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Representation of Female Masculinity in Netflix Series' *Sweet Home*

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ARTICLE INFO	A B S T R A C T
	Sweet Home is a South Korean Netflix film series featuring predominantly masculine female characters. In South Korea, films or series with openly feminist issues receive backlash from parties who strongly oppose feminism. However, this film series gained success, and its masculine female characters received various praises. This study aims to identify the representation of female masculinity in the film. This study applied qualitative research using John Fiske's semiotic analysis. It found that there are codes of masculinity in the female characters at the level of reality. The female characters are strong, athletic, active individuals, leaders, technicians, and adventurers. At the level of representation, the female characters are identified as masculinity as they are subjects who can determine attitudes and make decisions. Then, if the women in the film are allowed to speak, act, and behave like men, the women are superior to men. The female characters represent a belief that men are the opposite of women. The women need to appear to defeat or to be more significant, which can be categorized as radical feminism at the ideological level.

INTRODUCTION

Sweet Home is a South Korean Netflix film series that has drawn interest from viewers in the drama's dominant depiction of its strong female characters (Freeman, 2021; Sánchez, 2020; Schwartz, 2020).

The 10-episode film series is directed by Eung-bok Lee, the director of several popularly worldwide Korean drama series such Descendants of the Sun (*Taeyangui Hooye*, KBS2, 2016), Guardian: The Lonely and Great God (*Dokkaebi*, tvN, 2016-2017) and Mr. Sunshine (tvN, 2018). In his works, Lee Eung-bok often presents strong female characters (Schwartz, 2020).

Sweet Home as a Korean Series had successfully entered Netflix's Top 10 in the United States and had been watched by 22 million subscribed viewers worldwide by four weeks after its release (Frater, 2021). Based on Rotten Tomatoes, Sweet Home's rate was 83% (Rotten Tomatoes, 2021).

The series mainly tells a story about Hyun-su Cha, a high school student who loses all his family members and moves to an old apartment, Green Home. At the same time, there is a tragedy where humans turn into monsters. Hyun-su Cha and his new neighbor must survive amid the deadly monster's terrors (Sánchez, 2020).

Strong female characters in South Korean works are not an uncommon thing now. Though South Korean ideology is deeply rooted in patriarchal Confucianism, men have historically played more critical roles than women (Moon, 2017). However, there is a change in South Korean society, reflected in the narrations and plots of various films.

One of the significant changes is the steady movement of feminism and gender equality in the world and South Korea. Feminism is a concept of women's movements that fight for their rights. The film industry (big screen films and serial films) is an aspect that is being pushed to change, especially after the murder of women at Gangnam Station in 2016 (Pambouc, 2019; Park, 2020; Sohn, 2020).

This case triggered a wave of changes in the perspective of most Korean people—especially young people—viewing feminism and related ideologies. Society is increasingly critical in responding to feminist issues. This particular society becomes the target audience of serial films. The characters in the film appear in backgrounds and topics discussed by the audience's interests (Pambouc, 2019).

Socially aware society is now directly or indirectly demanding serial films similar to everyday reality. Because of this demand—one of which is the strong female characters—the film series producers are competing to create a new female character persona, which has never been explored (Pambouc, 2019).

The beauty of women becomes a stereotype of women. Women are related to anything about beauty; they must look charming and take care of the household well. They also must be intelligent and a source of knowledge and family morals (Astuti, 2016). Pambouc summarizes some of evolutions of female characters in South Korean television serial films. The 'new' types of characters are, for example, (1) amazons or female detectives with a high passion for justice, (2) warriors or female

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knights who fight for their freedom, (3) a woman who is more robust than a man and accepts that power as a part of her, (4) new working women depicting female characters in the professional world and (5) unintentional feminist who acts and thinks according to the ideology of feminism without realizing it (Pambouc, 2019). In this study, the researchers use the term 'female masculinity' to summarize its object.

Even though there are changes to women's equality, several people still strongly oppose the feminist movement in South Korea (Cariappa, 2020; Kwon, 2019). The achievement of every film being released in South Korea was also affected by this conflict.

