. Metode penelitian menggunakan analisis wacana kesetaraan pengetahuan gender. Temuan penelitian menunjukkan bahwa pada tataran teks, representasi disampaikan melalui enam tanda teknik pengambilan gambar low-angle yang menantang dominasi dalam ideologi patriarki Jawa, Eropa, dan Tiongkok. Sementara itu, pada tingkat wacana praksis, sistem produksi film mencerminkan pergeseran persepsi generasi dalam industri konten ponsel pintar. Pada tataran konteks, wacana strategi komunikasi pemasaran OPPO Indonesia menyasar segmen laki-laki. Simpulan penelitian menunjukkan dominasi ideologi patriarki hadir dalam ruang publik kebudayaan Jawa.*

**Kata Kunci:** *analisis wacana, cinema finders, ideologi Jawa, politik tubuh, representasi*

Digital culture and Sustainable Development Goals (SDGs) illustrate the significant extent of human activity in the virtual world. According to data from the Central Statistics Agency (Badan Pusat Statistik, 2024), 8.18 percent of households used the internet and internet-connected devices between 2019 and 2022. The increase in household internet usage during COVID-19 was driven by the convenience of working (Permana & Puspitaningsih, 2021, p. 163), earning, and

shopping online without needing to leave home (Proust, 2023, p. 2). This suggests that at least one internet-connected gadget is present in each Indonesian household (Broeker, 2023, p. 2556). The rise of digital reality has coincided with the development of internet access infrastructure and the use and construction of Information and Communication Technology (ICT) (Walsh, 2023, p. 2619), which the government has implemented to ensure citizens' access to various digital activities. The smartphone

market in Indonesia experienced significant growth during the COVID-19 pandemic. According to market research firm data Indonesiabaik.id, the number of mobile phone users in Indonesia, individuals aged 20-29 years, represents the age group with the highest level of smartphone penetration, accounting for 75.95 percent. Smartphone adoption in rural communities has surpassed 50.39 percent, indicating a significant level of digital penetration (Nurahim, 2018). This data highlights the substantial opportunity for the development of digital culture during the COVID-19 pandemic and the subsequent establishment of a digital culture in the post-pandemic era.



**Figure 1 Market of Smartphone**  
Source: Muhamad (2025)

Figure 1 illustrates the competition in the smartphone market in Indonesia in 2021. According to the International Data Corporation report (IDC, 2024), OPPO recorded global sales of 8.5 million units in 2021, an increase from 8.2 million units in 2020. OPPO's strategy of targeting the lower-end market segment allowed it to outperform other well-known smartphone brands. The three Indonesian filmmakers produced three

short films shot using OPPO's latest product: (1) *Siklus* by Garin Nugroho, (2) *Dedari* by Jay Subiyakto, and (3) *You and Me in Low Angle* by Riri Riza. The productions, referred to as Cine-finders, were released on OPPO Indonesia's YouTube channel on October 27, 2021, October 29, 2021, and October 31, 2021. Garin Nugroho introduced a vertical camera format style (Wibisono, 2023, p. 67), telling the story of a young dancer who discovers mysterious objects and how her interaction with them inspires a new choreographic spirit (Toni, 2019, p. 45). Jay Subiyakto focused on Balinese culture (Latifa & Harianto, 2023, p. 42), featuring the *Sanghyang Dedari* dance (Megawati, 2021, p. 211), a sacred ritual dance meant to ward off disasters and diseases, set against the backdrop of Bali. Riri Riza presented a story about a girl who always sees the world from a low-angle perspective.

Indonesian cinema and its production practices are driven by production capital dominated by directors and producers who are oriented towards popular tastes, with preferences shaped by market demand to ensure that production costs are covered by audience numbers (Martin, Redondo, & Moncada, 2024, p. 446). This orientation prioritizes an ideological space between society (Santori, 2023, p. 3) prevalent today and spreading throughout Western societies, is simple: free, unregulated markets are meritocratic. This is a way of placing a veil of social justice (i.e., markets reward merit, media, and film directors to address the various issues presented (Weiß, 2024, p. 823). The dominance of market tastes

in Indonesian film production serves as an indicator of the lack of a critical and specific dialogue on the systems and practices of power within discourses and cultural studies (Depounti, Saukko, & Natale, 2023, p. 722).

