

# Patriotic heroes on screen; Strategy of demonstrating power: Reading police's images in the winning films of the Police Movie Festival 2019

Muria Endah Sokowati & Frizki Yulianti Nurnisya

## Abstract

This article analyzes the winning films at Indonesia's 2019 Police Movie Festival "Together We Are Strong." This film festival was organized by the Public Relations of the Indonesian National Police, which is allegedly one of the police's efforts to control the media. We argue that the festival became the vehicle for police to build positive images since the media published some violent cases perpetrated by the police against civilians; or negative sentiment toward the police because several police officers held strategic positions in government. In order to find out the positive image raised by the police, we analyze the police figures in these film festival winners. The analyses include the basic ideas, characters, setting, iconography, and narrative events of the police figures. The results show that the film festival winners portrayed police as patriotic heroes who defend the country from crimes that threaten the nation's integrity through genre analysis. According to the discursive practice in film, police's images as patriotic heroes become an attempt by the police to perform their power in socio-political life, especially in Indonesia.

Keywords: Patriotism, heroism, genre analysis, discursive practice, police's movie

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## Introduction

Media, including film, has immense power to shape ideas. Its power is also able to influence how people see themselves and others. The film has developed functions (Elsaesser, 2018) because, in its early expeditions, film was only used for commercialized photographic experiments. In the colonial era, the function of film developed because anthropologists used it to document social events (Battaglia, 2017). During World Wars I and II, America used film as a propaganda medium (Welch, 2017). Through its films, America encouraged its soldiers to go to war, and the families of soldiers supported the advance of soldiers to fight. During economic crises, films were used as a means of entertainment (Zitzelsberger, 2019). In the multicultural era, films are used to articulate minority groups (LGBTQ, ethnic minority, disable people, and women) to spread awareness of their existence (Ma, 2019).

However, the development of the function of the film does not change that film tends to tell a story so that others can see, feel, and enjoy it (Kartika et al., 2017). In order to further strengthen the story, film needs supporting elements. Bobker (1969) explained that a good film is a film that can harmonize two groups of elements: (1) the technical element (camera, lighting, sound, and editing); and (2) the aesthetical element from the actor, director, cameraman, film editor, and the relationships between them. So growing more widespread, film is no longer just a part of the entertainment industry, but also a propaganda tool (Short, 2021). Hall (1997) also emphasized that the mass media, like films, will seek to represent interpretations to serve the interests of the mass media authorities. Then the filmmaker will, of course, filter the scene and choose what elements will be shown or not shown in the film. So that every character, setting, iconography, plot, and narration in the film must have gone through consideration to fulfil the filmmaker's wishes, whether for entertainment, business, or propaganda.

The police, including Indonesian Police, seem to realize that films can also be used to instil ideology in the audience (Díaz-Cintas, 2019). The police began to use films to instil an ideology to have a good image in society (Díaz-Cintas, 2019). This was done, for example, by displaying police who are helpful, friendly, professional, and reliable. This ideology has begun to be perpetuated in films and, aggregately, in film festivals organized by the police, such as the Indonesian Police. The film that won the Police Movie Festival helped to perpetuate the ideology desired by the police by representing the police with the desired character to achieve their institutional goals.

In 2019, multiple studies demonstrated that public trust in the Indonesian National Police (INP) has improved (Hidayat, 2019) similar to the other research in the table below.

**Table 1.** Recent Research Related to the Problem of the INP

| Year | Author's Name   | Research's Title  | Research Result  |
|------|---|---|--|
| 2021 | Nathanael Sumampouw, Ludvig Daae Bjørndal, Svein Magnussen, Henry Otgaar, and Tim Brennen | Knowledge about eyewitness testimony: a survey of Indonesian police officers and psychologists    | Indonesian police officers and psychologists lacked enough information about several elements of eyewitness recall in general,   |
| 2021 | Dian Muniroh and Georgina Heydon  | Addressing the Gap Between Principles and Practices in Police Interviewing in Indonesia           | Results show that Indonesian police have positive feelings about some of the principles of cognitive interviewing, but they still like the way they interview people now.                |
| 2020 | Armunanto Hutahaean and Eryln Indarti   | Implementation of investigation by the Indonesian national police in eradicating corruption crime | It is found that the Indonesian National Police's preliminary phase investigator and full phase investigator face a lot of problems, as well as things that help them do their job well. |

On the other hand, the negative sentiments against the Indonesian National Police (INP) also increased. *Tirto.id* (2019) stated that the police have to take responsibility for their arrogance when controlling demonstrations throughout 2019. Nine people died in the May 21-22 riot, 1,489 participants were arrested in the #ReformasiDikorupsi action, and the 14 students were temporarily detained at the human rights commemoration action on 10 December 2019 (Nathaniel, 2019). Moreover, the police asked some journalists to delete photos and video recordings of police violence against the masses during that time (Nathaniel, 2019). In the same year, Kontras (*Komisi Untuk Orang Hilang dan Tindak Kekerasan* / Commission for Missing Persons and Victims of Violence) reported that throughout 2018 and 2019, the police perpetrated 643 acts of violence. These unprofessional actions eventually created negative public sentiment and reduced public trust in the police (Alamsyah, 2019).

Negative sentiment toward the police started when President Joko Widodo gave strategic positions to several police generals (Nathaniel, 2019). From 2014 to 2019, retired police generals occupied prestigious offices,

such as being regional heads, supervisors in ministries, ambassadors, corruption agencies, ministers, presidential aides, bureau of logistics, state intelligence agency, football association, the National Counter-Terrorism Agency, National Narcotics Boards, and scouts organization (Irfany, 2020; Tamtomo, 2019; Wahid, 2019).

Many police officers holding high positions in government institutions raised concerns about Indonesia's potential of becoming a police state. A military researcher from the Institute for Security and Strategic Studies (ISESS), Khairul Fahmi, interpreted the term NKRI (*Negara Kesatuan Republik Indonesia* / Unitary State the Republic of Indonesia) to become *Negara Kepolisian Republik Indonesia* (The State Police of the Republic of Indonesia). This term describes the country's condition when the authorities maintain power by monitoring, guarding, and interfering in the life field of the people with the means of power (Nugraheny, 2019).

For the last few years, the police have had a strategic project to construct a good image in the media. The Indonesian National Police's Public Relations Division openly stated that media programs are produced and supported to raise positive issues and suppress negative points (Himawan et al., 2015; Nugraha, 2021; Sokowati & Nurnisya, n.d.; Waloyo, 2012). Even the police did not hesitate to spend quite a lot of money on this. For example, the Indonesian National Police also made the *Polisiku* application to facilitate services for the community, and the INP also built interactive communication on social media such as Instagram to build engagement with the public (Prabowo, 2019; Prabowo & Irwansyah, 2018). In 2020, the funds for the provision of educational comic strip and animation production services amounted to 3.5 billion rupiahs (Polri, 2020a), the procurement of educational video and meme products services amounted to 2.7 billion rupiahs (Polri, 2020b), and the promotional budget for social media in 2020 amounted to 2.7 billion rupiahs (Briantika, 2020).

