



Semiotic analysis of sexual harassment representation in the film “Penyalin Cahaya”

Kirana Pinkan Permata Rudy^{1*}, Christina Nur Wijayanti²

^{1*,2}Program Studi Ilmu Komunikasi, Fakultas Ilmu Sosial dan Ilmu Politik, Universitas Surakarta, Indonesia

ARTICLE INFO

Article history:

Received Mar 8, 2023
Revised Mar 19, 2023
Accepted Mar 30, 2023

Keywords:

Penyalin Cahaya
Roland Barthes' semiotics
Sexual Harassment

ABSTRACT

The purpose of this study is to describe what representations of sexual harassment are contained in the film "Penyalin Cahaya". The research method used is descriptive qualitative with Roland Barthes' semiotic analysis theory which focuses on the meaning of denotation, connotation, and myth. The results of the study found there are 12 (twelve) scenes that contain representations of sexual harassment in the film, such as stealing personal photos, drugging the victim before committing sexual harassment, nudity, photographing the victim's body and using its visuals for certain purposes without the consent of the victim. The results of the analysis of the 12 (twelve) scenes also describe representations of social issues related to sexual harassment, namely the culture of victim-blaming, sexual harassment that is not based on the victim's gender, patriarchal culture in regulating the victim's way to dress and behave, abuse of power, and the victim's fear being stigmatized by society.

This is an open access article under the [CC BY-NC](https://creativecommons.org/licenses/by-nc/4.0/) license.



Corresponding Author:

Kirana Pinkan Permata Rudy,
Program Studi Ilmu Komunikasi, Fakultas Ilmu Sosial dan Ilmu Politik,
Universitas Surakarta,
Raya Palur Km. 5 Road, Surakarta Ngringo Jaten Karanganyar Central Java Jurug, Ngringo,
Jaten District, Central Java, 57731, Indonesia
Email: kirannarudy@gmail.com

1. INTRODUCTION

The word communication comes from the Latin *communis* which means 'building togetherness between two or more people', where the word *communis* is rooted in *communico* which means 'to share'. Communication is the process of conveying information and ideas from the communicator (provider of information) to the communicant (recipient of information) (Habibie, 2018; Nur, 2021). In terminological communication is a process of conveying statements by one person to another (Romli, 2017). This understanding explains that communication involves a number of people, where someone expresses something in the form of information or ideas to others.

Today, there is always a need for the right way of communication to convey messages to the general public. This method is called mass communication, which in its general sense, mass communication is the delivery of information to a large audience with a wide reach. In a book entitled *Mass Communication*, (Romli, 2017) mentions that there are several characteristics of mass communication, namely messages that are

general in nature, communicants are anonymous and heterogeneous, simultaneous reception of messages, message content takes precedence over relationships, communication that is one way, stimulation/stimulation of limited sensory organs. And delayed and indirect feedback.

The process of delivering mass communication messages is carried out through mass media, such as print media, electronic media/broadcasting, and online media/internet. Mass communication cannot be separated from the mass media. The term "mass media" refers to tools or ways that have been organized to communicate openly, simultaneously, and over a wide range of distances to many people.(Hengst, 2020; Soyomukti, 2016, p. 197). The mass media has a great influence on people's lives. The function of the mass media as a means of conveying mass communication, among others, as a medium of information, education, entertainment, persuasion, and public oversight. Of course, in an effort to convey information to many and varied layers of society, effective and efficient media are needed. And in this case, the use of audio-visual film media allows the story content of the film to be presented in a shorter and more concise manner but the message can still affect the audience's emotions(Putra et al., 2022; Setiawan et al., 2018; Weinel, 2018).