Cariappa (2020) conducted a comparison of three Korean feature films in 2019, namely Extreme Job (*Geukhan Jikeob*), Miss and Mrs. Cop (*Geolkabseu*), and Kim Ji-young Born 1982 (*82nyeonsaeng kimjiyoung*). The three films addressed issues of gender and feminism but received different reactions from the public.

Extreme Job received a very positive appreciation from the public as a film that is not feminist and puts a funny, strong female character. Miss and Mrs. Cop received a not-so-good reaction for having a feminist label. Meanwhile, Kim Ji-young, born in 1982, took the issue of feminism seriously and openly and received backlash (Cariappa, 2020).

Sweet Home is an example of a mainstream film series that prioritizes profit and popularity. Therefore, in placing the issue of feminism it puts this issue in a 'visible-invisible' way as it puts this issue less seriously in the film's main narrative.

This study is essential because Sweet Home is not known or labeled as a feminist film, but the audience can recognize the presence of strong female characters but give positive reactions. Scenes related to female characters tend to be dominated by masculinity and voice the greatness of females.

The novelty of this study is also a plus point. The film was released in December 2020, but there is still no research on it, especially on its masculinity. Another reason is its popularity. The researchers identify that various articles discussing the film are dominated by its positive topics about technological sophistication, the popularity of webtoons, and fantastic production costs.

Strong and masculine female characters do not get negative attacks like the films mentioned by Cariappa (2020). Its strong female characters received positive praise and special attention (Schwartz, 2020).

This film is one of the original Netflix Series films that has succeeded in South Korea, neighboring countries (Japan and Southeast Asia), Latin America, and the Middle East. This achievement affects how Netflix will develop and determine the direction of its business from South Korean original content (Brzeski, 2021).

Based on the discussion above, the researchers aim to dissect further and uncover how female masculinity is portrayed in the film. It is an example of a form of mass media based on two media types: television and film. In this study, it is seen as a film work. Thus, the signs that appear can be investigated by semiotic analysis, namely John Fiske's semiotic analysis.

Stuart Hall argues that representation connects meaning, language, and culture, and the representation uses language to express something 'meaningful' to others. Representation is an idea that implies active formation. Therefore, it regulates and shapes perceptions (Rully et al., 2020). This process involves using language, signs, and pictures to represent something (Hall et al., 2013).

The signs (codes of television) in the studied film can be grouped into signs that demonstrate how female masculinity is represented and how the signs impact the

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ideology that exists in Sweet Home's audience.

METHODOLOGY

This study applied a qualitative approach using John Fiske's semiotic analysis method. The subject of this study is the Netflix series' *Sweet Home,* and its object is the codes and meanings of female masculinity represented.

John Fiske's semiotic analysis involves the codes of television. The first is the reality level, including social codes of appearance, dress, make-up, environment, behavior, speech, gestures, and expressions. The second is the representation level, including technical codes such as camera, lighting, editing, music, and sound (Fiske, 2011).

The technical codes will transmit the conventional representation codes and shape representations such as narrative, conflict, character, action, dialogue, setting, and casting. The third level of the semiotic analysis is the ideology level. These codes organize the results of the analysis into coherence and social acceptance. The ideological codes include individualism, patriarchy, and capitalism (Fiske, 2011).

The data of this study were obtained by observation, documentation, and literature study. Before watching the film, the researchers understood the concepts and indicators of female masculinity and the types of John Fiske television codes.

The film was watched and observed several times, and at the same time, some identified scenes were considered to show dominant masculinity codes in its female characters.

The scenes were collected and codes of women's masculinity were performed. The codes must be the types of codes offered in the Fiske analysis's framework at each level.

Indicators of masculinity codes were referenced from various literature sources. one is Van Zoonen's illustration of gender representation in the media quoted from Grizzle (2014):

Table 1. Gender Representation in Media by Van Zoonen

Female	Male
Underrepresented	Overrepresented
Family context	Work context
Low-status job	High-status positions
No Authority	Authority
No Power	Power
Related to Others	Individual
Passive	Active
Emotional	Rational
Dependent	Independent
Submissive	Resistant
Indecisive	Resolute

Source: Grizzle, 2014

Sweet Home has ten episodes with varied duration, between 39-53 minutes. Masculinity codes at the level of reality and representation were recorded in tables. Snippets of scenes and anything that shows masculine codes were included in the tables. Codes or scenes that were less dominant and did not meet the criteria for female masculinity were ignored.