The police also can control issues in every media coverage by maintaining good relations with the media. On an ongoing basis, the police always communicates with media partners by organizing banquets, discussion forums, and other activities with the Indonesian National Police headquarters (Jumaing, 2019). They also collaborated with a news TV station in Indonesia, *Kompas TV*, to produce talk show programs, the *Polri Promoter*, to make media more cooperate with the police (Arnaz, 2018; Putra, 2018; Wal, 2017). Another activity used by the police to dominate media is producing films about the police, such as produce *22 Menit* [22 Minutes] (2018), *Pohon Terkenal* [Famous Tree] (2019), *Hanya Manusia* [Only Human] (2019), and *Sang Prawira* [The Courageous Officer] (2019).

In fact, since 2014, the police have continuously held a Police Movie Festival that all Indonesian people can attend.

Table 2 shows how the Indonesian police have succeeded in building their positive image through media.

**Table 2.** Public Assessment toward Indonesian Police Performance

| Year | Surveyor       | Result                                  | Reference(s)     |
|------|----------------|---|------------------|
| 2014 | Litbang Kompas | 46.7% of public satisfaction            | (Gatra, 2018)    |
| 2018 | Litbang Kompas | 82.9% of public satisfaction            | (Gatra, 2018)    |
| 2020 | Cyrus Network  | 61% of public trust                     | (Sutiawan, 2020) |
|      |                | 71% of public confidence                |                  |
|      |                | 68% believe that police is professional |                  |
|      |                | 62% believe that police is reliable     |                  |

The police’s success in their media propaganda to reduce negative public sentiment in 2019 needs to be studied more profoundly. Moreover, the results of media propaganda by the police escalate public trust and satisfaction in the police.

Therefore, we observe how the police choose the media to influence the public. What message does the police want to convey to the public? What type of police image that police wish to instill in society? Why were the images chosen by the police to be believed by the public? To answer the questions, the researchers pay attention to the effective police program held annually, the Police Movie Festival (PMF). Answering these questions becomes the objective of this study.

The Police Movie Festival is a short film festival event organized by the Indonesian National Police since 2014. This film festival can be a forum for Indonesian police to maintain good relations with filmmakers and the film community (Yamin, 2019). There are only two categories of the festival, namely short films and animated films, all of which must use the police as the story idea in the film.

Not many police in other countries have the initiative to organize a film festival as a form of media propaganda. The 1st Philippines National Police Anti-Illegal Drugs Film Festival was held in 2017 (Escaros, 2017), and the 1st Philippines National Police Caraga Film Festival was just held in 2019 (Lo, 2019). Kota Cyberabad, an Indian business district for information technology, engineering, health informatics, and bioinformatics, just held a film contest about the police in 2020 (Today, 2021). So, it is necessary to analyze the film festival organized by the Indonesian police because the Indonesian police is a pioneer in organizing film festivals. However, the

Indonesian Police did not hold a film festival for 2020 and 2021 due to the COVID-19 pandemic, so the research team only examined six films that won Police Movie Festival in 2019.

The winners in the Police Movie Festival “Together We are Strong” in the table below:

**Table 3.** *The Winner of Police Movie Festival 2019*

| Category    | Winner | Title                                     | Director              | Plot   |
|-------------|--------|---|-----------------------|--|
| Short Movie | #1     | <i>Cikal</i> (Forrunner)                  | Jane Chrisdianty      | It tells the story of two boys who manage to reconcile a group of thugs in their housing. When the children grow up, all of them become cops.                              |
|             | #2     | <i>Tersembunyi</i> (Hidden)               | Suwanda               | The story is about two friends, one being a cop and the other an illegal racer. When caught, the illegal racer repents and helps the police to campaign the traffic rules. |
|             | #3     | <i>Dibalik Tameng</i> (Behind the Shield) | Darius Manihuruk      | Two friends in the past, one became a policeman, and the other became a protester. When there is a clash, they try to understand each other’s desires.                     |
| Animation   | #1     | <i>Strong</i>                             | Reisal Prabaya        | Police robots fight with criminal robots. The police robot finally wins because of the cooperation of the whole police team.   |
|             | #2     | <i>Unlikely Partnership</i>               | Chandra Hadi Suparman | Pickpockets caught by the police then repent and help the police overcome crime.   |
|             | #3     | <i>Teror</i>                              | M. Fachmi Al Rasyid   | The Indonesian police team is trying to catch the terrorists from their hiding places.   |

Based on the background of the study, the researchers analyze six films that won in the Police Movie Festival, “Together We are Strong.” Some research questions that guide our research and analysis are:

1. What message do the police want to send to the public?
2. What kind of police image that they want to project in society?
3. Moreover, why did the police choose that image to be believed by the public?

The genre analysis by Jane Stokes (2013) is used in this article since this analysis have the elements, such as basic ideas, characters, setting,

iconography, and narrative events that will identify in details to observe the winner of the Police Movie Festival 2019 and answer the research questions.

## Literature review

Some researches on the police's image in media have been published already (D. Kartika, 2009; Gatra, 2018; Iqbal, 2019; Nugraha, 2021; Tolan et al., 2017). The findings show that instead of strengthening the police's positive image, the media portrayed the Indonesian National Police's performance the other way round. As an example, the police are often depicted with unfavorable frames in print media. According to Tayipnapi (2019, p. 14), *Tempo*, as the mass media, frequently miss-judge the police and give a highlight report on the low structures of the police. Furthermore, Dea Kartika (2009) stated that the image of the police had not been fully perceived positively by the public as the number of satirical photos denigrating the police is greater than the number showing police humanist images.

However, films portray police institutions differently. They construct police figures as heroes of crime eradication. Ilham Maiza Faddli (2014) research on the image of the police in the film titled *Comic 8* concluded that the police are not legally flawed. Ais Iqbal's (2019) research in the movie *22 Menit* shows the police, as a public servant, become the most assertive state institution in overcoming the problem of lawlessness. Thus, in general, films –using a term called Sutrisno - sacralize the image of the police as those who can perform their duties to serve and protect the community (Sutrisno, 2016).

## Theoretical framework

The film is not only an entertainment medium because the film is also a representation and construction of reality that occurs in daily life (Barnett, 2020). The film presents portraits or images through symbolic forms full of meaning (Coëgnarts, 2017). Numerous narrative and aesthetics items represent particular objects or events. People often accept dramatic symbols in films as authentic truths (Elliott, 2003, p.59). However, the film is formed based on certain ideologies and interests and movies that feature images and narratives about the police on film festivals.

Through social structures, the authority of Indonesian police use films to create dominance. The police place symbols of particular ideological value in the winning films at the film festivals they organize. The selection of the proper symbol will be a medium that will provide an ideological understanding to the audience (Cushion, 2021), the Indonesian police will look for symbols that can be interpreted according to their wishes.

Therefore, need specific research to analyse who, why, and how the maker's reality is packaged and conveyed (Ledin & Machin, 2017).

In the context of this research, the researcher assumes that the police have used film festival winners to disseminate the ideology that the police are the protectors of society, nationalists, humanists, and reliable. The symbols that appear in the film festival winners include uniforms, strength through weapons, patriotism through national songs and flags as if confirming the ideology. The film element is a symbol that appears in the audio and visual of the film. The symbol of particular ideological value, if displayed repeatedly, will have an ideological impact on the public (Kotwas & Kubik, 2019) because they can believe that the police are saviours and reliable. Due to repeated repetition, the audience finally believed in this ideology because the symbol appeared in all the winning films of the film festival organized by the Indonesian police.

