

Representation of Journalists' Professionalism in the Film A Taxi Driver

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ABSTRACT

Keywords: semiotics, roland barthes, film, a taxi driver.

Film is a mass communication medium that combines audio, visuals, and narration to convey stories, and information, and serves as a medium of entertainment and education for the audience. One such film that provides both entertainment and historical education is A Taxi Driver, which falls under the genres of drama, history, and politics. This film is based on the true story of a taxi driver who inadvertently became involved in the Gwangju uprising of 1980 after helping a German journalist cover the events in Gwangju. The purpose of this research is to understand the representation of journalistic professionalism in the film A Taxi Driver according to the Code of Ethics of the International Federation of Journalists (IFJ) using a descriptive qualitative research method with Roland Barthes' semiotic analysis. The results of this study identify several scenes in the film A Taxi Driver that illustrate the articles of the International Federation of Journalists (IFJ) Code of Ethics through various actions of Peter, who plays the journalist. Among them: Article 1 "Respect for Truth" is reflected when Peter visits Gwangju to validate information from Reporter Lee. Article 2 "Freedom of the Press" is evident when Peter attempts to record events at the shooting site. Article 3 "Fair Methods to Obtain Information" is shown by his bravery in recording amid the riots. Article 8 "Transparency" is seen in Peter's promise to publish news about the chaos in Gwangju once he returns to Japan. Article 12 "Solidarity" highlights by his efforts to save Kim's life, compensate for the damage to Kim's taxi, and his desire to reunite with Kim to repay his kindness. Article 15 "Humanity" is demonstrated through Peter's actions of recording the bodies of Gu Jae-sik and the victims of military violence, as well as helping to evacuate the shooting victims.



Introduction

One of the mass communication media that is often used to pour human creative ideas into a work of art is film. Film is a mass communication medium that contains

information based on social reality and is used as a medium of entertainment as well as education for the audience. Based on Law No. 33 of 2009 Chapter 1 Article 1 concerning National Cinema describes film as a mass communication medium in the form of works of art and culture made based on cinematographic values with or without sound that can be performed.

Film is a type of mass media that can reflect reality. The film is packed with themes or phenomena that occur in society. In addition, films have the persuasive power to shape people's mindsets through messages that are conveyed uniquely and interestingly so that they can influence their audience. Imitation or imitation is the biggest influence caused by films due to the view that what is seen in movies is worthy and reasonable for everyone to imitate (Richard Jefferson et al.2021). Often we are surprised by various news reports about cases of sexual harassment committed by several teenagers due to pornography addiction. For example, one of the cases that occurred on January 24, 2024, was the molestation of an underage girl committed by a student with the initials DAH (19 years old) in Lampung due to addiction to pornographic films. According to Kupastuntas. co, the perpetrator's motive was motivated by frequent viewing of pornographic films and was supported by the situation so that the perpetrator could carry out his actions (Handika, 2024).

In the beginning, movies could only be enjoyed through television screens by relying on VCDs and DVDs. However, along with the development of technology, movies can now be enjoyed through their respective devices by accessing various movie streaming platforms such as VIU, NETFLIX, Disney+ Hotstar, WeTV, HBO Go, Apple TV, Prime Video and so on (Assa Jauza, 2022). Whether you realize it or not, nowadays movies can be said to have become a part of human life. Movies are often used as an alternative to finding tranquillity in the busyness of reality, namely as an entertainment and educational medium. In line with the increasing sophistication of technology, there are many different types/genres of films such as drama, horror, documentary, romance, action, animation, comedy and thriller. The film is starting to gain public attention because it is considered a medium whose presence is considered important and equal to other media. No wonder that nowadays many directors are flocking to produce films with the best quality and interesting storylines.

In addition to reflecting reality, the film can also be used as a propaganda tool. According to Graeme Turner, the film is not only a reflection of reality, but film is a representation of reality. Film can shape and re-present reality based on cultural codes, conventions, and ideologies (Firda, 2020). Representation is the process of interpreting a sign, for example in a film, where representation can change the concept of ideology that was initially abstract into forms that are arranged in a sequence and concrete. Therefore, there are many phenomena of representation in films and it is undeniable that in a film there are various signs and codes represented.

In general, films are built with many signs, making them a relevant study for semiotic analysis. Semiotics is the study of science or analytical methods that study Signs, Things, and Humanity (Firda, 2020). In general, this study wants to examine the hidden

meanings in media texts. In this case, media text is not only a dialogue between players but includes scenes, settings, gestures, angles/shots, expressions, and more. The researcher chose the semiotic analysis of the Roland Barthes model because by using Roland Barthes' theory, the researcher can interpret in terms of meaning, namely with the meaning of denotation, connotation and myth.