There are 47 scenes from 10 episodes selected as units of this analysis. At the reality level, 33 scenes contain reality codes. Meanwhile, 21 scenes include representation codes.

At the code analysis stage at the reality level, signs between scenes in the film were interrelated. The codes that had been selected were grouped into code categories of appearance, dress, make-up, environment, behavior, speech, gesture, and expression. They became the reality of the film.

In the level of representation, masculine codes were observed in the form of technical codes, such as camera, lighting, editing, music, and sound. The subsequent analysis was a conventional representation

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codes: casting, setting and costumes, action, and dialogue.

In the final stage, all the selected scenes were considered to describe an ideology conveyed through this Korean film. The ideology was obtained from a series of codes at previous levels.

RESULTS AND DISCUSSIONS

General Identification of Data Findings

The film tells the story of Cha Hyun-su and his neighbors fighting monsters. There are several female characters with dominant masculine characters.

The discussion of this study is based on the concept of female masculinity (Halberstam, 1998). Various indicators of masculinity are based on various sources. Furthermore, it is discussed in more detail through per-scene exposure according to the levels of analysis based on John Fiske's semiotic television codes.

Reality-Level
Female Masculinity in Body Shapes
Table 1. Appearance Code

Screenshots	Description	Masculine Code
EP 4 *Scene* #6 EP 4 *Scene* #8	Seo Yi-kyung tries to escape from the Spider Monster, wearing only underwear.	The women have muscular physiques.

Source: Author's analysis

In the film, Seo Yi Kyung has a muscular build and moves quickly through narrow passages. Masculinity is synonymous with the words of 'muscular', strong, powerful, and athletic (Drummond, 2016).

With Seo Yi-kyung's appearance, the female characters in this film can be interpreted as masculine woman with a muscular and athletic body.

Female Masculinity in Colors, Models, Accessories, and Types of Clothing

The codes of masculinity are found in the dress codes of the female characters. Clothing is part of the artifacts, and men's clothing is designed to be more functional and less colorful (Fixmer-Oraiz & Wood, 2017).

Table 2. Dress Code

Screenshots	Description	Masculine Code
EP 2 *Scene* #39 and EP 1 *Scene* #26	Seo Yi-kyung wears a gray t-shirt with a dark gray outer shirt and pockets. Her cloth are combined with male cargo pants (not slim-fit models) and military boots.	1) The t-shirts and shirts are gray. 2) Shirt with some pockets. 3) Cargo pants. 4) Military Boots.
EP 3 *Scene* #22	Yun Ji-su wears a dark-torn t-shirt with an abstract image (a typical rock band kid) and lace-up boots.	1) The torn t-shirt. 2) Dark color clothes with abstract pictures. 3) Lace-up boots.

Source: Author's analysis

The clothes worn by Seo Yi-kyung and Yun Ji-su have colors that tend to be dark and masculine, namely gray and black color

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(Darstaru, 2020). Darker color adds to the values of masculinity (Zhang, 2015).

Seo Yi-kyung and Yun Ji-su ignore the beauty of their appearance. Their clothes prioritize the freedom to move (functional) and are closely related to masculine clothing.

Seo Yi-kyung and Yun Ji-su are both wearing boots. The use of boots is closely related to the masculine codes. Men's footwear meets the characteristics of plain, sturdy, and functional patterns. Meanwhile, women's footwear fulfills decorative features, is thin, and is impractical (McCormack, 2017). Thus, Both of them, with boots, create a strong, brave, and active impression.

Table 3. Job Uniform Dress Code

Screenshots	Description	Masculine Code
EP 10 *Scene* #57 and #58	Han Yu-jin & Seo Yi-kyung wears tactical military special forces uniform. They have task to deal with emergencies.	Job uniforms: a soldier, a firefighter, and a mechanic.
EP 6 *Scene* #30	Seo Yi-kyung wears firefighter uniform.	