On the other hand, dialogical film production is mainly championed by veteran director Garin Nugroho (Nugroho & Yudha, 2022, p. 268), who bridges the gap between conventional and digital directors, tackling cultural themes and power systems in his works. Riri Riza, who frequently portrays issues of critical thinking and cultural change (Toni, 2025, p. 307; Barton & Janis, 2020, p. 2), remains consistent in advocating for themes of social justice in his films (Maharani, 2023, p. 70 ). These directors have produced films that question injustices in culture, education, women's issues and their complexities, sexuality and its challenges, gender, and class hegemony. Indonesian film, in principle, still holds an ideological space for reflective thought between director and audience through the medium, although its presence remains limited, unpopular, and less preferred within Indonesia's cinema industry, often relegated to a secondary class in Indonesian cinema.

## **METHOD**

In Fairclough's Critical Discourse Analysis (CDA), semiotics refers to the study of meaning-making through signs, symbols, language, image, and other modes of communication. The perspective Fairclough adopts is Halliday's social semiotic, which sees meaning as socially produced and ideologically shaped (Fongesta & Aulia, 2023, p. 141). The semiotic framework is not

limited to linguistic signs alone. It includes multi-modal elements, such as visual, audio-visual, sound, typography, photography, and media technologies, especially in contemporary discourse. Fairclough's CDA consists of three interrelated elements (Al-Khawaldeh, Rababah, Khawaldeh, & Banikalef, 2023, p. 2) where semiotics operates across all levels: (1) description (text) in the film narrative, visual symbols as signs construct particular meanings and representations; (2) semiotics helps explain the process of texts are produced, distributed, or interpreted, which signs are understood in relation to interdisciplinary or intertextuality; and (3) semiotic reveals the process of signs and discourses reproduce or challenge power relations, ideology, and hegemony within society (Wijaya, 2025, p. 2).

Semiotics thus becomes a tool to uncover hidden assumptions, dominant meanings, and unequal social relations embedded in discourse. Semiotics functions as a socially grounded analytical lens (camera) that connects textual signs (narrative) with broader discursive and social structures and emphasizes the process by which semiotic resources are mobilized within discourse to shape meaning, identity, and power relations. Barthes's semiotic framework, meaning is produced through two interconnected levels: (1) denotation and (2) connotation (Toni, 2025, p. 307). Denotation refers to the literal, descriptive meaning of what is visually presented in a film, such as characters, objects, settings, camera angles, or actions. The image appears neutral and objective,

functioning as a direct representation of reality. Connotative, however, involves the cultural, ideological, and emotional meanings attached to those images. In film discourse, connotative meaning emerges from cinematic techniques such as camera angles, lighting, color, framing, and editing.

Discourse analysis, according to Fairclough and Wodak (1997, p. 271), involves a critical examination of language production and discourse, as well as written texts, as practical forms of power within social systems. Language, as a social practice, contains over dynamics that manifest ideologies through embedded signs, reflecting patterns of power relations and their dominance (Magnone, Niasar, Bouwman, Beusen, van der Zee, & Sattari, 2022, p. 2). This includes marginal classes within production contexts, where texts and social systems perpetuate power dynamics (Walsh, 2023, p. 2633). Discourse analysis seeks to integrate power through language (Cheng, Xu, & Ma, 2023, p. 15), focusing here on audio-visual language embedded within cinematic narratives in OPPO Indonesia's Cine-finders as part of their marketing communication strategy (Anika, Jan, & McGraw, 2023, p. 2). According to Fairclough's perspective on discourse (Lev-On, 2023, p. 1710), audio-visual language is manifested through production actions (Yoon, 2025, p. 2), visual language, and character dialogue (Arnesson, 2023, p. 533), representing both micro-linguistic and macro-linguistic spaces as references to the social context of production.

