



## ABSTRACT

Film becomes a mass media to represent a social reality that occurs in society. One of the social issues that are still prevalent in Indonesia is child marriage, which was raised in the film "*Yuni*" (2021). This research aims to analyze the representation of child marriage in *Yuni's* film. The John Fiske's Semiotic Analysis method is used to conduct this descriptive qualitative study. Data collection is done by collecting scenes in *Yuni's* film that represent child marriage. The significance of this study lies in its capacity to illuminate the reality of child marriage in Indonesia. The author analyzes the representation of child marriage in films using the theory of gender analysis, gender inequality in child marriage, and the causes of child marriage through three levels of analysis: reality, representation, and ideology. The study results reveal that women who undergo child marriage are more likely to experience five types of gender discrimination: subordination, stereotypes, marginalization, violence, and double burden. The reality level demonstrates that women tend to be submissive and accept in the face of oppression and pressure from an environment that promotes early marriage. The reality level also implies that the pressure to force a child marriage can happen at home, school, and in public settings, with the majority indicating a rural environment. At the representation level, cinematic viewpoints, such as camera shooting and lighting approaches, reinforce the reality signs to convey facial expressions, body profiles, and surrounding environments. At the ideological level, it becomes evident that the practice of child marriage in *Yuni's* film results from the internalization of a patriarchal culture that is continuously constructed by society.

**Keywords:** *Representation, Child Marriage, Semiotic, Yuni's Film, Gender Inequality*