The power of symbols to convey the authority's ideology has been carried out before by the Indonesian armed forces through the film *The 30th September Movement Treason/PKI* in 1984. This film tells how cruel the communist party was that had the heart to betray the state and brutally kill army generals. In the same film, the army gets a favourable position because it is imaged as a troop full of precision and can finally crush the crimes of the PKI (Paramadhita, 2007). This film became the highest-grossing film of all time because it had to be shown every night on 30 September to commemorate the atrocities of the PKI (Mirnawati, 2019). In addition, *The 30th September Movement Treason/PKI* instilled the ideology that communist are evil for the baby boomers and millennial generation in Indonesia (Paramadhita, 2007). This film is considered a propaganda film because, in addition to triggering the emergence of communist phobia, the filmmakers also put audio and visual elements showing militarism as a hero (Paramadhita, 2007). For example, the protagonist is a soldier, the protagonist uses an army uniform when on a mission to rescue victims, a national flag that is always there when determining specific strategy, thousands of soldiers are involved in national security and a narrative glorifies the army and the government. *The 30th September Movement Treason/PKI* film successfully confirmed the government's power, especially its militarism, moreover since Suharto's elected president was the Great National General who ruled for three decades in Indonesia. The PKI film produced by the state during the New Order period has been a successful Suharto propaganda to legitimate his power and covered more than one million Indonesian mass killings from 1966-1970 (Dirgantoro, 2020; Sears, 2014; Vann, 2019).

Similar to Michelle C. Pautz (2016) that in presenting images of the police, the media is not free from reality but does not reflect it. There is

a refraction of truth on the media industry, such as media organizations, ideological frameworks of creative personnel and audiences, and political changing and economic power. These factors influence the construction of the police image in the film (Reiner, 2010).

## Methods

This research uses a qualitative approach with the genre analysis method as the tool of analysis. The qualitative process begins with conceptual macrostructure progresses to microstructure, which consists of lower-level realizations in fixed patterns (Biel, 2018). Meanwhile, genre analysis proposes the reading of genre, which mainly focuses on textual and contextual effects (Thwaites et al., 1994). In this case, the analysis process does not only read the structure or element represented by a specific genre but also helps us read and analyse the choices of subject matter from the selected genre and its social context relation in meaning production. In conducting the analysis, we used the genre method explored by Jane Stokes (2013). Stokes identified several elements, such as basic ideas, characters, setting, iconography, and narrative events, which appeared in the six films winner of PMF 2019. By analysing the five elements, we can identify the police's desired image in the film festival. It is also essential to understand why and how that police image is built. To get the idea, we also need to explore the discursive practice.

The film is not produced in a vacuum; it always has a connection to the broader social structure. The film contains social images that impart meaning and exemplify and produce knowledge (Wiedemann, 2018). Therefore, this research primarily focuses on the films themselves and social context as well as interference between films and social structures. It can be linked to the broader context, such as social and political context. By exploring the discursive practice of the winning PMF 2019 films, we contribute to uncovering the hegemonic construction of police through contemporary films, which might shape our knowledge about the image of the police.

There are steps we conducted to gather and analyze the data, as follows:

1. We collected the winning PMF 2019 films and observed all of them.
2. We identified the elements of the films (basic ideas, characters, setting, iconography, and narrative events).
3. We identified the five elements that helped our works find the police's desired image constructed in the films.
4. We also explored the discursive practice by doing intertextuality

and interdiscursivity. Intertextuality and interdiscursivity are done by linking film texts with other related texts. For example, previous studies related to the data collected by identifying the five elements; reports about the police in various media; or reports on police performance.

## Discussion

### The generic conventions of PMF 2019 winning films

We identified the generic conventions of the six films. The classification is described in the table is as follows:

**Table 4.** The Generic Conventions of The Six Films

| Movie Title           | Setting          | Location                             | Iconography  | Narrative             | Characters  | Plot   |
|-----------------------|------------------|--------------------------------------|--|-----------------------|---|--|
| <i>Cikal</i>          | Urban            | Housing Narrow Alley                 | Police Uniform; Flag of Indonesia; National Anthem of Indonesia; City Crowd    | Riot                  | Kids<br>Thug<br>Transgender<br>Police Officer   | Flashback & Continuously;<br>Happy Ending                  |
| <i>Tersembunyi</i>    | Urban            | Housing Narrow Alley                 | Machine Shop; Handcuffs; Motor-Screeching; Motor-Racing; Fighting Sound-Effect | Illegal Street Racing | Street Racer<br>Traffic Cop   | Closed;<br>Mainstream Continuously;<br>Traffic Explanation |
| <i>Dibalik Tameng</i> | Urban            | The yard of House of Representatives | Shield; Wrapped Rice; National Anthem of Indonesia; Narrator                   | Demonstration         | Brimob Officer<br>Demonstrator<br>Hunger People<br>Bad politicians (do not appear, but they are talked about) | Closed;<br>Mainstream Continuously;<br>Reconciliation      |
| <i>Strong</i>         | Artificial Urban | Skyscraper                           | Monster; Gigantic Robot; Bombardment-Sound; Gunshot                            | Robot Wars            | Police Robot<br>Evil Monsters/villain robots  | Closed;<br>Mainstream Continuously;<br>Save the World      |

| Movie Title                 | Setting | Location             | Iconography  | Narrative                  | Characters                                       | Plot   |
|-----------------------------|---------|----------------------|--|----------------------------|--|--|
| <i>Unlikely Partnership</i> | Urban   | Housing Narrow Alley | Police Uniform; Pickpocket Bag; Walkie Talkie; Fighting Sound-Effect | Pickpocketing              | Police Officer Pickpocket Kid- kidnapper         | Closed; Mainstream Continuously; Peace             |
| <i>Teror</i>                | Urban   | Safehouse            | Police Uniform; Bomb Disposal; Gunshot; Bombardment Sound            | Police eradicate terrorism | Terrorist Counterterrorism Special Detachment 88 | Closed; Mainstream Continuously; Terrorists jailed |

### Setting

According to Richard Gill (1995), the setting includes the locations where the characters appear, the characters' social context, the specific locations of events, and the atmosphere created by the film. The settings in all the winning police film festivals use settings in urban areas. Urban areas have a higher crime rate than rural areas (Ely & Hoyert, 2018). A very diverse life makes urban life more complex, especially differences in social status. The density of population raises various problems such as social jealousy, high job demands, and the fierce competition of urban communities make the crime rate higher than in other areas (Cai & Wang, 2020). Consequently, in the high crime rate, the police will finally appear as heroes who will help the community.

### Location

Location is an instance of setting. The decision to choose a shooting location by filmmakers is based on various considerations, both potential profits because it reduces production costs, the potential for geographical beauty, and most importantly, the characteristics of the location must be following the film's storyline (Owens & Rennhoff, 2020). The location in the PMF 2019 winning film is dominated in a narrow alley. For example, in *Cikal*, *Tersembunyi*, and *Unlikely Partnership*, the three films are located in a narrow alley where they will fight to resolve the conflict. The process of fighting in a narrow alley is theatrical because the protagonist and antagonist still beat each other even though the fighting area becomes narrow. The choice of location in this narrow alley seems to emphasize that crime often occurs in slum areas. The dark and minimally lit location is ideal for bad people to carry out their evil actions. The people who live in narrow alleys are the lower class of society who are oppressed, unlucky, and need to be assisted by many parties, especially the police.