One of the films that researchers considered in this semiotics study is a South Korean film titled "A Taxi Driver" by director Jang Hoon in the Action, Historical and Political genres which were released in 2017 with the main actors Song Kang Ho, Thomas Kretschman, Yoo Hae Jin and Ryu Jun Yeol. A Taxi Driver tells the story of the struggle of a Seoul taxi driver named Kim Man Seob (Song Kang Ho) who carries a passenger of a foreign journalist from Germany named Peter (Thomas Kretschman) to Gwangju. The journalist came to South Korea to cover a heartbreaking event in Korea's history.

The researcher decided to study Film A Taxi Driver because the film, which was released in 2017, not only contains historical and political educational values but also moral values packaged in 2 hours and 17 minutes. A Taxi Driver is a film based on the true story of the life of a taxi driver named Kim Sa Bok who drove his passenger named Jurgen Hinzpeter who worked as a journalist from Germany to Gwangju in May 1980. A Taxi Driver is a South Korean film that is considered to have succeeded in raising the story of South Korea's dark history by presenting a complex and slick storyline. It is reported that former South Korean President Moon Jae-In, who led South Korea in the 2017-2022 period, could not hold back his tears while watching this film.

The film A Taxi Driver is interestingly packaged with a storyline that tells the story of various conflicts that occurred during the uprising in Gwangju. Not only showing the conflict of rebellion, A Taxi Driver also presents journalistic practices that describe the professionalism of a journalist. One of the things that attracted the attention of researchers was the figure of foreign journalists who helped the people of Gwangju in exposing government crimes. Although the director and researcher in the film A Taxi Driver conveys the dark history of the Gwangju rebellion through the perspective of a taxi driver, the role of foreign journalists contributes greatly to revealing the truth. The statement about the importance of the role of journalists in the movie A Taxi Driver is depicted in one of the scenes where Peter as a foreign journalist says "After this tape (about the oppression and violence against protesters) is shown, the whole world will see it". In the scene, Peter promises that after returning to Japan, he will publish the footage as a news story for the whole world to know (Shim 2021). In the Gwangju uprising, journalists were represented as figures who were able to help the people of Gwangju, the restrictions on the press due to the dictatorial government led by Chuu Doo Hwan resulted in people being very dependent on information or news brought by journalists.

Table 1 Previous Research

No.	Name and Title of the Study	Research Results	Differences and Similarities
1.	Richard Jefferson, Hermawan Pancasiwa &	The results of this study found 16 scenes in the film Kill The Messenger that	This research explores the topic of journalists' professionalism. The

<p>Abraham Wahyu Nugroho (2021)</p> <p>Representation of Journalists' Professionalism in the Film <i>Kill The Messenger</i> (Semiotic Analysis of John Fiske)</p>	<p>depicted the professionalism of journalists, seen based on aspects of behaviour, way of speaking, and facial expressions that reflected the reality of journalists' professionalism. (Richard Jefferson 2021).</p>	<p>the difference in previous research was that it applied John Fiske's semiotic model, while this study adopted the Roland Barthes model. Another difference lies in the object of the study, which uses the movie <i>Kill The Messenger</i> while this study uses the movie <i>A Taxi Driver</i>.</p>
<p>2. Vannesa Salim & Gregorius Genep Sukendro (2021)</p> <p>Representation of Social Criticism in <i>Parasite</i> Films (Roland Barthes' Semiotic Analysis)</p>	<p>The results of this study found 22 scenes in the movie "<i>Parasite</i>" that depict social criticism of issues such as poverty, unemployment, and social stratification in South Korea. Some scenes depict actual phenomena in South Korea, such as the lack of jobs that lead to poverty and the large number of people without proper housing.</p>	<p>This study and previous studies both used the semiotic analysis of the Roland Barthes model. However, the difference lies in the focus of the research: the previous study examined social criticism, while this study examined the professionalism of journalists. The object of the research is also different, with the previous study analyzing the film "<i>Parasite</i>" and this study using the film <i>A Taxi Driver</i>.</p>

Based on the formulation of the problem above, the goal to be achieved in the study is to find out the professional representation of journalists in the film *A Taxi Driver*.

The benefits of this research are:

1. Theoretically, this research is expected to provide intellectual contributions and add references to the development of science in general, especially in the field of communication science related to semiotics studies.
2. In practical terms, it is hoped that the findings of this study will provide benefits for various parties, such as students, filmmakers, producers, and the general public. This research can be a guide in choosing and enjoying useful films, as well as helping to avoid films that lack value. Thus, this research aims to allow the audience to better understand the meaning contained in the film and learn from its content.

Research Methods

Type of Research

The type of research used in this study is a descriptive qualitative type. Researchers chose this method because it requires in-depth analysis and comprehensive answers that can be obtained through a qualitative approach, which focuses on words or sentences, not numbers. This method does not rely on statistics but uses an inductive thinking approach, which is the process of developing specific thinking into general thinking. The results of the study are then presented in the form of a narrative containing factual data, describing the phenomenon being studied in detail and comprehensively (Albi et al. 2018). After that, the results of the research will be described systematically. The object of this research is a clip of a scene in the movie "A Taxi Driver" that represents the professionalism of journalists, analyzed using the semiotics approach of the Roland Barthes model.