In a literal sense, film is Cinematographie which comes from the word cinema which means "movement" and tho or phytos which means "light". Therefore film can also be interpreted as painting motion using light. In the book Introduction to Film Theory,(Alfathoni & Manesah, 2020, pp. 39–46) mentioned in general that there are two main elements forming a film that complement each other, namely the narrative element, which is an aspect related to the story in a film. This element includes story actors or characters, themes, conflicts, socio-culture, as well as location and time. The second is the cinematic element, which is a technical aspect related to the formation of a film, this includes mise en scene, cinematography, editing, and sound. Films with their ability to present a reality, and films with a construction of reality packed with various supporting elements certainly make films a vessel capable of making interpretations and perceptions for the public.(Alfathoni & Manesah, 2020). This is the function of film as a mass communication medium that can convey messages, values, views, even social issues or problems that occur in society.

The film "Penyalin Cahaya" (in English called Photocopier) is a fictional film with the mystery drama genre by Wregas Bhanuteja who serves as director and writer in this film. The film, which premiered internationally in 2021 at the Busan International Film Festival, stars Shenina Cinnamon. This film won 12 trophies from 17 nominations at the 2021 Indonesian Film Festival, including in the categories Best Long Story Film, Best Director, and Best Male Lead Actor. The film "Penyalin Cahaya" tells the story of Sur (Shenina Cinnamon), a new student at a university, who for the first time goes to a victory celebration party for the campus theater community that she is a member of. The next morning Sur wakes up with no memory of anything that happened the night of the party. Arriving at campus, Sur had to accept the fact that he lost his scholarship because selfies of him drunk were uploaded on his own social media account. Worried that he might be the victim of hazing by theater members, Sur looks for evidence by hacking into the phones of college students attending the party. But instead he found the fact that he had experienced sexual harassment.

The film "Penyalin Cahaya" is one of the films that presents social issues, especially sexual harassment. Sexual harassment is one of the social problems that fall into the category of sexual violence. Sexual harassment is a sexual act through physical or non-physical touch that targets the sexual organs or sexuality of the victim (Girsang & Irawan, 2023; Lityaningrum, 2018). This includes the use of catcalling, sexually suggestive remarks, flirting, displays of sexual desire and pornographic material, pokes and touches on body parts, gestures of a sexual nature, and so on (Komnas Perempuan, 2015). Retrieving data from the 2022 Komnas Perempuan Annual Notes(Komnas

Perempuan, 2022), as many as 25% of reported cases of Gender-Based Violence against Women were cases of sexual violence with a total of 1,149 reported cases. The issue of sexual harassment and violence is no longer taboo to discuss (Armstrong et al., 2018), given how sad the fact is that there are still many victims of sexual harassment and violence out there who do not receive the protection and treatment they deserve.

In examining the series of scenes as film elements in the film *Copying Light*, a semiotic analysis is needed, which is the study of signs. According to Van Zoest in the book *Media Text Analysis: An Introduction to Discourse Analysis, Analysis Semiotics, and Framing Analysis* (Sobur, 2012, pp. 95–96) semiotics is the study of signs and everything related to them: how they function, their relationships, other signs, their transmission, and their reception by those who use them. That means semiotics is a science that studies, sees meaning, and explains the meaning of objects and products in society as a sign. The field of semiotic research cannot simply let go of the name of Roland Barthes (1915-1980), a semiotician who developed the idea of Ferdinand de Saussure's linguistic theory (Aiello, 2020).

Barthes developed Saussure's theory of signifiers and signifieds to emphasize the interaction between text and culture and the personal experiences of its users are dominated by connotative meanings. It is on this basis that Barthes states the concept of denotation and connotation as the key to his theory of analysis. Barthes' semiotic model is also referred to as a two-stage signification (two orders of signification) which consists of denotation as the first stage of significance and connotation as the second stage of significance. In the first stage of signification, in a sign the relationship between the signifier and the signified contains an external reality or denotative meaning (Henry & Powell, 2018; Javaid, 2018). And in the second stage of signification, a sign that has a denotative meaning develops into a connotative meaning. This connotative meaning is inserted into the cultural value system.