## **Iconography**

Iconography is the science of identifying, describing, categorizing, and interpreting visual arts symbols, themes, and subject matter (Carboni & de Luca, 2019). A person or thing regarded as a symbol of a belief, nation, community, or cultural movement is an icon (Preucel, 2018). Police attributes dominate in the 2019 PMF winning films. Although not throughout the film, they always feature a police officer in uniform in all of these films. Some are complete with police weapons. Even in *Teror*, *Unlikely Partnership*, and *Strong*, they show the strength of the police through weapons as if to emphasize that the police have the power and strength to become heroes who protect the community.

## **Narrative**

A narrative is a series of events arranged through a causal relationship in a specific space. Knowing how events are structured and the relationship between one event and another is central in narrative analysis. For example, one event is shown at the beginning, while another is shown at the end of the story. The narratives in the PMF 2019 winning films are narrated more with dangerous conflicts, riots, and demonstrations. The police become the protagonists who will emerge as heroes who overcome the problems that occur.

## **Characters**

According to David Russell (2010), characters can be classified into the protagonist is the main character in the film. The evil character in a film is usually the antagonist, the figure who opposes the protagonist and causes a conflict. The characters that often appear in PMF 2019 winning films are police and criminals (pickpockets, terrorists, and demonstrators). However, the thrilling thing is that Best Short Movie, *Cikal* (Chrisdianty, 2019), brings out a transgender figure as a supporting actor. A transgender character is usually present in a film only as an object of ridicule. However, in the film *Cikal*, the transgender figure plays a supporting role for the protagonist, who helps overcome the conflict.

## **Plot**

The plot, according to David Bordwell and Kristin Thompson (2008), is used to describe everything visible and audibly present in the film. The plot includes all the story events that are directly depicted and may include material that is unrelated to the story. According to Robert DiYanni (2000), plots typically contain five main elements: exposition, rising action, climax, falling action, and resolution. The film that won the Police Movie Festival used more continuous narration, with the ending protagonist being the

winner and the villain being crushed. There is a solution to the problems that arise. Even in *Unlikely Partnership* (Suparman, 2019), the showdown ends in a friendship between the protagonist cop and the antagonist pickpocket. However, in all the films in the Police Movie Festival, the police do indeed succeed in suppressing crime.

### **The police representation in the PMF 2019 winning films**

So based on an analysis of the generic conventions of the six winning films of the 2019 Police Movie Festival, we find the police representation as follows:

#### ***Being patriotic and masculine: The real hero***

The six films have the basic idea: there is a problem, usually related to violent acts (terrorism, child kidnapping/trafficking, demonstrations, thuggery, and chaos). Police perform with complete weapons and armors, present to become the problem solver, with violence (shootouts and fighting). In the end, the police are successful in winning the fight.

Having analyzed the generic convention, we found that the winners of PMF 2019 portray the police as the true heroes. Historically, hegemonic masculinity and patriotic culture have occupied a crucial position in creating heroism in popular culture. The relationship between these ideologies runs deep and is found in the films when depicting police.

Police in six films has several heroic characteristics, as follows:

1. Police are good people.
2. Police are robust and perform with complete weapons and armors.
3. Police have a responsibility as the vanguard of criminals.
4. Police fight to maintain national integrity.
5. Police have the willingness to embrace the civilian to work together to protect the national identity.

These characteristics illustrate how hegemonic masculinity and patriotic culture are intertwined with each other.

Raewyn Connell (2005) introduced hegemonic masculinity, which means a description of how to be a man according to the dominant culture. The construction was legitimized by patriarchal culture to secure the position of men toward women. The concept of hegemonic masculinity is not fixed; it depends on the regime-held power. When the regime of power changed, the new regime constructed a new hegemony.

The masculine performance of the Indonesian police is inseparable from the male-dominated culture that is deeply rooted in Indonesia. Pam Nilan's (2009a) research on masculinity and youth explains that young Indonesians

are under pressure to become men who can support their families and fulfill their fantasy images of global hypermasculinity as strong, tough, strong men, and heroic. The relationship between youth and hypermasculinity prompted Nilan to conduct further research. Nilan (2009b) concludes that men perpetrate violence because it is driven by social construction that emphasizes men to maintain their honor in gaining respect for their male status.

The hegemonic masculinity in Indonesia is related to the history of dominant militaristic culture during the New Order Period. Hegemonic masculinity is a group of people who carry out patriarchal leadership and are represented by “*Bapak*” (father). *Bapak* is a symbol of men who have power over women and their children. In New Order politics, *Bapak* controlled his loyal followers; the relationship model was then mentioned as *Bapakism* (Pye & Pye, 1985).

*Bapakism* is a Javanese *priyayi* from the upper class to become an ideal masculine figure. Suharto raised himself to the level of Indonesia’s omnipotent father by making a term as *Bapak Pembangunan Indonesia* (Indonesia’s father of development). He had complete power over his wife and children or men under his domination and in the business sector and the state. Suharto re-instilled hegemony that the power he had was solely the unquestionable nature of God (Clark, 2004). Suharto’s leadership performed hegemonic masculinity was synonymous with military masculinity (Handajani, 2010) because he was a senior military general. His authority got firm support from the military. Based on history, militarization has a significant influence in shaping the masculine ideal in Indonesia.

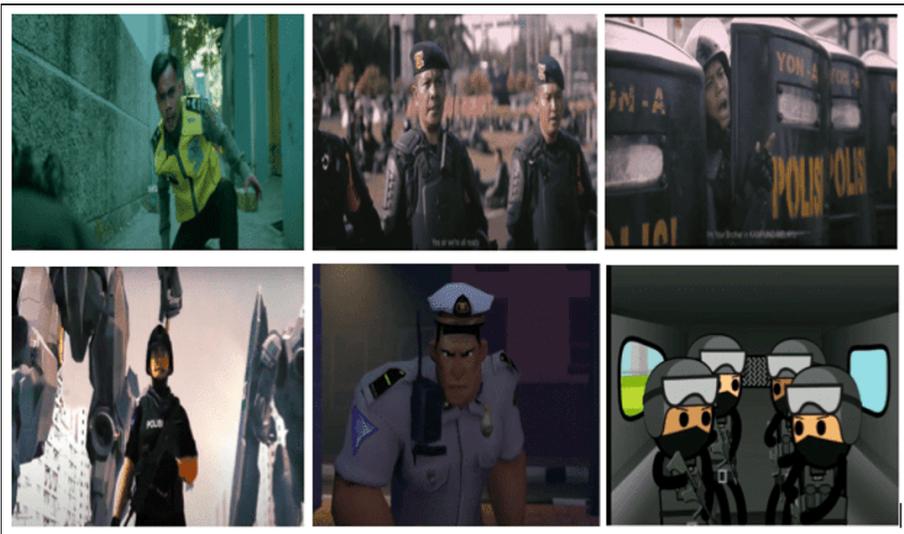
After the fall of the New Order period, some progressive ideas, especially from popular culture, have challenged the established hegemonic ideal (Clark, 2004; Handajani, 2010; Nilan, 2009a; Paramadhita, 2007; Redi et al., 2019).