Research Focus

Based on the theories and concepts that have been described, the focus of the research is set to limit the scope of the study to facilitate data management and produce more focused conclusions. The focus of this research is the representation of journalists' professionalism by the IFJ (International Federation of Journalists) Journalistic Code of Ethics. This study uses the semiotic analysis of the Roland Barthes model to examine the meaning through denotation, connotation, and myth in the movie "A Taxi Driver."

Data Source

The data sources in this study are as follows:

1. Primary data is data obtained directly by analyzing the research object, namely the film A Taxi Driver.
2. Secondary data is additional data or complementary data that is essentially used to complement existing data, such as books, research journals, references to films and other sites that intersect with this research.

Data Collection Techniques

The data collection techniques used in this study use observation and documentation techniques. The data collection techniques in the research are as follows:

1. Observation is the process of observing and recording in sequence the symptoms or phenomena to be studied (Sarosa, 2021). The observation technique in this study was carried out directly by watching and observing the images and text in the movie A Taxi Driver.
2. Documentation, The data collection process involves documents such as photographs, written documents, and electronic documents (Sarosa, 2021). These documents can be articles, books, photos, journals, laws, and websites. The documentation technique was carried out by taking screenshots of scenes in the film A Taxi Driver which reflects the professionalism of journalists. The collected data will be analyzed using the media text content analysis method, especially the semiotic analysis of the Roland Barthes model.

Data Analysis Techniques

Data analysis in qualitative research is a systematic process to understand the results of observations, documentation, and interviews. It involves four stages: defining the object, grouping the data, providing an overview, and analyzing it to find important findings. Data can be in the form of narratives, words, or sentences. This stage is important because the researcher's ability to give meaning to the data determines the validity and reliability of the results (Rijali, 2018). In detail, a summary description of the analysis steps processed through semiotic analysis is as follows:

1. Collecting data from documentation and literature.
2. Determine the semiotic model to be used.
3. Classify the data by identifying the signs, the reasons behind the selection of the signs, determining symbolic patterns, and considering semiotic elements in scenes that demonstrate the professionalism of journalists
4. Determine the scene in the movie A Taxi Driver by looking at markers, signs, and the meaning of connotations and denotations.
5. Analyze data based on ideology, social aspects, and their relation to other relevant signs and laws.
6. Presenting conclusions in the form of a brief narrative that assesses and analyzes the data found (Wiwin Yuliani, 2020).

Results and Discussion

A Taxi Driver is a 2017 South Korean film directed by Jang Hoon. A historical drama genre film set in the real events of the Gwangju Democracy Movement in South Korea in 1980. The film tells the story of the journey of a taxi driver named Kim Man-seob (played by Song Kang-ho) who is accidentally involved in the incident. Kim is a widower who works hard to support her daughter. One day, he receives an offer from a German journalist named Jürgen Hinzpeter (played by Thomas Kretschmann) to deliver him to Gwangju in exchange for a large reward. Without knowing the dangerous man's whereabouts there, Kim agreed to the offer.

In this analysis process, the researcher identified several scenes from the movie A Taxi Driver, but only the most relevant ones to the chosen focus of the study. The researcher found 10 *scenes* that describe how journalists' professionalism is reflected by the International Federation of Journalists (IFJ) Code of Journalistic Ethics by using Roland Barthes' semiotic analysis approach to unravel the denotative, connotative, and mythical meanings in each scene that shows how journalists play the role of critical mediators and liaisons in the context of the conflicts raised in this film. Here are 10 *scenes* that reflect the professionalism of journalists by the IFJ journalistic code of ethics:

International Code of Ethics of the Federation of Journalists (IFJ) ARTICLE 1

Table 2 Article 1 "Respect for Truth"

Denotative Markers (Denotative Signifier)	Denotative Signs (Denotative Signified)
Scene 1, Durasi : 15:13 - 16:05	Dialogue:



Figure 1
Peter was talking to reporter Lee.

Peter : "Gwangju?"
Reporter Lee: "It was a city in the western part of South Korea."
Peter: "And no article about Gwangju? no coverage whatsoever?"
Reporter Lee: "This is a local newspaper in Gwangju"
Peter: "They censored the whole page? What exactly happened there?"
Reporter Lee: "No one knows, we got the news of the first victim at 3 a.m. on the 19th. But now, the phone line is cut off"
Peter: "What about the foreign press"
Reporter Lee: "Today the court is Kim Jae Kyu, they all went there. But the government has paid attention to them. They cannot move as they wish. You have to be careful"
Peter: "I have to go to Gwangju first"

Tanda Denotative Sign

Reporter Lee explained that they could not move as they wanted because they were being watched by the government and Peter had to be careful.

**Connotative Markers
(Conotative Signifier)**

Close up: Peter is sitting in a café talking and his gaze is looking at reporter Lee.