Some studies related to semiotic analysis in films are (Yustiana & Junaedi, 2019) which uses Roland Barthes semiotic analysis for the representation of feminism, then research by (Rohman, 2017) which conducts semiotic analysis on film characters. Another study by (Rizkyana, 2018) applied semiotic analysis to the representation of female sexual objectification. The difference between this research and the current one is that this research uses Roland Barthes' semiotic analysis in the representation of sexual harassment in movie scenes. The film "Penyalin Cahaya" is a relatively new film because it will be released in 2022, so there has been no research related to this film and it uses Roland Barthes' semiotic analysis. Roland Barthes' semiotic analysis will describe denotative, connotative, and also mythical meanings in order to examine representations regarding the issue of sexual harassment that appear even implied in the storyline of the film *Copying Light*. This is useful so that people can understand more clearly and not miss the meaning of the representation of sexual harassment in the film *Copying Light*.

2. RESEARCH METHOD

This study uses qualitative research methods, namely research procedures that emphasize understanding and produce descriptive data in the form of words and language. The type of research used is descriptive. Descriptive research is used to clarify or explore an existing symptom, phenomenon, and social reality (Samsu, 2017, p. 65).

In this study, the research object studied was the film "Copyers of Light" (2021) by Wregas Bhanuteja which tells about the struggle of the main character, Sur, in seeking justice for the sexual harassment case he experienced. The storyline of the film "Copyers of Light" has a message regarding the issue of sexual harassment which is conveyed through a different approach, which is not presented openly but is packaged in metaphors and symbols. For this reason, this research focuses on the signs in the scenes and dialogues that represent the meaning of sexual harassment.

The sampling technique used is Non-probability Sampling type Purposive Sampling to specifically select narrative and cinematic elements of the film Copying Light. Non-probability Sampling is a sampling technique where each member of the selected population does not get the same chance or opportunity (Sugiyono, 2017). As for the data collection techniques used include observation, documentation, and literature study. The data analysis technique used Roland Barthes' semiotic analysis in processing the results of film observations, while for processing the data as a whole using the Miles and Huberman analysis model, namely data reduction, data presentation, and drawing conclusions or verification. The validity of the data used in this research is source triangulation and technique triangulation.

3. RESULTS AND DISCUSSIONS

3.1 Improvement Recommendations

The film "Penyalin Cahaya" has many signs that represent the scene of sexual harassment itself as well as the reality of how difficult it is for victims of sexual harassment to seek justice. Researchers took data in the form of snippets of scenes or scenes from the film "Copyers of Light" which are in accordance with the object of this research. From the whole film, the researcher will only take a total of 12 (twelve) scenes which are considered capable of representing the purpose of this research. The characteristics of the scene used as the research sample are scenes that have an implied meaning regarding the representation of sexual harassment, which will then be explained in more detail through the semiotic analysis of Roland Barthes' model.

3.2 First scene analysis, Minute 00:00:20 to 00:01:30

a. Denotative Meaning

The film opens with a scene from the Theater of the Sun which uses the mythological story of Medusa. The film opens with this scene. Several male figures were seen standing still with their mouths open and their bodies covered in mud. Then the shooting angle moves up using the technique *birdseye level*, a female character with snake hair or commonly known as Medusa came.

b. Connotative Meaning

Sceneit features allusions related to the story of Medusa, a woman with snake hair who can turn anyone into stone. The sign or sign of a man covered in mud—the use of the property of mud here is likened to another form of stone. The bodies of the male characters are smeared with mud, indicating that they are the victims turned to stone by Medusa. Another sign is the snake head property used by the character Medusa. Snakes are likened to represent evil entities to tempt humans to sin. Snakes have an idiom in English, namely "snake in the grass" which refers to betrayal and deceit. This is what describes the figure of Medusa that is known to the public (Syahriy Nurul Nisfu, 2020).

c. The Meaning of Myth

The first scene of the film "Penyalin Cahaya" interprets a myth that has developed in society, namely about the figure of Medusa who is known as a ferocious human-killing monster. However, as reported by the Nationalgeographic.id website, in the original story Medusa was a victim of sexual violence who was blamed and cursed because she felt she had polluted the sacred shrine of the goddess Athena.