Research in the context of media or how masculinity is represented through the media in Indonesia, such as novels, cinema, television commercials, and poetry, was conducted by Marshal Clark (2010). Clark explained that the New Order and Post New Order periods influenced how masculinity was produced. Clark sees the tendency of masculinity represented in the post-New Order media as the crisis for Indonesian masculinity, which indicates the waning of male dominance over women. For example, in cinema, he sees male figures as fragile, vile, or insane in the film *Kuldesak*; in television commercials, men are depicted as silly and appear stupid compared to intelligent women; or in novels, men become anti-hero figures. Such male discourse is a form of resistance to male discourse formed in the New Order regime. Clark’s research confirms that the construction

of masculinity always has an interrelation with the social context in the construction period. Intan Paramadhita (2007) also researched masculinity and cinema. Paramadhita tries to compare how masculinity is related to the issue of nationalism constructed in Indonesian films in the New Order and Post New Order eras. The results are not different from the results of Clark's (2010) study.

However, some institutions still adopt the idea of military masculinity, including police institutions. In the New Order period, the police were incorporated into a military institution. Consequently, when the police were separated from the military, the point of view based on the ideology of the military still has a strong impact in constructing manhood.

**Fig. 1.** Police is Masculine with Full Weapon and Armors (author's analyses)



Military masculinity is associated with physical strength, power, aggressiveness, independence, discipline, sexual potency, violence, heterosexuality, invulnerability, commitment to mission, and the ability to face situations (Kachtan, 2016). We found that these characters attach to the police figure that appears in the film winner of the 2019 PMF. The masculine character performs in some scenes as follows:

Some scenes perform police appearances with complete weapons and armors. The appearances symbolize strength. The dominant police uniform in the PMF 2019 is Traffic Police (*Cikal*, *Tersembunyi*, and *Unlikely Partnership*). Meanwhile, another police uniform in the 2019 Police Movie Festival is the Anti-terrorism Police (*Terror*, *Strong*); and Mobile Brigade Police (*Di Balik Tameng*). On the scene, the police wear uniforms to

emphasize that they are the heroes who will help society. The first winner in the short film category, *Cikal*, featured two young boys who could resolve conflicts and become heroes on that scene. However, at the end of the film, these little boys work as police officers.

Moreover, one of them has died while on duty to save a lady who was robbed. Meanwhile, another young boy grows up in a police force that educates disadvantaged children at the halfway house. The scene of the police officer wears the uniform emphasizes that the person responsible for solving problems in society is the police force.

However, the police in the films are impeccable beings. Police are not only performed in the military persona but police are also portrayed as a humanist. Police are good people, either good at helping people or having a close relation to children. Police are also forgiving of other mistakes. It was seen in film festival winners, in *Di Balik Tameng* and *Unlikely Partnership* since in these films; the police are willing to understand and try to solve the problems. Thus, police humanism dominates more in the film *Di Balik Tameng* (Manuhuruk, 2019) because the film begins with a slow-motion movement, accompanied by the melodious national song "Ibu Pertiwi," and the film's narrator tells about several social conflicts in Indonesia. Throughout the story, the scenes are a hungry older man, young people being beaten by the masses, anarchist demonstrations, and close-ups of hoax news. At the end of the film, a uniformed police officer solves the problem; he gives food to a hungry man, helps beaten victims, and writes messages about the importance of togetherness.

They are kind to others and pay more attention to children, hewing close to the femininity attribute attached to women. The winners in this film festival also showcased the close relationship between the children and the police. In the film *Cikal* (Chrisdianty, 2019), the main characters are two young boys who are friends. They want to resolve the dispute between two groups of thugs who make their lives insecure. These two friends worked together with the police to resolve the conflict between the thugs. The film ends with one of the boys becoming a police officer. He also has a good relationship with children because he wants to teach and lecture to children.

John Beynon (2002) mentioned the concept of new masculinity to describe new men. New men refer to men in the 1980s. The new concept of masculinity attempts to move away from traditional masculinity and patriarchy. One of the new men's characters is that of the protector or nurturer. Depiction of men who protect others emerged in the 1970 to the 1980s as the response to the feminist movement, which struggled for awareness to become more caring and nurturing men (Beynon, 2002). The new men's character also emerges in the PMF 2019's films. Although it does

not appear very often compared to the construction of military masculinity, the films depict good and caring police.

The masculine characters of police perform parallel to the symbol of patriotism. The term “patriotism” is attached to a person or group members to their group and the land in which it resides (Bart-Tal & Staub, 1997). Nowadays, the land often refers to the country, just as Paul Gilbert explained as cited Ninic and Ramos, “Patriotism is a love of one’s country” (Ninic & Ramos, 2009, page 3). Christopher Parker (2010) stated complexity in understanding patriotism since the concept is divided into blind and symbolic: Symbolic patriotism represents a relatively abstract, affective attachment to the nation and its core values.

**Fig. 2.** Flag as Symbol of Patriotism That Appears Many Times in the Film Winners of PMF 2019. (Author’s Analyses)



Using the emblem, flag, and national anthem made symbols of patriotism overlap with the national symbols. The PMF 2019’s winners show flags and play national anthems to describe patriotism. The illustration of some scenes, which show Red and White flags, Indonesian flags, are as follows:

The picture above can be seen in the film *Cikal* (Chrisdianty, 2019) and *Di Balik Tameng* (Manihuruk, 2019) using iconography in the form of flags and the national anthem. Both films chose the Indonesian national anthem with a slow tempo to accompany the national flag-raising scene. The scene also uses slow-motion techniques to add dramatization to the scene. The climax of the nationalism scene in *Cikal* (Chrisdianty, 2019) is the hope for peace that becomes real, while in *Di Balik Tameng* (Manihuruk, 2019) the climax is when the police help solves problems in the community. As the first and second winners in the PMF 2019 short film category, these two films display the icon of nationalism in the police character.

The red and white flag embraces the value of heroism, nationalism, and patriotism because it is related to the nation’s history of Indonesia. The flag tells the heroic stories and revolutionary acts in the colonial era. It was first used as a property to fight against Dutch colonialism. Hence, the red and white flag symbolizes the spirit of the people to be independent of Dutch

colonialism. Hundred thousands of fighters died, and the red and white flag was a symbol of the struggle (Nuralia & Imadudin, 2010). On Independence Day on 17 August 1945, finally, the red and white flag officially fluttered (Rinardi, 2017). However, the most patriotic act of the fighter was during the war after the independence (Dharmawan, 2018). It was the war in Orange Hotel, Surabaya, on 10 November 1945. The Dutch had fluttered the red-white-blue flag. The fighter then attempted to tear out the blue. It was a success, but many fighters died. The act of tearing the flag was heroic and symbolized the struggle to defend the state.