This research categorizes discourse into text, practical discourse, and sociocultural context. Text is viewed as a tool of power representation from dominant groups to subordinate groups. It is seen as a persuasive instrument for maintaining power (Gilardi, Gessler, Kubli, & Müller, 2022, p. 40), meaning that text represents a relationship between representation, relation, and identity (Maares, Banjac, & Nölleke, 2023, p. 1612). Practical discourse involves the production relationship and the consumption of produced texts, which function as a tool of power (Pillai & Ghosh, 2022, p. 3), manifesting in experiences (Zhou, 2023, p. 3), knowledge, production themes, environments, conditions, and interactions with objects within the film production system. Social context refers to the conditions and relationships among society, mass culture, and political power that shape the presence of text.

The film observed in this research is a YouTube video uploaded by OPPO Indonesia on October 31, 2021, entitled *You and Me in Low Angle*. The film is directed by Riri Riza (OPPO Indonesia & Riza, 2021). It is a short film about Leila, a costume designer who longs for her father. She searches for clues through a series of photographs she took over the years, which lead her to explore the world from low-angle perspectives. Through this journey, Leila realizes that her father has always been watching over her from different viewpoints, even though his promises to be present in her life were never fully fulfilled.

Data collection was conducted through a process of obtaining permission to use the film as digital text, which was done by contacting the film's director, Riri Riza, via WhatsApp message. This step was followed by sending a research proposal and submitting a letter requesting permission to use digital data, which he approved. Data from the film screening were then captured as screenshots and annotated according to the scenes identified by the researcher. The analytical categories are determined by the researcher in Riza's film shots. They are then examined as semiotic resources within a CDA framework to reveal constructions of power and dominance, functioning as visual signs, as indicators of power relations, and as visual representations of authority.

The resulting film scene cuts were then analyzed and interpreted using the discourse analysis framework. The data analysis table can be seen in Table 1.

**Table 1 Data Collected in Film**

Representation/ Sign Level	Scene	Analysis Ideological
Text Level (film)	Scene 1	Women
	Scene 2	representation
	Scene 3	Men
	Scene 4	Representation
	Scene 5	Patriarchal
	Scene 6	ideology
Praxis Level	Production (film)	Covid-19
	Distribution (film)	
Socio-cultural Level	Background	Java culture Yogyakarta
	social in film	

Source: Primary Data (2024)

Data collection in Table 1 was carried out by conducting digital searches on the YouTube Channel where the film was published. Primary data research is films, and secondary data are published in mass media and on websites. The reason for taking scenes

1 to 6 is to consider the narrative relationship pattern between scenes. The discussion of scenes 1 to 6 is intended to examine the development of the narrative through the connection between successive scenes. By analyzing these scenes collectively, the study highlights the construction of meanings that are not in isolation but through the continuity and progression of the storyline. Focusing on the narrative relationship among scenes 1 to 6 also allows the researcher to identify patterns of interaction, thematic consistency, and shifts in power or perspective across the film. This approach helps reveal the arrangement and sequencing of scenes, which contribute to the overall discourse and narrative structure.

Discourse is seen as an open text subject to diverse interpretations and readings by all its consumers. This means that texts are understood as a collaborative effort between society (Baer, 2016, p. 20), environment, and culture where the text is produced and consumed collectively (Stier, Bleier, Lietz, & Strohmaier, 2018, p. 51). Texts with inter-textual content act as active subjects influencing interpretation, creating social conventions (Malkawi, Fareh, & Rabab'ah, 2024. p. 2), cultural codes, and forms of interaction and communication that establish institutional systems (Cheng, Xu, & Ma, 2023, p. 2). The understanding of texts and contexts involves general rules through a set of conventions related to the production and historical meaning embedded within them. The behavior of texts as subjects of speech and discourse possesses knowledge quality constructed on ideological foundations and is transformed into an ideological linguistic

phenomenon reflecting the aspects of power contained within it.

## FINDINGS

### Text/Scene Analysis of Riri Riza’s Film

*You and Me in Low Angle*, a short film by Riri Riza, was produced as part of the OPPO Cine-finders collaboration and shot using the OPPO Find X3 Pro 5G. The film centers on Leila, a costume designer who has not

seen her father for a long time. Throughout the narrative in Figure 2, Leila adopts a recurring low-angle perspective to view the world and to trace her father’s presence. The Cine-finders *You and Me in Low Angle* features six dominant perspectives, as represented through Leila’s viewpoint on cultural power systems across scenes 1, 3, and 6, which reflect both local and external forms of patriarchal dominance.