**Connotative Signs
(Connotative Signified)**

Peter is seen sitting across from Reporter Lee, showing special concern or interest in him. His curiosity was evident from his focused gaze, reflecting a deep interest in what Reporter Lee was saying.

Myths

In Korean culture, talking while sitting face to face and making eye contact with each other, which reflects the values of respect, openness, and honesty, is known by the terms "**Mujin (무진)**" meaning "direct gaze" and "**Yeonmu (연무)**" meaning "eye contact", and is considered a sign of respect and seriousness, showing full attention, trust, and openness in communication.

This scene begins when Peter meets his colleague Reporter Lee at a café. Peter obtains some information about the ongoing chaos in Gwangju. To confirm the truth of the information, Peter decides to go to Gwangju. Reporter Lee is worried and tries to remind Peter to remain cautious considering that Gwangju is a conflict area that can threaten his death at any time.

The denotative marker of this scene is seen when Peter is talking to reporter Lee. While the connotative marker is in the form of a *medium close-up* shooting technique. The scene of Peter sitting in a café and his gaze towards Reporter Lee shows the existence of a professional relationship between Peter and Reporter Lee, with effective communication through the exchange of clear and precise information to get the job done. They met at a café in Seoul, where Peter sat across from Reporter Lee, and his gaze reflected his curiosity and deep interest in what Reporter Lee had to say. From these markers and signs come myths about the importance of upholding values such as respect, openness, and honesty. In South Korea it is known as "Mujin" (direct gaze) and "Yeonmu" (eye contact) This practice is considered a sign of respect and seriousness, as well as showing full attention, trust, and openness in communication.

This scene was chosen because it represents the professionalism of journalists through Peter's decision to go to Gwangju, he not only relies on secondary information but also actively collects data directly in the field. Peter's actions are according to the IFJ Journalistic Code of Ethics in Article 1 "Respecting the Truth". Professional journalists must verify and ensure the accuracy of the information they collect before presenting it to the public. (Puspita Ningsih, Hasnah Nasution, Dakwah dan Komunikasi, & Islam Negeri Raden Fatah Palembang, 2023). Journalists should not rely solely on information from social media, such as video clips or photos. Journalists must access primary sources to get trustworthy information (Meidiana, 2020). Peter demonstrates the criteria of a professional journalist by conducting on-site information verification, applying investigative skills, and adhering to ethical standards. His journalistic sensitivity is evident in his commitment to uncovering the truth in Gwangju despite the risks, as well as his extensive networking skills.

International Code of Ethics Federation of Journalists (IFJ) ARTICLE 2

Tabel 2 “Kebebasan Pers”


(Denotative Signifier)	(Denotative Signified)
<p>Scene 2, Duration: 01:40:53 – 01:41:09</p> 	<p>Dialogue: Peter: "I'm with you. Mr. Kim, you are back in Seoul. I have to keep recording" Kim Man Seob: "Hey, I've received the money, let's go together. I'm a taxi driver and you're a taxi passenger. Ok?" Peter: "Ok, together"</p>

Figure 2

Peter is in the corridor of the hospital.

(Denotative Sign)	
Peter's back can be seen looking at the taxi drivers.	
(Conotative Signifier)	(Conotative Signified)
Medium close-up: Peter was in a hospital corridor and looked at the Gwangju taxi drivers.	Peter can be seen looking at the taxi drivers, showing a strong desire and determination to join them to record the events that are taking place. This shows Peter's drive and commitment to achieve his goals despite facing dangerous situations.
Myths	
<p>"Han (한)" South Korean cultural values refer to a person's resilience and determination in the face of difficulties and obstacles. "Han" depicts inner strength and a strong spirit to keep fighting despite facing various challenges. It is a form of courage and determination to keep trying to achieve goals despite difficulties or suffering.</p>	


The scene begins when Peter, Kim, Hwang, and the Gwangju taxi drivers are in the hospital to see Gu Jae Sik's body. Afterwards, they gathered in the corridor of the hospital. Two taxi drivers came with news of a brutal shooting carried out by the army. Hwang immediately heads to the shooting site and advises Peter and Kim to return to Seoul due to the dangerous situation. However, Peter chooses to come with a taxi driver to record the event, telling Kim to return to Seoul. Kim refused, and eventually, they all headed to the shooting site.

The denotative marker of this scene can be seen from Peter who is in the corridor of the hospital. Meanwhile, the connotative marker is in the form of a *medium close-up* image arching technique. From the dialogue, Peter expresses his desire to be with the taxi driver to be able to record the shooting incident, showing that Peter has a strong desire and determination to achieve his goal even though he faces risks that can threaten his life. From these markers and omens comes a myth that corresponds to the value of "**Han**" (**한**), a concept of Korean culture that reflects resilience, inner strength, and the spirit to keep fighting despite difficulties.