EP 4 *Scene* #18	Jumpsuit made from parachutes and is commonly worn by mechanics.	
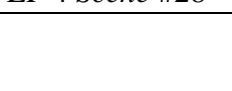
Source: Author's analysis

Seo Yi-kyung wears the uniforms of a soldier, a firefighter, and a mechanic. There is also Han Yu-jin, who is depicted as the head of the military force.

Their jobs are masculine jobs that men dominate. Mechanic jobs are dominated by male workers in America, Australia, and England (Tilley, 2018; Yau, 2017). Most firefighters in America are men (Lakritz, 2020). With its mandatory military policy of South Korea, the army profession has become an exclusive zone for men (Jung, 2011).

This code depicts that Seo Yi-kyung and Han Yu-jin have the same opportunities and abilities as men and have the power and authority to carry out tasks according to their professions. Furthermore, women can occupy high-status positions (Grizzle, 2014), such as Han Yu-jin who is the head of the military special force.

Table 4. Accessories Dress Code

Screenshots	Description	Masculine Code
EP 9 *Scene* #43	Seo Yi-kyung, Park Yu-ri, and Yun Ji-su carry weapons for self-protection and are	Self-defense tools: firearms and modified baseball bat, and crossbows.
EP 5 *Scene* #13		
EP 4 *Scene* #28		

Screenshots		
	experts in using them.	
EP 6 *Scene* #15, #29, #31	Seo Yi-kyung rides a big motorbike from the apartment.	Accessories: motorcycle (Cruiser).

Screenshots		
EP 7 *Scene* #2	Yun Ji-su fights monsters in the underground parking area.	The woman actively engages in fights with monsters in the underground parking area.

Source: Author's analysis

Source: Author's analysis

The accessories complete the appearance of the female characters, and those attached are also masculine. Seo Yi-kyung is carrying a gun, Park Yu-ri is holding a crossbow, and Yun Ji-su is carrying a modified baseball bat.

Seo Yi-kyung and Park Yu-ri are described as knowing and proficient in using them. In this context, women are considered competent and able to use weapons like men.

Another accessory is the use of a big motorcycle (Cruiser) rode by Seo Yi-kyung. Motorcycles result from technology closely related to masculine cultural expression (Mellström, 2004). The women riding motorcycles becomes a form of rebellion and women's freedom.

Female Masculinity in Dangerous, Dark, and Alone Situation

Table 5. Environmental Code

Screenshots	Description	Masculine Code
EP 3 *Scene* #15	Seo Yi-kyung is in the basement, in charge of powering the entire building.	The woman is walking alone in the dark by using a flashlight in the basement electric room.

The form of female masculinity is also emphasized in the involvement of women in masculine environments. Seo Yi-kyung is in charge of repairing and turning on the apartment's power source; she takes on the role of masculine technician (Harris, 2012). She enters a masculine environment: a dark electric room, and she is alone.

Yun Ji-su is joining an all-male team to fight monsters in the underground parking area. Her actions of being actively involved against monsters represent the masculine message of adventurers and warriors (Harris, 2012).

Female Masculinity as an Initiator, Leader, Risk Taker, and Smoker

Table 6. Behavior Code

Screenshots	Description	Masculine Code
EP 2 *Scene* #39 EP 2 *Scene* #22	Seo Yi-kyung and Lee Eun-hyuk compose some ideas and lead the residents to deal with emergencies.	Acting as a leader and a giver of ideas and strategies in emergencies.
EP 4 *Scene* #9	Han Yu-jin gives instructions in an	

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	emergencyy TV broadcast.	
EP 1 *Scene* #33	Seo Yi-kyung spontaneously saves Lee Eun-hyuk from being attacked by a monster. Then she tries to save herself—without anyone's help.	- Being a savior of someone who is attacked by monsters. - Performing a counteraction on the monsters.
EP 3 *Scene* #21	Yun Ji-su dares to come forward to start fighting the monsters, while Jung Jae-hon and Cha Hyun-su are still silent.	
EP8 *Scene* #13 EP8 *Scene* #16	Seo Yi-kyung uses fire trucks to kill monsters and as a source of clean water.	As a problem solver and provider of necessities of life.