**Table 2 Representation of Leila as a Javanese Woman in Scenes 1, 3, and 6**

Captures	Scenes/minute	Description
 <p>OPPO Cinefinders   You and Me In Low Angle by Riri Riza</p>	<p>Scene 1 (00:00–01:26)</p>	<p>Leila wakes up and then rides her motorcycle through the bustling streets of Yogyakarta. While waiting at a traffic light, she gazes intently at the Plengkung Gading gate, noticing someone standing above it.</p>
 <p>OPPO Cinefinders   You and Me In Low Angle by Riri Riza</p>	<p>Scene 3 (01:58–02:23)</p>	<p>Leila’s activities at the boutique depict her role as a renter of traditional costumes (kebaya), where she waits for customers.</p>
 <p>OPPO Cinefinders   You and Me In Low Angle by Riri Riza</p>	<p>Scene 6 (06:41 – 07:07)</p>	<p>Leila washes her clothes and chats with the laundry worker about the boredom of the routine she goes through, while also talking about her outlook on life and motivation to keep going.</p>


Source: Primary Data (2024)

Scene 1 depicts the representation of the character Leila, as a Javanese female cultural object, engaged in activities around the walls of the Yogyakarta Palace Fortress (*Beteng Keraton*). Scene 3 depicts Leila's profession as a kebaya costume-rental provider, symbolizing a system of cultural power embedded in Javanese women's work that preserves cultural heritage. Scene 6 represents Leila in the domestic sphere of laundry work, where the camera placement explicitly conveys the role and position of women within the Javanese sociocultural system. Leila, as depicted in scenes 1 and 6 (Table 2), functions as a denotative signifier of women's roles, professions, and agency in sustaining Javanese culture within the increasingly unregulated urban social environment of Jogjakarta, including her everyday work as a traditional costume rental provider. Leila's search for her mysteriously characterized

father is depicted through a series of media hegemony used to shape and persuade women's thoughts within the Javanese patriarchal cultural system.

The concept of low angle refers to a perspective on the political language of the body as it applies to women, conveying power, domination, and superiority. The characteristics of this meaning are born from the way the camera records, which display larger, more powerful, and threatening objects. The political language of the female body in film is constructed through visual strategies that assign meanings of power, domination, and superiority (Heiselberg & Raun, 2024, p. 1595). These meanings do not arise naturally from the body itself but are produced by the cinematic gaze, particularly through the use of a low-angle shot (Cintas-Peña, Luciañez-Triviño, Montero, Bileck, Bortel, Kanz, Rebay-Salisbury, & Gracia, 2023, p. 4).

**Table 3 Representation of the Public Sphere in Scene 5**

Capture	Scene/ minute	Description
	Scene 5 (05:12 – 05:23)	Leila's everyday work activities take place in public spaces, as she navigates the streets of Yogyakarta to meet her clients.



OPPO Cinefinders | You and Me In Low Angle by Riri Riza

Source: Primary Data (2024)

Scene 5 in Table 3 depicts women through a low-angle camera composition in a moment of solitude in the bedroom. This sign emphasizes the low hierarchical role attributed to women, which is connotatively marked through their positioning in public space. On the other hand, the visual dominance of the female character within the camera frame highlights her everyday activities, which are predominantly narrated as those of a seeker searching for something mysterious until the conclusion of the film. By positioning the camera below the

female character, the film visually enlarges the body, making it appear more powerful, dominant, and potentially threatening to the viewer. In this sense, the camera functions as a semiotic device that transforms the female body into a political sign. Thus, it operates as a discourse of power, visual scale, and perspective, constructing superiority and authority. In film, this way of seeing is decisively shaped by the camera. The female body becomes a site where ideological meanings of dominance and control are visually articulated.