3.3 Second scene analysis, Minute 00:09:49 to 00:10:51

a. Denotative Meaning

Main shot using technique *medium shot* with a normal viewing angle or eye level. The scene tells about Sur rushing to attend the theater of the sun party. He wore a green brocade kebaya top that showed the top of his chest to his neck. But before leaving, Sur's

father commented on how Sur's clothes were too revealing. Then Sur's father told Sur to change his clothes.

b. Connotative Meaning

Scenethis shows that Sur's father does not have a close relationship with his son, in addition to showering Sur with various unpleasant questions, even when he speaks he does not look at Sur's face directly. In addition, Sur's father considered the sign or sign of the kebaya worn by Sur to be indecent. On the other hand, Sur's mother did not comment on the kebaya. This indicates different judgments between men and women in terms of how one dresses.

c. The Meaning of Myth

Signs related to sexual harassment were shown by Sur's father through the dialogue he said to Sur, "If your goal is to find a job, don't wear clothes that are see-through like this, please." This dialogue represents that Sur's father thinks Sur's way of dressing is too revealing or indecent for him to use in looking for work. This shows a stigma that has been formed in the wider community, namely that victims experience sexual harassment due to the way they dress. Even though the clothes worn, whether closed or open, have no correlation whatsoever to the harassment experienced by the victim.

3.4 Third scene analysis, Minute 01:15:30 to 01:18:00

a. Denotative Meaning

The shooting technique uses a medium shot with a normal viewing angle. It depicts the character Sur who is focused on looking at a photo of a theatrical installation, namely the milkyway which has three irregular dots, Sur then prints the photo. Sur realized that the abstract photo was a birthmark on his back. He undressed and climbed onto the photocopier to print a photo of his back.

b. Connotative Meaning

signthe photo of Sur's birthmark is what represents sexual harassment in this third scene. Sur is described as having to undress to print an image of his back, indicating that Sur's birthmark is on a covered body part. Described by the expression on Sur's face that couldn't believe what he was seeing, Sur realized that he had stripped naked to take a photo of his body without his consent.

c. The Meaning of Myth

There is no myth in this scene. This scene shows the fact of how victims of sexual harassment must look for evidence for the cases they experience alone, without the help of anyone. Laws governing sexual violence are still relatively weak. There are not a few cases of sexual violence where investigations have been delayed and even terminated due to insufficient evidence.

3.5 Fourth scene analysis, Minute 01:23:15 to 01:25:06

a. Denotative Meaning

The fourth scene is set inside Amin's copy shop and takes place at night. The shooting technique uses a medium shot technique with low key lighting. In this scene, the character Sur is depicted with an expression that looks shocked when he sees nude photos belonging to students on their campus found in Amin's hard drive.

b. Connotative Meaning

The representation of sexual harassment depicted in this scene is a sexual approach by using the visuals of the victim's body without any consent. Amin deliberately collected personal photos of the victims for certain purposes, namely he sold them to Rama for his inspirational needs. This includes sexual harassment because private photos are something that is sensitive for victims and not consumption for others. On the other hand, it is illegal because there is no consent from the victim.

c. The Meaning of Myth

There are two myths depicted in this scene, the first is that most sexual harassment is committed by foreigners or strangers. In fact, most cases of sexual harassment occurred in the realm of relations with the perpetrator who was someone who was known or even close to the victim. The second myth contained in this scene is that if there is no physical touch, it cannot be called harassment. This myth is wrong because harassment can also occur non-physically, for example, such as stealing personal photos of victims for certain purposes.

3.6 Fifth scene analysis, Minutes 01:28:43 to 01:30:23

a. Denotative Meaning

This scene focuses on the dialogue that takes place between Sur and a student client at the code of ethics council. The character Sur is depicted in the end reporting the sexual harassment that Rama committed against him to the campus. The shooting technique uses the medium shot technique with an eye level or normal point of view.

b. Connotative Meaning

Sur's expression looked cautious and doubtful, he didn't even provide data regarding the harassment that Farah received to the code of ethics board. This indicated that Sur had fears and doubts in reporting this case, on the other hand, Sur was alone and did not have any party to support him. Meanwhile, the gestures and expressions of the student client looked strange and stuttered when answering Sur's question about keeping his identity a secret. This indicated that he was not telling the truth and had done something that was the opposite of what he said in front of Sur. This is proven at the end of the scene where Sur's reporting data is widely spread in the campus environment.