Source: Author's analysis

In this behavior code, Seo Yi-kyung and Yun Ji-su dominate in initiating action and solving problems. They are portrayed as active women, possessing authority and power so that they can appear to lead.

They are risk-takers in the message of adventurer masculinity. Their masculinity is proven through actions that are brave, bold, and reckless. An adventurer is a person who wants progress and is in contact with a leader (Harris, 2012).

Seo Yi-kyung is also a person who provides the necessities of life. She has become a 'supplier' of clean water needs. The message of masculinity, formulated by Harris (2012), can be categorized as a *breadwinner* masculine message.

Table 7. A Smoker

Screenshots	Description	Masculine Code
EP 6 *Scene* #28 EP 1 *Scene* #9 EP 1 *Scene* #17; EP 8 *Scene* #31	An Seon-yeong, Yun Ji-su, and Lee Eun-yu smoke in three different scenes.	A smoker

Source: Author's analysis

An Seon-yeong, Yun Ji-su, and Lee Eun-yu are shown smoking in three different scenes. Their behavior, smoking, is included in health risk behavior and is considered masculine behavior in South Korean society (Woo, 2018).

With the depiction of smoking by these three figures, it can be concluded that smoking behavior is a form of freedom for women to express themselves.

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Female Masculinity in Strong Words, Gestures and Expressions that are Dominant, Intimidating, Calm, and Assertive

Table 8. Speech, Gesture, and Expression Codes

Screenshots	Description	Masculine Code
Speech Code		
EP 6 *Scene* #37	Lee Eun-yu controls and tells Cha Hyun-su to do something with a firm tone.	Dominating and directing the conversation with high intonation.
EP 6 *Scene* 38	Lee Eun-yu uses harsh words in her speech.	Using swear words and harsh terms (*ssibal*).
EP 9 *Scene* #43	Seo Yi-kyung leads the residents to escape.	Flat tone and calm voice and formal language.
Gesture Code		
EP 5 *Scene* 5	Seo Yi-kyung grabbed and cornered Lee Eun-hyuk against the wall.	Showing gestures pushing the man against the wall.
EP 4 *Scene* #18	Lee Eun-yu swore at Kim Seok-hyon with a finger gesture.	Showing gestures pointing the middle finger at the man.

Expression Code		
EP 7 *Scene* #19	Kim Su-yong shows an angry expression for not being given a weapon to join the fight against the monsters.	The woman screams or yells when their desire to own a gun is not fulfilled.
EP 8 *Scene* 26	Seo Yi-kyung shows a calm expression while overcoming the men who attacks her while taking a shower.	Showing a calm expression when attacked while taking a shower.

Source: Author's analysis

We found female masculinity in the women's speech style, gestures, and expressions. Lee Eun-yu's character is depicted several times verbally cursing and gesturing. Swearing is a linguistic activity that involves taboo words. Men tend to use stronger swear words than women (Güvendir, 2017).

Meanwhile, Seo Yi-kyung performs her dominance through a calm and firm demeanor. Her controlled use of words (polite and formal language) also leads to controlled masculine traits; men are considered more accustomed to controlling their emotions.

However, Seo Yi-kyung also appears aggressive in one scene. She pushes and presses Lee Eun-hyuk against the wall. The female character, Kim Su-yong, expresses anger and a desire to carry weapons and fight back. These aggressive

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actions are associated with violence associated with masculinity.