**Table 4 Representation of Political Body in Scenes 2 and 4**

Captures	Scenes/ minute	Description
 <p>OPPO Cinefinders   You and Me In Low Angle by Riri Riza</p>	Scene 2 (01:45-01:55)	Every time she passes through the Plengkung Gading gate, Leila observes it closely, and her behavior is considered strange by the people around her. She is always searching for the figure of a man standing atop the gate.
 <p>OPPO Cinefinders   You and Me In Low Angle by Riri Riza</p>	Scene 4 (03:29-03:55)	Inside her room, Leila lights a candle on top of a birthday cake and eats it alone in the corner of the room. Her body appears small and positioned low, visually compressed by the surrounding objects within the confined space.

Source: Primary Data (2024)

Second, the objectification of the female body is shown in Table 4. In the study of cinema, the objectification of the female body is aimed at shifting the position of women as other objects. Scenes 2 and 4 represent the role of a mysterious male character who consistently appears above the gate (*Plengkung Gading*). This scene illustrates the elevated hierarchy attributed to men within the social system, rather than the female character. Leila, positioned on the street beneath the gate, signifies a lower hierarchical status within the Javanese social structure. Scenes 2 and 4 depict gender inequality in women's roles and positions, articulated through camera work, visual composition, and object placement, as well as through representations of everyday activities, access to public space, and employment. Men are depicted as occupying elevated positions above the gate, whereas women are placed in lower positions on the street. Men are portrayed as static and mysterious, whereas women are depicted as dynamic and explicit. Furthermore, men are associated with urban public spaces, while women are confined to domestic household spaces.

Third, narrative resistance is employed to challenge the patriarchal structure by monumentalizing women, dominant subjects, and visual power relations. In the political and historical perspective of women in the media, the female body is shown as an object of oppression related to issues of custom, state, colonialism, and religious morality. Women are shown as beautiful bodies, sexy body poses, revealing

clothes, and limited space for movement. Through this film, the presence of women is depicted as the return of women's bodies and spaces in the domestic space.

This sign and meaning are a repetition of women's history in the Javanese cultural system of women as *kanca wingking* (domestic wife). A cultural concept that provides a strong symbol of the role and position of women in the domestic domain. Symbols used to assess women as gender ideology and attached to the social system, language, and daily life practices. As a counter-current of the concept of *kanca ngarep* (public actor), the role and position of women are required to accept (*nerimo*), and harmony (*rukun*) with the social structure and other values of feudalism (Korniawati & Rahim, 2024, p. 610). *Kanca wingking* places women in the area of housekeeping, cooking activities, raising children and maintaining the family. In other words, the role of women was as supporters, which serves to emphasize the position of men (Fajar, 2022, p. 546). Javanese narrative signs used in the repetition of the history of Sumbadra, Dewi Kunti, Durga and others, women are negative signs interpreted as people who reject domestic positions and demand participation in the public sphere (Azhari, Yoesoef, Setyani, Tinggi, Asing, & Bandung, 2023, p. 550). Perspective reveals the darker side of how Javanese women view and observe the values of gender equality. This perspective is interpreted through reflections on the dynamics of empowerment and the ways women challenge gender equality amidst the dominance of male power.

The kebaya symbol is used as a multi-vocal symbol and identity marker for Indonesian women (not just Javanese) who present the historical-cultural past and the future (Fajar, 2022, p. 547). Cultural movements in the public space, including through films that emphasize that it is not home clothing but a symbol of freedom originating from the home that can be implemented in public spaces, the kebaya as a symbol of resistance against the marginalization of women, which is hyper-visibility. Hyper-visibility is interpreted as the appearance of the kebaya with a modern style, modern spirit, and modern resistance that is present in visual aesthetics (Dewi & Piliang, 2020, p. 140). On the other hand, the kebaya is an interpretation of a sensual commodity presented by the colonial system of Javanese tradition and is considered tightly attached to the female body and arousing lust for men. Efforts to reclaim the kebaya in a modern context position it not as traditional attire, but as modern clothing; not as domestic wear, but as professional attire. It becomes a symbol of cultural activism and an expression of national identity independent of male control. The kebaya gives birth to the connotation of the modern era as soft nationalism, modern, international from UNESCO (2024), the revival of women's history, interpretive space for capitalism, and other creative industries.