c. The Meaning of Myth

Related to the representation of sexual harassment in this scene is Sur's request that his identity as the reporter of the sexual harassment case be kept secret. This shows the victim's fear that his identity will be spread, considering that the perpetrator has greater strength and power than the evidence that the victim has. For this reason, the myth contained in this scene is the true power of "insiders". The evidence of the harassment that Sur made and he asked to keep his identity anonymous was immediately spread through social media. This shows the strength of the relationship that the perpetrator has to play with the facts in such a way as to trap the victim later.

3.7 Sixth scene analysis, Minutes 01:33:15 to 01:35:25

a. Denotative Meaning

The main scene images were taken using the medium shot shooting technique. The scene tells of the campus accusing Sur of having made viral the harassment evidence data he collected. Even though Sur didn't share the data at all because he only gave it to the Code of Ethics board on campus.

b. Connotative Meaning

signfirst in this scene, Sur's father did not support Sur at all, showing how Sur's father had labeled him as deserving of punishment for causing trouble. The scene of Rama entering the dean's office with a lawyer indicates that Rama has a lot of money and high social status, in contrast to Sur's side where Sur's father immediately begs for peace when Rama arrives. The third sign is that the campus shows a disdainful expression towards Sur, describing how they do not want to know about the valid evidence that Sur has collected and only care about the good name of the campus without regard to Sur as a victim of sexual harassment.

c. The Meaning of Myth

There are three myths as ideologies that are depicted in this scene. The first is the ideology of patriarchal culture in Indonesia, depicted by the large number of men as the holders of control over what the character Sur should do. Second, a meaning has developed in society regarding "insiders" and abuse of power. The strength of power relations and social status that Rama has made him able to hire legal parties and have the campus on his side. The third myth is described through the dialogue "Sur, weren't you drunk at that time? Are you still having hallucinations?" represents something related to sexual harassment, namely the habit of blaming the victim or victim-blaming.

3.8 Seventh scene analysis, Minutes 01:41:40 to 01:42:53

a. Denotative Meaning

Scene the seventh is set in a place in the clinic owned by Mrs. Siti during the day. The shooting technique uses a close up centered on Farah's object when she is in dialogue. The main focus uses deep focus with a normal viewing angle. Farah and Sur are depicted talking about the possibility of sexual harassment experienced by Farah.

b. Connotative Meaning

Sign what represents the incident of sexual harassment from this scene is the dialogue spoken by Farah "... I shouldn't have realized if I was totally anesthetized, but maybe it's because I like to drink so the medicine doesn't have one hundred percent effect. After that I remember, I was taken to a car until a figure came up. My clothes were slowly opened and I heard the sound of a camera shutter." This illustrates the perpetrator's way of harassing the victim, namely by drugging the victim so he is unconscious and then stripping naked and taking pictures of the victim's body without consent.

c. The Meaning of Myth

Scene This conveys a true myth in the form of a stigma that has developed in society. The stigma that exists in this fifth scene is that victims are abused because of their bad behavior. From one of the signs in the form of a dialogue uttered by Farah, namely "... You are used to going to the boys' boarding house after drinking," it represents a culture of blaming victims or victim-blaming on victims of sexual harassment.

3.9 Eighth scene analysis, Minutes 01:51:30 to 01:52:34

a. Denotative Meaning

The main image of this scene was taken using a close up technique with a normal viewing angle or eye level. The story in the scene is described by Sur playing video recordings of evidence of Rama's abuse on Mr. Burhan's cell phone. The character Sur's expression is seen crying when the video contains him being seen naked and being photographed by Rama in an unconscious state.

b. Connotative Meaning

Scene it is these eight that contain the core of the scene regarding sexual harassment from the entire film "Copyers of Light". The mobile phone sign containing video evidence of the harassment experienced by Sur, Farah and Tariq represents the sexual harassment these three characters experienced: being drugged, stripped naked and having their bodies photographed without consent. The behavior of undressing the victim and touching her body without consent is a form of sexual harassment by unwanted touching or physical contact.

c. The Meaning of Myth

The myth that has developed in society is that men cannot be victims of sexual harassment or violence. The eighth choice scene from the film "Copyers of Light" breaks

this myth, because it depicts the character Tariq, who is a man also experiencing sexual harassment by men.