Representation Level
Female Masculinity through Image Capture Techniques

Table 9. Camera and Lighting Technical Codes

Screenshots	Description	Masculine Code
Camera Code		
EP 2 *Scene* #22	Seo Yi-kyung becomes the leader and the center of attention of all the characters.	Camera Works: 1) Long-shot, High-angle shot, and Shifting focus. The women are the center of attention.
EP 10 *Scene* #57	Seo Yi-kyung and Han Yu-jin become the center of the army.	
EP 9 *Scene* #43	The camera focuses on the bandit shot and moves swiftly to Seo Yi-kyung, the shooter.	
EP 1 *Scene* #34 EP 9 *Scene* #43	Several close-up shots and shallow focus emphasize Seo Yi-kyung's expression or response	2) Close-up shot and shallow focus: the women as essential subjects.
EP 3 *Scene* #21 EP 10 *Scene* #19	Sharp focus on Yun Ji-soo with Jung Jae-hoon and Cha Hyun-su are far behind and blurry. Seo Yi-kyung is the main object and other objects are blurred.	3) Shallow focus and blocking the women closer to the camera: braver than the men.
EP 1 *Scene* #7 EP 8 *Scene* #27	Low-angle shot to introduce the intimidating Lee Eun-yu. Seo Yi-kyung is described as 'the winner' over the men who attack her.	4) Low-angle shot: intimidating.
Lighting Code		
EP 4 *Scene* #6 and EP 4 *Scene* #8	The key-light falls right on the firm texture of Seo Yi-kyung's body, giving affirmation. Seo Yi-kyung gets more white light	Affirmation of the physical form of a muscular body with a key light highlight.

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	reflections than Lee Eun-hyuk	
EP 6 *Scene* #27	An Seon-yong (blue clothes) is in the middle of the room with the key light and the backlight shining on her.	Key light highlights the presence of women as the main subject.
EP 8 *Scene* #34	The light shining on Seo Yi-kyung's face indicates her position of power in the situation.	

Source: Author's analysis

The female masculinity is also reflected through technical codes, especially camera and lighting codes. In general, the identified techniques used include long shot, high-angle shot, shifting focus, close-up shot, shallow focus, low-angle shot and key light.

The applied techniques emphasize that the female characters who appear are important figures who are the main characters. The women are placed as subjects, not objects.

Female Masculinity is Equal and Greater than Males

Table 10. Editing, Music and Casting Codes

Screenshots	Description	Masculine Code
Editing Code		
	The female characters are always there & dominate screen time in every episode.	1) The screen time of female characters is more than that of the males.
EP 3 *Scene* #33	Jung Jae-hon refuses to drink beer, and Yun Ji-su grabs and drink it.	2) Dramatic emphasis: the contrast of female characters who are more significant than males.
EP 7 *Scene* #5	Most of the male neighbors were afraid to help Han Du-sik, who is attacked by a monster. Lee Eun-yu is irritated by the cowardice of the males.	
Music Code		
EP 1 *Scene* #33 EP 8 *Scene* 13	The famous song lyrics are about warriors who are persistent in facing challenges. Seo Yi-kyung is described as having a	1) *Warriors'* soundtrack music by Imagine Dragons is played, while the visual shows the female

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	warrior spirit.	characters battling with monsters.
Casting Code		
EP 4 *Scene* #6 EP 4 *Scene* #8	The actress, Lee Si-young, plays in most of the action scenes.	Lee Si-young (who plays Seo Yi-kyung, the main protagonist) is a strong and athletic woman.

Source: Author's analysis

Editing, music, and casting codes demonstrate masculine codes for female characters. Through editing, it increasingly emphasizes women as essential subjects that affect the overall storyline. The women appear in almost all scenes, and there is an arrangement of scenes of women that is even more contrasting than men.

The emerging musical code further emphasizes the position of women who are stronger and more equal than men. Music supports the fighting spirit of the female characters. In the scene where the song on the soundtrack is played, the women are shown struggling alone.

The arrangement of actress Lee Si-young to play the character of Seo Yi-kyung becomes part of the casting code. She already has had a solid female image from her previous films and television dramas. In this series, she prepares a muscular body and various action scenes.

Female Masculinity in Having Goals and Achieving Them

Table 11. Action and Dialogue Codes

Screenshots	Description	Masculine Code
Action Code		
EP 8 *Scene* #13 EP 9 *Scene* #43	Seo Yi-kyung has strength, intelligence, and principles. She can fight and defeat villains.	The woman as a hero wins against villains, who are monsters and bandits
Dialogue Code		
EP 2 *S.* #39 EP 9 *S.* #33 EP 5 *S.* #11	Dialogue between women and men in several scenes shows women as sources of information and ideas conveyed to men.	The women are the source of ideas that can control the situation.
2) EP 6 *Scene* #40	Seo Yi-kyung and Han Yu-jin's conversation is to achieve their respective goals.	Conversation of the women show that they have personal instrumental goals to be achieved.