Male dominance over women is seen as a legacy of colonialism, ingrained into Javanese culture to perpetuate their control over women's lives. The story's setting,

highlighted by the primary commodity of European colonization - coffee (coffee beans) (Puorideme & Diedong, 2023, p. 4). Perspective in Leila's view highlights the plight of Javanese women under the dominance of European women (Ribas, 2025, p. 146). Leila's perspective represents the relationship of power and hegemonic tools in perpetuating patriarchal ideology among Javanese, European, and Chinese ideologies within the cultural context of Yogyakarta (Dahl, 2023, p. 86). Meanwhile, the ontological ideological space places the value of signs across time, with women's roles often considered supplementary and their existence marginalized or unrecognized. Perspective is realized through the representation of women's viewpoints in the character of Leila, who is on a quest for self-identity amidst major patriarchal ideologies.

#### **Practical Disourse in Riri Riza's Film**

The discourse praxis of *Cinefinders* as a media strategy for smartphone marketing emphasizes the aesthetic value of a film created using high-quality camera features. These features include both vertical and horizontal film lenses. OPPO Indonesia's discourse construction centers on the professionalism of film directors, starting with Garin Nugroho, who focuses on culturally blended films presented in a poetic form. Jay Subiakto showcases daily cultural spaces, particularly everyday life in Indonesia, while Riri Riza portrays a cultural touch and explores personal struggles in understanding life. Patrick

Owen, Chief Creative at OPPO Indonesia, highlights Riri Riza's expertise in using the OPPO Find X3 Pro 5G to produce works with exceptional image detail, color accuracy, and camera quality. This camera plays a crucial role in translating the essence of the story, capturing colors with one billion shades that closely match the original colors of nature.

The discourse surrounding smartphone cinema positions the advancement and sophistication of smartphone technology as a creative space for users to employ ideal filming devices, namely, smartphones. The transition between day and night in imaging technology, even under low-light conditions, is managed by features such as Artificial Intelligence (AI) Highlight and AI Scene Enhancement. This aligns with the narrative depicted by Riri Riza, who presents a dancer discovering mysterious objects that inspire a new spirit of choreography. Similarly, Mira Lesmana, as a producer, designed short films for OPPO Indonesia's marketing efforts, showcasing how current technological advancements enable anyone to create films with smartphones (Toni, 2025, p. 306). This facilitates young filmmakers in the process of capturing images for their projects.

This implies that as more users adopt OPPO smartphones, there will be an increase in the number of creative works produced using the ease offered by OPPO, which promotes the idea that creativity knows no bounds with their technology. OPPO's campaign highlights the use of its smartphones to enhance filmmakers'

capabilities through simple yet innovative features, offering new opportunities for content creators, particularly young Indonesian filmmakers. The directors of Cine-finders have also expressed admiration for the flagship smartphone's technology, praising its lens sensitivity and image sharpness (Hegarty, 2024, p. 5). Technological advancements enable anyone to be creative, thereby supporting creative industry professionals in content creation.

#### **Socio-cultural context in Riri Riza's Film**

The analysis of images and dialogue through a semiotic approach reveals that the digital world and the generations inheriting it are seen through the low-angle perspective, which reflects their micro-world (Generation Z) in perceiving offline realities while placing online realities as their macro-world (Fu, 2023, p. 789). This perspective contrasts with subsequent generations that prioritize tangible reality over virtual reality. Generation Z's micro-world is shaped by a virtual cultural space that emphasizes low-detail perspectives rather than high-detail ones. The COVID-19 pandemic thus marked the beginning of a comprehensive digital dimension for people worldwide.

COVID-19 is viewed as a strategic opportunity for OPPO to capture the attention of Generation Z by creating a boundless creative world, realized through semiotic patterns and systems of detailed human values seen from a peeking perspective. The low-angle perspective, as a form of peeking, fosters

a thorough capture of objects as viewed scenes. The pandemic thus serves as an indicator for the emergence of situational marketing discourse (Wang & Tong, 2025, 4). Situational marketing represents a new value in marketing communication (Li & Shao, 2024, p. 2), exemplified by the creation of the cinematic technology framework named Cine-finders. This initiative, spearheaded by three Indonesian film directors and creative industry figures, includes Garin Nugroho representing the older generation, Jay Subiyakto representing the creative generation, and Riri Riza representing the younger generation of Indonesian cinema. Riri Riza's role as a pioneer of Cine-finders among Indonesian youth underscores OPPO's marketing strategy as part of a significant shift from conventional cinema to smartphone-based digital cinema.