3.10 Ninth scene analysis, Minutes 01:52:52 to 01:54:16

a. Denotative Meaning

The scene in this scene was taken using a medium shot technique with an eye level angle. This scene tells of the debate between Sur, Farah and Tariq about what they should do with the video evidence of the harassment they experienced. Tariq is said to have refused to report the sexual harassment they experienced for fear that the video containing him stripping would be spread.

b. Connotative Meaning

signTariq is described as a pessimistic character in seeking justice for himself. Meanwhile, the character Farah's sign shows a character who never gives up and tries her best to get justice, shown through Farah's dialogue "Riq, I've been through this for months. And you will get sicker if you see that bastard free every day. See you every day!"

c. The Meaning of Myth

SceneThis displays an ideology that develops in society, namely power relations. This is shown from the dialogue of Tariq's character "You don't see how rich Rama's father is?" and "What do you hope for on campus? They definitely prefer that bastard." proves the strength of the relationship that Rama has because of the social status and money they have. This is what makes survivors of sexual violence even more afraid to tell stories, seek help, and even report cases of sexual harassment they experience.

3.11 Tenth scene analysis, Minutes 01:55:00 to 01:59:17

a. Denotative Meaning

In this scene, Rama comes to Mrs. Siti's clinic accompanied by the fogging smoke of dengue fever mosquitoes. The shooting technique uses a medium shot with a normal or normal angle or eye level. The lighting used is high key. The character of Rama is seen in a scene as Perseus in dialogue when Sur, Tariq and Farah are detained and have difficulty breathing. Rama takes a cell phone containing evidence of the abuse he committed from Sur's hands and then burns it.

b. Connotative Meaning

From the dialogue that Rama says in this scene, he likens himself to Perseus and likens Sur, Tariq, and Farah to Medusa and her Gorgon sister. In Greek mythology, Perseus is a hero who managed to kill Medusa and her sisters. This is a parable of Rama who has been able to defeat Sur and his friends.

c. The Meaning of Myth

Myth as a true ideology is found in this tenth scene, namely the abuse of power by Rama against Sur and his friends. This scene is also the opposite of the first scene where Medusa is depicted beating the male characters.

3.12 Eleventh scene analysis, Minutes 01:59:25 to 02:00:00

a. Denotative Meaning

In this scene, Sur runs after Rama's car, which flees after destroying evidence. The scene is set along a village street covered in smoke and the narration of a fogging slogan. The shooting technique used is a long shot with backlighting.

b. Connotative Meaning

backgroundthe narration that was the fogging slogan also echoed during Sur's run. This slogan consists of 3M namely Drain, Close, Bury. This slogan can also describe what the perpetrators did to victims of sexual violence in general: draining the emotional and mental state of the victims, closing the road to justice for cases of harassment they committed, and burying evidence and truth.

c. The Meaning of Myth

Myth as a true ideology in this scene again illustrates the abuse of power committed by perpetrators against victims of sexual harassment. Rama destroyed the evidence by bringing some of his men to lock up Sur and his friends. This proves that the power relation possessed by Rama really makes him have more power to control the victim.