Besides the flag, the films also play two national anthems titled *Ibu Pertiwi* [The Mother Country] and *Indonesia Pusaka* [The Heritage of Indonesia]. *Ibu Pertiwi* is an Indonesian patriotic song composed by Kamsidi Samsuddin. The lyric is about “Ibu Pertiwi,” interpreted as “mother country,” the national personification of Indonesia. The meaning of this song is the concept of statehood. It is the personification of the country that has to be defended. Thus, the lyrics underlie a heroic attitude and ignite the patriotic spirit before, during, and after independence. *Ibu Pertiwi* symbolized the sacrifice of body and soul, life or death, evidence of a spirit of devotion and love for the country. In the third winner of PMF, *Di Balik Tameng*, the anthem was played as the back sound when the scene shows the reconciliation between demonstrators and the police guarding security.

Ismail Marzuki (1949) composed *Indonesia Pusaka*. The lyrics tell about praise and love for Indonesia. In *Cikal* (Chrisdianty, 2014), the first winner of PMF 2019, a child who becomes a cop when he grew up, played this anthem on purpose to reconcile two groups who are about to fight. The playing of the anthems is the background of the same events, the conflicts, and the effort to make peace. It indicates that the anthems symbolize peace and unity, as the implementation of love for the country.

Carolyn Simpson (1993) said that patriotism has at least three elements: love for the country, the will to welfare it, and the ability to serve to keep and defend the country. Patriotism includes the virtues such as self-confidence, upholding principles, respect, and devotion. The three elements of patriotism perform in the image of the police. The police are patriotic heroes. They love the country and they save it from the criminals who threaten unity. They are kind, strong, and maintain the national identity. As the guardian, they are the problem-solvers and the saviors.

### ***Police has license to commit violence***

“Together We Are Strong” is the theme of 2019 PMF. At the press conference, the deputy head of the Indonesian National Police, Ari Dono Sukmanto, stated that the 2019 PMF is helpful to maintain the integrity

of the nation and also as a forum for the community to express their hope to the police so that it can create synergy between the police and the community (Kintoko, 2019). The term “together” refers to the synergy so that it strengthens them while facing the crime.

The Police Movie Festival was organized to show the importance of the synergy between the police and the community that will create strength. It is necessary to create threats that endanger lives. If we look again at The Generic Conventions in Table 2, especially the Character Elements, we find two opposites characters appear in the six films. For example, thug vs. police officer (*Cikal*), street-racer vs. the traffic cop (*Tersembunyi*), evil monsters/villain robots vs. police robot (*Strong*), kid kidnapper vs. police officer (*Unlikely Partnership*), or terrorist vs. Counter-Terrorism Special Detachment 88 (*Teror*). There are some characters in between, which means that there are characters who seem to be the police’s opponents. However, they are not—for example, the demonstrator in *Di Balik Tameng*, who at first become the police’s opponent.

Nevertheless, through the story’s narrative, the bad politician becomes the source of the inequality problems. The character of bad politicians does not appear in the film but is implicitly described through the narrated conversation between the police and demonstrator. Nevertheless, in the film, the demonstrator is powerfully portrayed as the anarchist: emotional and a destroyer. The in-between characters also exist in *Unlikely Partnership* (Suparman, 2019). At first, the pickpocket is chased by the police. However, the real enemy is the kid’s kidnappers, and the pickpocket, in the end, helps the police to catch the kidnappers.

Excluding the in-between characters, if we put all characters in the binary opposition between bad vs. good person, we can put the thugs, street-racers, bad politicians, villain robots, kids kidnappers, or terrorists as the lousy character, since they are narrated as the troublemakers outright. Meanwhile, the opposite characters: the traffic cop, *Brimob* Officer, Police Robot, Police Officer, and Counterterrorism Special Detachment 88, are the good persons because they fight the troublemakers to solve the problems.

Analyzing all the characters and the narratives, we found that the threats created in the movie in the 2019 PMF are terrorists, kids kidnappers/trafficking, villain robots, bad politicians, thugs, and street racers. The police have to engage in physical fights to deal with these criminals. All films in the animation category in the PMF 2019 have more narrative in action scenes between “good boy” and “bad boy”; of course, the police are the “good boys.”

Take *Strong* (Prabaya, 2019), for example, with its battle between police robots and criminal robots. The criminal robot is a large reptile character that is terrible, sharp-toothed, likes to roar, and emotional. In comparison,

the police robot as a “good boy” has a more precise and more modern body. Similar to other animated films, *Unlikely Partnership* and *Teror* both also feature police fights with criminals. The strategy to deal with these threats is through violence. Violent scenes such as fights or gunfights are the main narrative of PMF-winner films to demonstrate the importance of the police as protectors and saviors through violence. As a consequence, in this context, strength becomes essential.

**Fig. 3.** Technology as a Tool to Demonstrate the Strength of the Indonesian National Police. (Author's Analyses)



The winner of the 2019 PME, especially in the animation category, embodies the term “strong” in the police through the scene on their films. It shows that the Indonesian National Police has the latest technology that is better than its opponent. The use of the newest high-tech equipment makes the police a hero who can be relied on to overcome all problems.

The element of iconography and event narrative from animated film category in 2019 the PME entries, *Strong* (Prabaya, 2019) and *Teror* (Rasyid, 2019) emphasized that the Indonesian National Police have advanced technology to fight troubling and disturbing enemies. The movie narrates those police use this technology to become a hero for the country. Even though these films use technology in different ways, technology in *Teror* (Rasyid, 2019) for surveillance and *Strong's* (Prabaya, 2019) focus on nuclear devices that can be weapons of monster destruction; both films emphasize that there are advantages that make the police more powerful than the enemy. Thus, to become a savior, the police have the expertise, ability, and professionalism and have more capable support tools, specifically, technology.

The narration on rejuvenation of technological tools in film winners is relevant to the current situation of the Indonesian National Police. Nowadays, technology is the most crucial issue for this institution, considering that the misuse of technology is increasing. Crime in cyberspace is increasingly diverse, ranging from information warfare, banking fraud, and site hacking to illegal online transactions, demanding that the police create solutions to solve these crimes. One of these solutions is Indonesian National Police create a Cyber Crime Division as a breakthrough innovation, which is given special internet access and is supported by the latest technology to reveal online unlawful cases. Meanwhile, the Public Relations Division also uses technology to show the “strong” characteristic of the police by creating an Intelligence Media Management (IMM) application. This application is a tool for managing the reputation of the Indonesian National Police because it makes it easier for the police to collaborate with mainstream media, optimize social media, suppress negative news, and even regulate trending topics (Amar et al., 2019). All the sophisticated technology the Indonesian National Police possesses gives the police full power to control anything to perpetuate their interests. It means that the technology becomes the property to strengthen its power. This police technology narrative appears clearly in the *Teror* (Rasyid, 2019) when terrorists manage to wreak havoc by spreading a virus. However, the police can immediately find terrorist hiding places thanks to police technology.

The police and the civilians are two inseparable entities. The civilian accepts the police as the guardian to maintain order, security, and peace (Mani, 1999). It must be understood as a mandate because the police in a democratic state must serve and protect civilians (Lewis, 2005). However, the police’s authority is problematic when the police turn into a threat to society.