Source: Author's analysis

The action code in the film emphasizes how Seo Yi-kyung emerges as a hero and wins against the villains who stand in her way. Her characters are equipped with strength, intelligence, and principles that allow her to stand

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independently. She becomes equal and greater than the male characters.

Meanwhile, several dialogues point out the use of masculine speech code (Fixmer-Oraiz & Wood, 2017) by several female figures in the dialogue and demonstrate the code of female masculinity through this masculine speech.

Ideology Level

There is an ideology in the entire code and scenes in the film. The ideology is identified after going through the stages of analysis at the level of reality and representation. The meaning of the codes of masculinity is closely related to the ideology believed.

Sweet Home is a South Korean film series, and the ideology that exists in society is reflected in this series. Female masculinity is closely related to patriarchal ideology.

Patriarchy talks about the position of women (feminine gender roles) being considered lower than men (masculine gender roles). There are various limits on what a woman can/should do and think.

In this series, the female characters are associated with masculine codes. Masculine codes are reflected in the way they talk and behave. For example, the female characters speak by adopting masculine speech (refer to Table 8. Speech, Gesture and Expression Code). The masculine code is also in the way of dress and accessories, the way of thinking, and behavior. The female characters are no longer restricted; instead, they can act and use male attributes. The female biological body can display masculinity (Halberstam, 1998).

The critical point of the representation of female masculinity in the film is that the female characters perform various actions with their abilities and strengths. A comparison occurs when the male characters are depicted as not as strong and capable as the female characters.

What the women do after carrying these masculine codes include saving others, leading ways of dealing with emergencies, and overcoming various threats (refer to Table 7. Behavior Code).

The female characters solve various problems one by one, showing how women excel and are great at what they do. Therefore, an ideology is obtained; if women are allowed to speak and behave like men, women are more powerful than men.

Women are no longer the second group but are equal and have power like men. The group that is equal to men represents the belief that women are equal opponents or rivals to men. Consequently, they need to appear to beat men. They can appear more powerful than men.

The concept of men—the ones who hold the highest control and women subordinated and dependent on the existence of men—is trying to be damaged in this series. Ideologically, all of the women's masculine codes contain the ideology of feminism, especially the ideology of radical feminism.

Through this ideology, there is a form of criticism of the idea that women are weak figures with strong men who continue to harm and limit women. They are able to stand on their own feet and do things that have only been allocated for men to do. The ideology is illustrated in this film.

CONCLUSION

Based on John Fiske's Semiotics analysis, it is remarked if there is masculine codes of female masculinity in the Netflix film series' *Sweet Home*.

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At the level of reality, there are masculine codes of appearance, clothing, environment, behavior, speech, gesture, and expression. Based on these codes, it can be interpreted that the female characters in the film are strong, athletic, active, and courageous individual who has a position as a leader, works as a technician, and is an adventurer.

At the level of representation, masculine codes emerge through technical codes, namely camera, lighting, editing, and music codes. The masculine codes also appear through conventional representation codes, namely casting, action, and dialogue. At this level, the women are identified as having masculinity through being subjects who can determine attitudes and make decisions. They also have goals and try to achieve them with equal abilities, even more significant than the men.

At the ideological level, several ideologies are found. First, the ideology that if women are allowed to speak, act, and behave like men, the women are superior to men. The female characters represent the belief that men are women's opponents or rivals. Thus, they need to appear to beat men or be more powerful than men. Ideologically in the feminist movement, this is known as radical feminism.

CREDIT AUTHORSHIP CONTRIBUTION STATEMENT

Lisa Oktiviani Tanaga: Writing-Conceptual Draft, Methodology, Data Curation & Translating. **Eni Maryani**: Supervisions, Data curation, Reviewing and Methodology, **Evi Rosfiantika**: Reviewing.

DECLARATION OF COMPETING INTEREST

We certify that there is no conflict of interest with any financial, personal, or other relationships with other people or organizations related to the material discussed in the manuscript.

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