This scene was chosen because it represents the professionalism of journalists through Peter's desire and determination to record the chaos in Gwangju. Peter's attitude reflects the freedom of the press with the courage and dedication to reporting news directly despite the dangers, as well as upholding the right of journalists to convey accurate information. His actions are according to the IFJ Journalistic Code of Ethics in Article 2 "Freedom". Journalists in democratic societies collect and deliver important information, monitor the government, and raise public awareness. Their freedom is at the heart of democracy, ensuring that the public is informed objectively and relevantly (Nabiilah, 2023). Peter demonstrates the professionalism of journalists with a deep understanding of the importance of reporting events live, journalistic skills in capturing important moments, and ethical awareness to report without sacrificing safety or integrity. This action reflects Peter's commitment to providing accurate and relevant information to the public.

International Code of Ethics of the Federation of Journalists (IFJ) ARTICLE 4

Table 3 Article 4 "Fairway of obtaining information"

Denotative Markers (Denotative Signifier)	Denotative Signs (Denotative Signified)
<p>Scene 3, Durasi : 53:12 – 55:00</p>  <p style="text-align: center;">Figure 3 Peter recorded in the middle of a puff of smoke.</p>	<p>Dialogue: Kim Man Seob: "Danger! Danger!, If you want to record it, do it from there. You'll be in trouble here. Let's go Ok?" (*Peter fell and his camera fell to the ground) "Are you okay? Sorry, sorry!" Peter: "What's your problem?" Kim Man Seob: "I told you it's dangerous here and just shut up! LET'S GO" Peter: "Don't touch me!" Kim Man Seob: "You want to die? Come on, we have to go now!" Jae Sik : "Cut, Cut!"</p>
Tanda Denotative Sign	
Peter tried to document the riot situation using his camera.	
Connotative Markers (Conotative Signifier)	Connotative Signs (Connotative Signified)
<p><i>Medium close-up:</i> Peter is filming with his camera amid riots and smoke with Kim and Gu Jae Sik.</p>	<p>It can be seen that Peter is trying to document the chaotic and smoky riot situation using his camera. He is in the middle of the chaos with Kim and Gu Jae Sik, showing his courage and commitment as a journalist to get live footage of the incident.</p>
Mitos (Myth)	
<p>"Hwarang (화랑)" is known as a group of young people from the Silla era who are famous for their courage, passion and dedication. Hwarang is a South Korean cultural value that refers to the importance of courage, dedication, and passion in the face of challenges. This concept reflects commitment and courage in carrying out duties, even in dangerous situations.</p>	

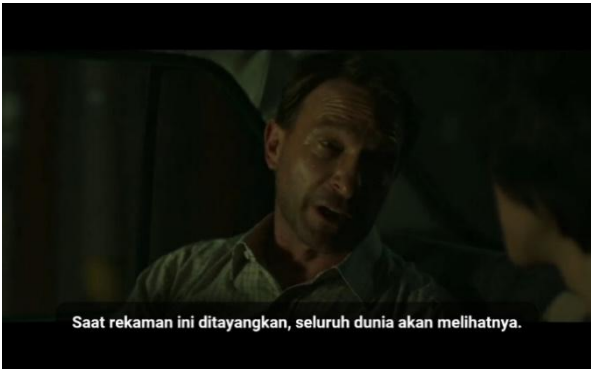
The scene begins when Peter, Kim, and Jae Sik meet with Reporter Choi, and then document the riots and army violence against the protesters. Jae Sik wants to help, followed by the others. Below, they were greeted by puffs of smoke and demonstrators running around. Peter continues to record despite the danger, and Kim tries to pull him out. After falling and the camera was almost broken, the three of them finally managed to get out of the riot.


The denotative marker of this scene can be seen when Peter is recording in the middle of a puff of smoke. Meanwhile, the connotative marker is in the form of a *medium close-up* shooting technique. From this scene, it can be seen that Peter is trying to

document the riot event using his camera while standing amid chaos and smoke. This indicates that as a journalist, Peter has the courage and commitment to his profession which requires reporting information according to the facts so that the scene is by the value of South Korean culture, namely "**Hwarang**" (화랑) which emphasizes the importance of courage in carrying out duties, even in dangerous situations.

International Code of Ethics Federation of Journalists (IFJ) ARTICLE 8

Tabel 4.5 Pasal 8 “Transparansi”

Denotative Markers (Denotative Signifier)	Denotative Signs (Denotative Signified)
<p>Scene 4, Durasi : 57:10 - 57:17</p>  <p style="text-align: center;">Figure 4.9 Peter and Jae Sik are in the taxi.</p>	<p>Dialogue:</p> <p>Gu Jae Sik: "Please promise me, you have to show us our news"</p> <p>Peter: "When this tape goes live, the whole world will see it. You're not alone"</p> <p>Gu Jae Sik: "Thank you very much".</p>
Tanda Denotative Sign	
The dialogue when Peter promised to broadcast news about Gwangju.	
Connotative Markers (Conotative Signifier)	Connotative Signs (Connotative Signified)
Medium close-up: Peter sits in a taxi, his gaze directed at Jae Sik and tries to convince Jae Sik.	It can be seen in this scene that there is a non-verbal interaction and emotional support between Peter and Jae Sik, which shows that Peter gives his full attention and honesty in his efforts to convince Jae Sik. Peter's focused gaze reflects his seriousness and determination to deliver an important message or promise.
Myths	
"Jeong (정)" is a South Korean cultural value that refers to deep emotional support and a sense of care between individuals and reflects a sense of mutual understanding, affection, care, and emotional support to create a close and warm relationship between people. Jeong is an important aspect of building strong and mutually supportive relationships in Korean society.	
Denotative Markers (Denotative Signifier)	Denotative Signs (Denotative Signified)
Scene 5, Durasi : 01:09:24 - 01:09:50	Dialogue:

 <p>Detik berikutnya aku sampai Jepang, rekamanku akan langsung masuk berita.</p> <p>Figure 4 Peter was telling his plan.</p>	<p>Peter: "The next second I arrive in Japan, my recording will be in the news. The whole world will see it. Mr. Kim will take me back to the airport, and... anyway, without him I wouldn't have reached Gwangju."</p>
<p>Tanda Denotative Sign</p>	
<p>When he arrives in Japan, Peter will immediately publish news about Gwangju.</p>	
<p>Connotative Markers (Conotative Signifier)</p>	<p>Connotative Signs (Connotative Signified)</p>
<p>Medium close-up: Peter is talking about his plans once he returns to Japan.</p>	<p>Peter's facial expression when telling his plan shows that he cares and is serious about carrying out his plan. This signifies the importance of the situation and the urgency of Peter's actions and how he appreciates the impact of his actions.</p>
<p>Myths</p>	
<p>"Chung (충)" is a South Korean cultural value that emphasizes loyalty, dedication, and commitment to a task or goal. It reflects the importance of being responsible and striving hard, even in difficult or dangerous situations, to achieve success or carry out obligations with integrity.</p>	

Both *scenes* begin when Peter and Kim decide to return to Seoul, but during the trip, Jae Sik asks Kim to publish the news about Gwangju. Peter agreed and promised to broadcast the news. When he was about to say goodbye, Kim's taxi broke down, then a local driver, Hwang Tae Sool, offered to help. They rest at Hwang's house, watching the news full of lies about Gwangju. Angered by the inaccurate news, Hwang asks Peter to broadcast the true news, and Peter promises to do so when he arrives in Japan.

Scene 4: The denotative marker of this scene is seen when Peter and Jae Sik are in the taxi. Meanwhile, the connotative marker is displayed through a *medium close-up shooting technique*. This scene highlights the interpersonal communication between Peter and Jae Sik in the form of a pivotal moment when Peter promises to broadcast news about Gwangju, reflecting his emotional support and professional responsibility as a journalist as well as his commitment to uncovering the truth so that the scene is in line with South Korea's cultural values of "**Jeong (정)**" is a value that reflects the deep emotional bond

between individuals. It develops through social interaction, creating close relationships and mutual support in Korean society.

Scene 5: The denotative marker of this scene shows Peter telling a story. Meanwhile, connotative markers are displayed through a *medium close-up* shooting technique. This scene highlights Peter's expression that he plans to publish the news about Gwangju when he arrives in Japan. The phrase reflects his seriousness and responsibility as a journalist as well as careful planning in reporting events accurately to uncover the truth and maintain integrity in journalism. so that the scene has a conformity with the South Korean cultural value of "**Chung**" (충) This concept emphasizes loyalty and commitment to duty, as well as the importance of being responsible and striving hard, even in difficult situations, to achieve success with integrity.

A Taxi Driver is a South Korean drama, historical, and political film directed by Jang Hoon, based on the true story of the Gwangju uprising in May 1980. This film tells the life of a taxi driver named Kim Man Seob (Song Kang Ho) who is accidentally seen in the uprising in Gwangju after helping a foreign journalist from Germany named Peter (Thomas Kretschmann) to cover the incident. If examined more deeply, it turns out that this film, which takes a story with the background of a taxi driver, has a meaning or message in the story. One of them is the very significant role of journalists, especially in the context of reporting events that are not disclosed by domestic media. Peter, a foreign journalist, became a voice for those silenced by South Korean authorities during the Gwangju uprising. The film highlights the important role of journalists in maintaining journalistic professional values such as respect for the truth, freedom of the press, fair access to information, transparency, solidarity, and humanity amid crises, as well as showing how bold and integrity reporting can have a major impact in uncovering the truth and driving social change.

Based on the semiotic studies that have been carried out by researchers, in this film are found signs that represent the professionalism of journalists by the International Code of Journalistic Ethics of the Federation of Journalists (IFJ). Specifically, the researcher examines the sign through the perspective of semiotic analysis of the Roland Barthes model, namely by interpreting meaningful signs based on the cultural background attached to the sign.