Through the Lokataru Foundation Policy Paper (2019) entitled *In Dalam Penegakan Hukum, Aparat Kepolisian (telah) ‘Selalu Benar’* (In Law Enforcement, The Police Is (Have) ‘Always Right’), we found that in reality, instead of serving and protecting the civilians, the police precisely become a threat to society (Lokataru Foundation, 2019). The paper captured three issues: (1) handling law transgression cases, (2) the establishment of policies that can threaten civil freedom, and (3) the involvement of the police themselves in acts of violence against a civilian. Following these three issues, there are two significant findings: firstly, there is no accountability in law enforcement, and there are indications of human rights violations by police officers five years ago; secondly, there are threats to public freedoms and restrictions on public freedoms.

The first finding relates to a large number of reports of violence perpetrated by the police against civilians. The demonstrations of students and civil society in Jakarta, Bandung, Makassar, Ternate, Medan, and other big cities (24-25 September 2019) ended in chaos (ABC, 2019). The police carried out excessive use of force to disperse demonstrations and intimidation of demonstrators, accompanied by the arrest of some students. Police deployed tactical vehicles and anti-riot troops to disperse the protesters forcibly (Makki, 2019). This move transcends the tolerance limits customary in democratic states that value and protect freedom of assembly and opinion. Hundreds of people were rushed to the hospital as they felt the impact of tear gas and beatings. Five people died during the event (Priereza & Arjanto, 2019).

Previously, on 19 August 2019, 43 Papuan students living in the Papuan dormitory in Surabaya received unfair and inhumane treatment (Pebrianto & Persada, 2019). The police acted arbitrarily by arresting, detaining, and raiding them without legal procedures that comply with the law and human rights values (Pebrianto & Persada, 2019). Another point highlighted by the Lokataru Foundation is the involvement of the police in safeguarding company land and assets when there are agrarian conflicts between the company and local communities (Lokataru Foundation, 2019). The authorities carried out brutal acts of violence. Using data from Konsorsium Pembaruan Agraria (KPA / The Consortium for Agrarian Reform), there were 28 cases involving the police. In 2017, there were 612 victims (369 were criminalized, 224 were persecuted, six were shot, and three were killed) (Lokataru Foundation, 2019).

Based on the data, it is clear that, in reality, police have failed to serve and protect society. Therefore, we argue that the police's image as patriotic heroes in the six films have blurred the real problem. We imagine the police are always on the good side, defending righteousness and justice from the films. It is what people expect from the police. However, in reality, it is not easy to differentiate between what is good and bad. From the film, the audience can learn that police are acceptable. From the report from Lokataru Foundation, police are not on the good side. Civilians, students, or activists who conflicted with police are not bad people. Meanwhile, the audience sees the opponent of police in films as bad people (anarchists).

It is misleading and dangerous. The violence performed by the police in the films has normalized the police's excessive use of power in reality. The police act as if they have the legitimation to commit violence since they confronted bad people who act violently.

## ***The police for the people***

Resounding the theme of togetherness, the Indonesian National Police emphasized the importance of support from the community to work hand in hand to help the police create a conducive atmosphere. The choice of this theme seems to invite the public to help or at least support all forms of efforts made by the police to make them stronger in realizing a civilized society. Nevertheless, the togetherness featured in the films that won the PMF insists that togetherness is real.

Togetherness in this film festival is ambiguous because all winners still present that the police are heroes. The police can solve all kinds of problems, including terrorism, child kidnapping/trafficking, demonstrations, thuggery, and social problems such as injustice and hunger. The genuine cooperation between the police and the community failed to appear in the films that won this festival.

For example, in the animated film, *Strong and Teror*, these two films show that cooperation is limited to the internal scope of the police. Ironically, cooperation within the police does not adopt equal cooperation because the work system in the police institution adheres to a tiered order, explicitly that subordinates will always fulfill orders from their superiors, not the other way around (Sutrisno, 2016)). The dialogue film *Di Balik Tameng* (Manihuruk, 2019), the third winner short films categories of PMF 2019, emphasized it. In this film, when police officers try to calm the demonstrators, a dialogue appears “*terserah abang mau nuntut apa, itu urusan abang dengan pimpinan. kami ini cuma bawahan*” [whatever you want to demand legal for justice, it is your business with the leader. we are just subordinate]. When members of the police came up with a dialectic trying to confirm that there were similarities between the police and the demonstrators, viz., they were subordinates, both paid taxes, both the community and the citizens of Indonesia. However, togetherness becomes a utopia because there are different interests between the demonstrator and the police. As a demonstrator, they are fighting cause have been oppressed, which are not quickly resolved because of those similarities. On the other hand, the police do not care what interests the oppressed have because what is crucial for them is that the demonstration is not anarchist. The togetherness present in this film has not been able to represent what kind of togetherness is needed in society.

The anomaly is in the film *Cikal* (Chrisdianty, 2019) as the first winner of the short film PMF 2019. This film presents a transgender character as one of the supporting actors of the togetherness in this film. Transgender with conspicuous makeup, provocative clothing, and flirtatious behavior is often associated with a sex worker, social trash and are rarely presented as figures

who can provide goodness for society (Tsai, 2010). However, in the film *Cikal*, it is precisely the presence of transgender people who support peace to avoid war between gangs. The transvestite character in this film tries to emphasize that anyone can contribute to creating peace, everyone can do something good for the country, and everything is done together, including marginalized people such as transgender people. Despite presenting a minority figure in the film, it is still a police figure who is the main hero. Because young children become initiators and strategists for peace, they become members of the middle-ranking police officers.

The use of narrative elements about togetherness in the movie *Strong* shows togetherness in the internal police force. Togetherness in psychological studies can arise because of the same feeling and having the same value system (El Morr et al., 2020). In the context of the police, the space for a dialectic between powerful officials and subordinates is only a delusion because of the inherent seniority system, which forces subordinates or junior police to submit to and obey their superiors (Muradi, 2014). This phenomenon becomes an obstacle to implement the Grand Strategy of the Indonesian National Police, especially in terms of structural reform that cannot perform optimally (S. N. Siregar et al., 2015). Therefore, internal relations of police institutions are never balanced, as seen in the film *Strong*. The idea of togetherness is just a fairytale.

### **The PMF 2019 winning films preserve the myth of the police: Strong and powerful**

Analyzing the winner of PMF 2019 as explored in the previous section, we can learn about both the constructed image of the police and the myth established to support the interest of the police. As mentioned in the method section, understanding text is impossible without analyzing the context. We then observed the context to get the idea of why such images are built by the police. We processed the data of the context from the Lokataru Foundation Policy Paper cited earlier and by analyzing some events involving the police during 2019 to understand the idea behind the constructed image of the police. We argued that the police attempt to build the myth that police are strong and powerful through contemporary films about police. It becomes the ideology constructed behind the film's production.

In this case, our analysis purpose of disclosing the ideological meaning of the term "strong" highlights the films in PMF 2019. Textually, "strong" refers to the need for strength to face the danger threatening the nation's unity, as emphasized by the police officer in mass media. However, contextually, if we put the terminology into some cases involved the police occurred during the text was produced, the meaning of "strong" might be

different. “Strong” refers to the unlimited power of the police. The cases revealed by Lokataru Foundation (2019) explained the indefinite authority of the police. The police seem to justify doing anything, even the breaking of the rules to eradicate anyone who opposes them. However, by breaking the rules, the police never get criminalized. This confirms the Lokataru Foundations mentioned that the police are always correct.