3.13 Twelfth scene analysis, Minutes 02:02:14 to 02:05:50

a. Denotative Meaning

This twelfth choice scene is the last scene of the film "Copyers of Light". In this scene, Sur, Farah, and Tariq decide to impose social sanctions on Rama, the perpetrator of sexual harassment, by spreading their story. This scene depicts Sur and Farah pushing a copier to the rooftop of one of the buildings on their campus. They also reproduced the evidence using a copier, then scattered the papers from the top of the building.

b. Connotative Meaning

In this scene, Sur is wearing the green brocade kebaya that he wore the night he was abused by Rama. Without using black cuffs in his kebaya, it indicates that the character Sur already understands that sexual harassment does not occur due to the clothes the victim is wearing. The copier sign here is likened to a duplication. It was evident in the middle of the scene after Sur and Farah distributed paper printouts of evidence of the harassment they experienced, many other students and female students followed them to speak out about the harassment and sexual violence each of them experienced.

c. The Meaning of Myth

Scene it does not contain any myths related to sexual harassment, but rather highlights the fact that social sanctions are the most severe punishment a victim can give to a perpetrator of sexual harassment. The handling of cases of sexual harassment and violence in Indonesia cannot be said to be going according to expectations, the law that regulates this matter is still not strong enough.

Discussion

The film "Copyright of Light" raises a social issue regarding sexual harassment which is currently rife in Indonesia and even the cases have not decreased from year to year. And this film has many signs that represent the scene of sexual harassment itself as well as the reality of how difficult it is for victims of sexual harassment to seek justice.

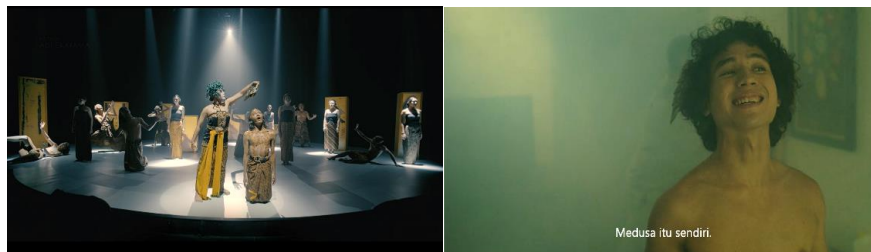


Figure 1. First and Tenth Scene

In the first and tenth scenes, as the depiction of Medusa in Greek mythology, this is the right choice to give a hint about the storyline that happened to the character Sur. The figure of Medusa is one of the most misunderstood characters in the history of Greek mythology because it is considered a cruel killer monster. In fact Medusa was a victim of sexual violence who did not get help from other people, instead she was blamed and cursed because she felt she had "polluted" the sacred temple of Athena. Medusa's

heartbreaking past before she was cursed to become a Gorgon is immersed in her portrayal of a monster that people fear. Medusa's story becomes an understanding that successfully corners victims of sexual violence. Medusa is a representation of how victims of sexual violence actually have a double burden: they do not receive protection or defense, and are treated as liars and perpetrators. The story of Medusa in this film is a representation of victim-blaming culture to describe what happened to Sur and other victims of sexual abuse in the film “Copyers of Light”, as well as a depiction of the reality that exists in society when This.



Figure 2. Second and Seventh Scene

Analysis of the second and seventh scenes illustrates the stigmatization of society, which still thinks that victims experience sexual harassment because of the clothes they wear and their behavior. The second scene also describes the patriarchal culture which is still common in Indonesia, namely men who regulate how women dress. Whereas in the seventh scene, there is a depiction of victim-blaming or blaming the victim, because the victim's bad habits or behavior are still seen as a clear reason why the victim does not deserve to be trusted and defended after experiencing sexual harassment.



Figure 3. Third Scene

In the third scene, it is depicted that the character Sur finds out for himself the evidence of the harassment he experienced without help from any party. This is a representation of the existing reality where protection and justice for survivors of sexual violence can be weakened if there is not enough evidence to ensnare the perpetrators.

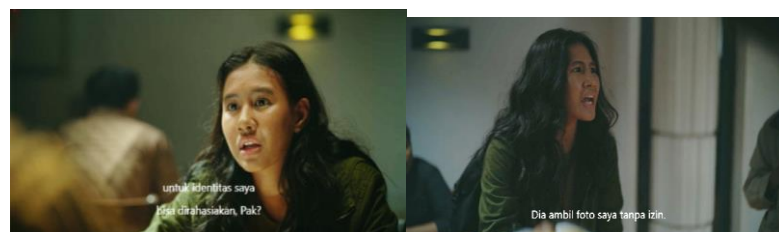


Figure 4. Fifth and Sixth Scene

The reason why the character Sur as the victim collects evidence in as much detail as possible is described through the analysis of the fifth, sixth and tenth scenes which represent the abuse of power committed by the perpetrator against the victim.