Working as a journalist is certainly one of the jobs that is full of responsibility and high risk because they are often on the front lines to report important events, sometimes in conflict areas or dangerous situations. They must ensure that the information presented is accurate and unbiased, while still maintaining their safety. In addition, journalists must also be able to face pressure from various parties who may try to influence or hinder the actual news.

Peter's character in the film A Taxi Driver is an example of a journalist who dares to take risks by reporting in conflict areas. Peter faced various obstacles that made it difficult for him to report during his time in Gwangju such as the physical danger of the conflict putting him at risk of being shot or arrested by the military, very limited access

to information and censorship by the authorities forcing him to work hard to obtain accurate data. Language and cultural barriers make it difficult to communicate and understand the local situation. The existence of psychological pressure due to the loss of a colleague and witnessing human violence and suffering adds to the emotional burden. Despite facing all these challenges, Peter remained persistent and showed great dedication and courage as a professional journalist.

Myths in the movie A Taxi Driver

According to Roland Barthes, myths are systems built on pre-existing semiotic structures. In semiotic analysis, myths often use words or symbols that impress the user's unconsciousness of certain aspects of reality or nature. Myths are the result of the development of connotations that have existed for a long time in society and are then considered as stories that provide validation for dominant values in a certain period. Myths serve to emerge and validate values that are considered valid in a social and cultural context (Panji and Yunita, 2021).

In the movie A Taxi Driver, the myths conveyed reflect the values that already exist in South Korean society. The film depicts the struggle of journalists to uncover the truth amid conflict, with symbols such as cameras, notes, and the courage of journalists that emphasize the importance of professionalism in journalism. The myths in this film not only tell a heroic story, but also affirm the professional values of journalists by the IFJ Journalistic Code of Ethics, such as respect for the truth, freedom of the press, fair way of obtaining information, transparency, solidarity, and humanity. The film shows how journalists work together and bravely take great risks to report the truth, illustrating the values that are valued in South Korean culture.

In this study, 10 scenes were found that contain myths that reflect the deep cultural and social values of South Korea, such as those shown in the movie A Taxi Driver. One example is when Peter meets reporter Lee, as seen in image 4.6 on the denotative marker, Peter appears to be staring at reporter Lee while saying, "I have to go to Gwangju first." In Korean culture, the terms "Mujin (무진)" means "direct gaze" and "Yeonmu (연무)" means "eye contact", This cultural concept is considered a sign of respect and seriousness, as well as showing full attention, trust, and openness in communication. An example is talking while sitting across from each other and looking into each other's eyes.

Working as a journalist is a job full of responsibilities and risks, especially when covering conflict areas. In a situation like this, courage is needed. South Korea is one of the countries that has a cultural concept known as "Han (한)", which reflects a person's resilience and determination in facing difficulties (Kim 2022). An example can be seen in Figure 4.7 when Peter wants to go to the shooting site to record the incident, despite the high risk. It is a form of courage and determination to keep trying to achieve goals despite difficulties or suffering. Peter's act of courage is also seen in Figure 4.8, when Peter is recording amid riots and thick smoke, reflecting the cultural concept of "Hwarang (화랑)" is a group of youth from the Silla era who are renowned for their courage, passion and dedication in the face of challenges (Wibisono 2023). Both of these concepts show commitment and courage in carrying out tasks, even in dangerous situations.

In addition to courage, Peter's character shows the importance of transparency in journalism. As a journalist representing the voice of the people oppressed by the government, Peter, as seen in Figure 4.9 and Figure 4.10, shows a strong commitment to uncovering the truth despite the enormous risks he faces. He is transparent about his goals and reporting methods, which helps build public trust and ensure the accuracy of information. Peter's attitude of transparency in Figure 4.19 is in line with the concept of "Jeong (정)" in South Korean culture, which emphasizes emotional support and caring between individuals, which develops over time, based on empathy, kindness, vulnerability, and mutual giving. This value encourages us to be fully involved in interactions with others to deepen our mutual understanding. As well as the concept of "Chung (충)", which reflects loyalty, dedication and responsibility to duty, even in dangerous situations, to achieve success or carry out obligations with full integrity (Karin Eldor 2021).

Journalist Professionalism Representation

Stuart Hall defines representation as the process by which meaning is created and exchanged through language, signs, and images in culture. Representation involves the selection, arrangement, and interpretation of signs, not just reflecting reality. Language as a sign system communicates meaning, with cultural codes helping to understand and produce meaning. Representation is formed through the social construction of social and cultural interactions, not an intrinsic attribute of the object or idea itself. This process of representation changes ideology from an initially abstract to a more concrete and structured form. In film, representation is not only entertainment but also education, connecting film with society in depth. Film is not just a medium, but also plays a role as a driver of public opinion, making it relevant to the interests of the community. In the context of film, representation is used to explore and understand meaning through the various signs and codes presented in the film's narrative. Therefore, the phenomenon of representation in film is very rich and complex, showing that film is not only a work of visual art but also a reflection of values and narratives that influence people's views and thoughts (Rachman 2020). In the context of Stuart Hall's theory of representation, the film *A Taxi Driver* depicts the professionalism of journalists through the actions taken by Peter's character as a journalist. Representation is the result of a social construction that reflects values and norms about what is considered professionalism in journalism.