The pattern of peeking into the future through a series of semiotic signs presents traditional culture represented by the film's setting in Yogyakarta, European patriarchy through dialogue and discussions, and Chinese patriarchy reflected in business values. The debate surrounding patriarchy positions OPPO as a technological tool for revealing interpretations of the past world in the present. OPPO is positioned as a symbol of bridging the past and driving future advancements. This approach, within marketing and communication strategies, serves as a generational capital dimension, with consumers as agents of generational shifts influencing product perception and brand positioning. Peeking into the past using

a low-angle approach is a detailed strategy for exploring mysterious semiotic spaces and laying the foundation for the future.

## DISCUSSION

In Riri Riza's film, the representation of the Javanese female body operates as a political body, constructed through visual and discursive strategies rather than biological difference. The film frames the female body as a site where power, authority, and identity are negotiated (Liu, 2025, p. 194). This political dimension becomes especially visible through the use of a low-angle shot (Rohrbach, Aaldering, & Van der Pas, 2023, p. 102), which functions as a key cinematic device in shaping meaning. In a semiotic perspective, the female body in the film functions as a sign whose meaning is produced through camera angle, framing, and visual scale. Low-angle shots enlarge the body and place it in a visually dominant position, generating a sense of power, superiority, and control. These meanings are not natural attributes of the body but are constructed through the camera's gaze, transforming visual technique into ideological expression. The political meaning of the Javanese female body is particularly significant given cultural discourses that traditionally associate Javanese women with modesty, obedience, and passivity. By visually elevating the female body through a low-angle shot, the film *You and Me in Low Angle* disrupts these dominant cultural signs. Semiotic analysis thus reveals how the film participates in femininity by challenging conventional visual codes.

In Fairclough's CDA, at the textual level, low-angle shots operate as semiotic resources that structure power relations between the represented female subject and the male viewer. The viewer is positioned to look upward, symbolically granting authority to the female character. Visual grammar here functions similarly to linguistic modality, producing a discourse of dominance and legitimacy. The level of discursive practice, the film representation of the Javanese female body is shaped by processes of production, distribution, and interpretation. The director's aesthetic choices interact with broader cinematic conventions and contemporary discourse on gender empowerment (Khougar, Ahadi, & Ahadi, 2024, p. 3). This creates interdiscursiveness between patriarchal cultural narratives and progressive discourses that seek to reposition women as active, authoritative subjects. The discursive practice also involves how audiences interpret these visual signs. Viewers familiar with traditional representations of Javanese femininity may read the low-angle shot as a form of resistance or redefinition. Meaning, therefore, is not fixed but negotiated through cultural knowledge and social experience, reinforcing Fairclough's view of discourse as a dynamic social process.

The level of social practice, political body of the Javanese women in film, reflects broader ideological struggles within Indonesian society, particularly around gender and power. Both the film and its director participate in ongoing

debates about women's visibility, authority, and agency in public and cultural spaces. The technique of the low-angle shot becomes a symbolic tool that challenges patriarchal hierarchies by visually asserting female power. Representation gains further significance when connected to media and commercial contexts, such as OPPO Indonesia's production practices. When cinematic aesthetics and visual discourses of empowered femininity are adopted within branded or sponsored cultural productions, they contribute to the normalization of certain gender ideologies.

The political body thus circulates beyond the film itself, becoming part of a broader media discourse. Throughout the narrative, Leila adopts a recurring low-angle perspective to view the world and to trace her father's presence, a visual strategy that reinforces the film's political engagement with perception, power, and subjectivity. According to Riri Riza, the low angle in this film is part of the storytelling about the point of view of a girl who grows up and influences her perspective on the world. In media coverage, Riri explained that the sophistication of smartphone cameras allows for creative storytelling without having to rely on large conventional film systems. In traditional Javanese culture and in the patriarchal culture of the archipelago, symbols often appear that place women in marginal or subordinate positions as *kanca wingking*, domestic caretakers, and submissive figures. This analysis assumes a symbolic understanding of Javanese culture.