Besides this, the term “strong” also refers to the strength of the police’s position in politics. If the Indonesian National Army has its most dominant power because of its dual function in the New Order periods (known as a military regime), then during the reign of President Joko Widodo, the police have replaced the role of the army in the public sphere. The Indonesian National Police finally took its turn to dominate.

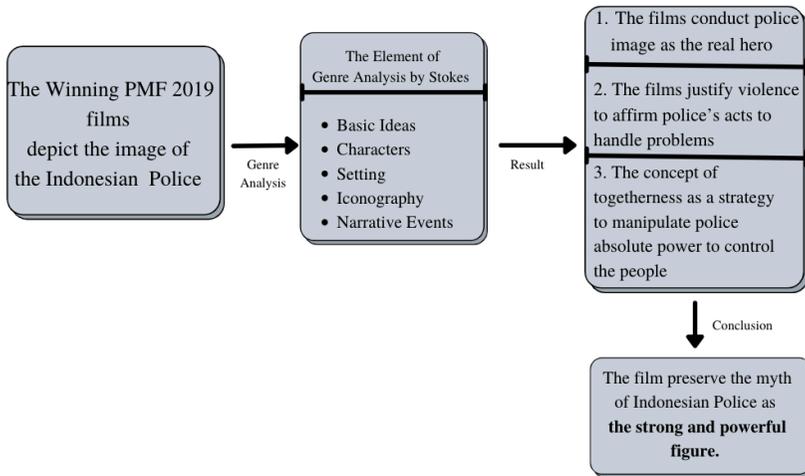
Based on Indonesian National Police Regulation Number 4 of 2017 or Law Number 5 of 2014 concerning State Civil Servants, members of the Indonesian National Police can fill the strategic positions in government institutions or ministries. As a consequence, many police generals have important positions, such as a regional head, supervisors in ministries, ambassadors, corruption agencies, ministers, presidential aides, bureau of logistics, state intelligence agency, football association, the National Counter-Terrorism Agency, National Narcotics Boards, and scout’s organization (citations).

The opportunity to hold vital positions allows the police to cooperate with the government freely. The Indonesian National Police is at the forefront of facing the public in legal matters. As a result, the police can become the guard for the authority’s interest to replace the army. Moreover, the police are accountable to the state. The authorities largely determine Law enforcement actions by the police, as (M. Siregar, 2019) noted that the police reflect the attitudes and values practiced by the authorities or the state. If the authorities show disrespect for the rule of law principles, there is little chance of realizing a policing that obeys human rights and is democratic. It, of course, is dangerous. The police, who are supposed to defend the civilian’s interests, are on the side of the authorities. In this case, the police may turn civilians into enemies to defend the interests of the authorities.

The myth of the superpower of the police supports the authorities’ interest in Police Movie Festival 2019 shows in the flowchart below.

In the figure 4 in page 43, show the need to produce and preserve the myth, and one of the vehicles to facilitate the objective is through PMF’s event. The six films, as the product of PMF, become the vehicles to maintain the myth.

**Fig. 4.** The Flowchart of Genre Analysis on PMF 2019



The research using genre analysis on the winners of the 2019 PMF shows that the Indonesian Police, as the organizers, have used this event to perpetuate their power in society. The police are instilling an ideology of police patriotism that the public must accept through basic ideas, characters, settings, iconography, and narrative in the 2019 PMF winning film. The summary can be seen in the following flowchart.

From the flowchart, the researchers emphasize that in the 2019 Police Movie Festival winning film, the Indonesian National Police want to create a representation of the reliable police, normalize the police violence as a form of carrying out their duties and pseudo togetherness, which in the end still shows a police figure who will be a hero in every film that wins the festival.

## Conclusion

Film is more than just entertainment. It represents interpretations to serve the authorities' interests, in this case, the police institutions. Film becomes a tool to perform positive images of the police. Using genre analysis, we revealed some points to support our argumentations based on Hall's concept of representation. The police's films serve police institutions' interest to shape good images of police to influence people's impression of the police.

We found from the observed elements that the winning film of 2019 Police Movie Festival use settings in urban areas with high crime rates. Densely populated areas with narrow alleys dominate its locations. The protagonist character is the police, who quell the evil actions of the antagonists, namely pickpockets, terrorists, and demonstrators. The police

icon that appears also uses more weapons attributes. The film's narration is in the form of a policeman who can resolve conflicts in society. The plot uses the initial story, conflict, and resolution frame, which always asks the police to solve community problems successfully.

The six films that won the 2019 PMF became the vehicle to instill a positive image of the police. Based on the genre analysis by Stokes with its five elements: basic ideas, characters, setting, iconography, and narrative events, we conclude that the film winner portrayed the character of the police as superheroes who are patriotic, nationalist, soft-hearted, and reliable. Moreover, the films also convey the message of police as part of civilians. Together with the civilians, the police will solve all the problems. The police will protect and serve the civilians from criminals even through violent acts.

The theme of 2019 PMF raised by the Indonesian National Police in 2019, "Together We Are Strong," describes those messages. The selection of this theme is related to the political unrest of the General and Presidential Elections, which encourages every element of society to unite, support each other, and work together because it will bring the strength to do something that will benefit all.

However, the concept of togetherness and strength displayed in the films that won this festival betrayed its true meaning. Each winner in this film portrays the police as an invincible hero, the most substantial figure. In addition to having strong physical abilities, they also have a pure heart by nurturing, forgiving, and supreme saviors. The community's togetherness with the police will give the police absolute power to control the community according to their wishes.

The film winners in this festival were only framing based on the police's perspective because the majority who won this festival was also from the police force, not from the genuine public. The "together" and "strong" concept on this festival is constructed by the police and for the police. It becomes the myth produced and maintained by the police to support the state's interest. The six winning films become the tools to preserve the myth of police as strong and powerful.

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## Notes

<sup>1</sup> There existed a communist party in Indonesia during the mid-20th century called the Partai Komunis Indonesia (PKI). Before it was brutally and violently eliminated in 1965 and banned the following year, it was the world's largest non-ruling communist party. In the 1955 elections, the party had 2 million members and received 16% of the national vote, as well as 30% of the vote in East Java. It was an openly running political party in the nation for the most of the time following independence until the PKI was eradicated in 1965.

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## About the Authors

**MURIA ENDAH SOKOWATI** is a senior lecturer in the Communication Department, Universitas Muhammadiyah Yogyakarta, Indonesia. She graduated from the doctoral program of Media and Cultural Studies at the Universitas Gadjah Mada, Indonesia. She is an expert in Media studies, especially in Film, Music, Advertising, Journalism and New Media. Her research interests include Popular Cultures, Gender and Sexuality, Youth Culture, and Critical theories. She often participates various International Conferences, and also has published various articles on media issues. `

**FRIZKI YULIANTI NURNISYA** is a lecturer in the Communication Department, Universitas Muhammadiyah Yogyakarta – Indonesia since 2009. Frizki has a passion for public relations, particularly ethics, reputation management, and nation branding. A fellowship awardee from PR Indonesia has published books, journals, and articles related to her interests in public relations. She is a member of International Public Relations Associations and now enriching her public relations knowledge by conducting media studies research related to the organization's efforts to build its image.