The representation of journalists' professionalism can be seen in Peter's courage to decide to go to Gwangju alone despite being warned about the risks in the conflict area. His dedication was evident when he chose to go to the shooting site to film the situation there, as well as when he dared to film the chaos amid riots and smoke billows. His courage shows his commitment to the truth, as he not only relies on secondary information but also chooses to be in the field to ensure the reports he produces are accurate and trustworthy. While in Gwangju, Peter recorded riots brutal shootings and other acts of violence. His actions reflect his dedication to journalistic duties and demonstrate skills in managing dangerous situations, as well as affirming his commitment to journalistic ethics that protect the dignity and freedom of individuals.

A journalist representing the voice of the people of Gwangju, Peter also showed transparency when he promised to publish news about the Gwangju uprising once he arrived in Japan, emphasizing his integrity and moral responsibility. He is the only hope for the people of Gwangju to be free from government constraints. Peter not only performs his journalistic duties by documenting events in Gwangju but also uses representation to convey values such as solidarity through his relationship with Kim Man Seob and the local people of Gwangju. Peter's actions in saving Kim's life and reimbursing Kim's taxi show that solidarity is an important aspect of the journalistic profession. Although his hopes of reuniting with Kim did not materialize, their relationship reflects the professionalism of journalism and affirms the importance of solidarity and human relations in the face of risky and complex situations.

In addition to solidarity, Peter also upholds humanitarian values such as recording Jae Sik's body despite being in a mourning atmosphere and efforts to help evacuate shooting victims showing that he is not only a passive observer but also actively participates in humanitarian efforts. Through these actions, the film builds a professional representation of journalists as courageous, dedicated and responsible individuals, willing to face danger and emotional pressure to uncover the truth and protect the public interest. This representation not only reflects the ethical values in journalism but also illustrates the complexities and challenges faced by journalists in conflict situations, by Hall's concept of how meaning is created and exchanged in culture through representation.

Peter's character displays the professionalism of journalists by describing various values by the IFJ International Journalistic Code of Ethics. This representation is in line with Stuart Hall's view of how media not only reflects reality but also shapes meaning through language, signs, and images in culture. Peter's representation not only builds a narrative of his character of courage and solidarity but also influences the myths that exist in South Korean culture around the journalistic profession. In the film *A Taxi Driver*, myths reflect long-standing connotations in South Korean society and reinforce values such as integrity, courage, and humanity in journalism. According to Roland Barthes, the myth is built on the previous semiotic structure, using symbols such as cameras and bold actions to emphasize the values of journalists' professionalism (Panji and Yunita 2021).

In this study, 10 scenes in the movie *A Taxi Driver* were found that reflect South Korea's cultural and social values. For example, the scene when Peter meets reporter Lee displays the cultural concept of "Mujin" or "Yeonmu," which shows respect through eye contact. The film also depicts Peter's courage in covering conflict events, reflecting the values of "Han" and "Hwarang" that emphasize resilience and passion. In addition, Peter's transparency in journalism is in line with the values of "Jeong" and "Chung," which underscore dedication and integrity. His solidarity, seen when Peter rescued and assisted taxi driver Kim Man-seob, reflected the values of "Sound," "Bun," and "Eunhye," Peter's humanitarian actions, such as recording the bodies of victims and evacuating shooting victims, correspond to the values of "Hyo" and "Inganjeong." The film uses myths to reinforce South Korean social values and emphasizes the importance of bold and moral journalism.

Peter's character in the movie *A Taxi Driver* not only portrays journalists fighting for the truth, but also shows how responsibility, courage, and empathy can inspire change and give voice to the unheard. Through his actions, Peter meets the professional standards of journalism and shows how ethical and responsible journalism can have a positive impact on society and democracy.

Conclusion

Film not only functions as a medium of entertainment but also as a driver of public opinion that is relevant to the interests of the community. Representation in film is used to give meaning to various signs, transforming ideological concepts that were initially abstract into more concrete and structured forms. The phenomenon of representation in films shows that films also play a role as a reflection of values and narratives that affect people's views and thoughts.

The conclusion of this study confirms that the representation of journalists' professionalism in the film *A Taxi Driver* by Peter's character is closely related to the core values in journalism practice, as stipulated in the articles of the IFJ International Code of Journalistic Ethics.

Roland Barthes' semiotic analysis reveals that Peter's character shows a commitment to the values contained in the IFJ Journalistic Code of Ethics through his various actions in reporting news. This film shows how ethical journalism can have a profound impact on uncovering the truth. Therefore, the principles of journalism upheld by the IFJ International Code of Journalistic Ethics are essential to ensure that journalists act professionally and with high integrity. So that it can provide useful information for the wider community.

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