This film can be linked to the repetition or even resistance to the traditional position of Javanese women because the low-angle can be seen as a symbol of power and the search for identity. Female gaze from a low angle does not mean that it is just a cinematographic trick, but a visual metaphor. When she is viewing the world from below, it does not literally mean a low camera position, but also symbolically. It can be seen as a search for origins or a means of understanding her father, an authority figure, from a distinct perspective. In Javanese culture, traditional women are often considered behind (*kanca wingking*), meaning their position of power is lower than that of men within the cultural or patriarchal hierarchy. A female looking from below can be interpreted as a representation of a woman who is behind but uses that position to understand and renegotiate her relationship with the father figure as a male symbol of authority.

The context of OPPO Indonesia's production practice, visual storytelling often emphasizes modernity, innovation, and empowerment through high-quality imagery. The use of low-angle shots of strong female representations aligns with branding strategies that associate technology with confidence and authority (Puspitasari, Bajari, Hidayat, & Cho, 2024, p. 116). The political body of the Javanese women is re-contextualized within a corporate discourse that merges gender empowerment with commercial identity. The combination can be understood as a

cultural text that constructs the Javanese female body as a political site of meaning, across textual features, discursive practice, social practices, and production context, such as OPPO Indonesia. Low-angle shots function as powerful semiotic tools. They articulate dominance, challenge traditional gender hierarchies, and reveal how visual discourse operates within both cultural and commercial power structures.

Based on the discussion above, it can be concluded that the feminist critique articulated in *Cine-finders* by Riri Riza for OPPO Indonesia encompasses three things: (1) a challenge to the use of public spaces, particularly mass media and smartphones, including social media, which are dominated by male ideas and concepts; (2) a challenge to the patriarchal ideologies of Javanese, European, and Chinese cultures, which represent a world of power and public spheres controlled by men; and (3) a challenge to traditional, monotonous marketing and communication strategies, with OPPO innovating its marketing approach to target generation Z, a consumer group predominantly male in the content industry. This means that director Riri Riza shapes the discourse in the *Cine-finders* film, focusing on the male-dominated world and its hegemony over women.

However, Riza uses a female protagonist to critique the male-dominated high world while depicting the female world as a lower realm, represented through the binary opposition of high angle and low angle. Based on the research and discussion presented,

it can be concluded that the discourse of Cine-finders represents a narrative about the past and the future, formulated through sign systems addressing the challenge of patriarchal hegemony across three dimensions: Javanese, European, and Chinese patriarchy (Zendle, Flick, Gordon-Patrovskaya, Ballou, Xiao, & Drachen, 2023, p. 1754). These dimensions are represented through the low-angle perspective of the female character, who critiques the hegemony of patriarchal ideology (Khougar, Ahadi, & Ahadi, 2024, p. 2). Representation is personified as both the tool (camera) and the eye of the smartphone, defining the world of women as a realm of struggle and reality, rather than a reality granted by the encompassing power structures.

## CONCLUSION

This study demonstrates that the representation of the Javanese female body in film functions as a political body constructed through visual discourse rather than biological essence. In the semiotic perspective, the use of low-angle shots plays a central role in producing meanings of power, dominance, and authority. The female body is visually enlarged and elevated, signaling superiority that emerges from cinematic technique rather than from the body itself. Applying Fairclough's Critical Discourse Analysis at the textual level, low-angle shots function as semiotic resources that produce and structure unequal power relations between the represented subject and the viewer. In doing so, they

position the audience to look upward, thereby symbolically conferring authority upon the Javanese female character. The film, therefore, uses visual grammar to construct discourse in a way that language produces meaning and ideology.

The level of discursive and social practice negotiates dominant cultural discourses that traditionally frame Javanese women as passive, obedient, and subordinate. The female body, through empowering visual strategies, *You and Me in Low Angle* challenges patriarchal norms and introduces alternative representations of femininity. The political body thus becomes a site of ideological struggle where traditional and trans-formative gender discourses intersect. The political discourses that actively participate in redefining gendered power relations, the political body of the Javanese women, constructed through a low-angle shot, reflects broader social changes and ideological tensions within Indonesian society.

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