Figure 5. Fourth and Eighth Scenes

The scene of the occurrence of a real form of sexual harassment and which is the main storyline of the film “Copyers of Light” is explained in the fourth and eighth scene analysis, where the forms of harassment shown are theft of personal photographs, anesthesia, nudity, shooting of the victim's body without permission, and visual use of the victim's body for certain purposes without the consent of the victim. This is of course a form of sexual harassment and part of sexual violence because it is an act that refers to the victim's sexuality. The absence of consent from the victim's side is also the reason why the things above can be categorized as a form of sexual harassment.



Figure 6. The Ninth Scene

The film “Copying Light” tries to break the stigma of patriarchal culture that exists in society, regarding sexual harassment that views gender. There are still many layers of society who think that men cannot get sexual harassment because they are considered to have more power and strength from a physical perspective. This is proven in the eighth scene analysis where the character Tariq is also harassed by another man, namely Rama. In addition, in the film, the choice of green tone is very consistent from start to finish. The green tone really dominates the visuals and properties in this film. Apart from being intended for the light color of the copier which is an important object in this film, green is also a neutral color;

This is meant in the analysis of the eighth scene where the character Tariq is also a victim of sexual harassment. Through this consistent green coloring tone, the film “Copying Light” tries to convey the fact that sexual harassment and violence is not only experienced by women, but also by men. The eleventh scene analysis which describes the fogging scene represents uncertainty for victims of sexual harassment and violence.



Figure 7. The Eleventh Scene

Fogging and catchphrases are seen in several scenes from the beginning of the film. The researcher considers that the use of the 3M slogan (Drain, Close, Bury) is the main thing that becomes the core of the conflict in this film. The ironic reality of the struggle of survivors in the name of justice.



Figure 8. Twelfth Scene

In the analysis of the twelfth scene where the characters Sur and Farah inspire other victims of sexual harassment to speak together about the sexual harassment they experienced, it is a pretty good closing scene. The photocopier here represents duplication, which means that there are still many victims of sexual violence out there whose number will probably continue to increase due to the fact that law and justice are still blunt to ensnare the perpetrators. The characters Sur and Farah who are told to decide to give social sanctions to Rama as the perpetrators of abuse are also an illustration of the many survivors of sexual violence in society who decide to do the same thing to punish the perpetrators.

In the end, the film "Copying Light" tries to convey that sexual harassment and violence can happen anywhere, at any time, by or to anyone regardless of gender, clothing, and the behavior of the victim. Sexual harassment occurs entirely because the perpetrator feels he has control over his victim. This is shown in the scene of the harassment that Rama did by drugging the victim, Rama did this in order to have control over the immoral acts he committed. And this is a crime in the form of sexual harassment because the victim does not give consent to what the perpetrator is doing with his body.

4. CONCLUSION

Based on the presentation and analysis of the data that has been described, the researcher draws the conclusion that the film "Copyers of Light" as a mass communication medium can effectively convey the functions of the mass media: the function of information regarding social problems that exist around society, the function of education regarding representations of sexual harassment, the function of entertainment as a means of public needs, the function of persuasion as a guide for public opinion in matters of sexual harassment, and the function of monitoring social issues regarding sexual harassment so that the public is aware of the occurrence and impact of the problem. The film "Copyers of Light" is wrapped in lots of signs or signs that have implied meanings. Filmmakers, especially directors, are very shrewd in representing the meanings of sexual harassment according to the facts that often occur in Indonesia. These signs are displayed through the existing scenes, characterizations, expressions and gestures of the characters, and the spoken dialogues of the characters. These aspects build the storyline of the film in order to convey representations of sexual harassment well. Through Roland Barthes's semiotic analysis used by researchers in analyzing the denotative, connotative, and also mythical meanings in the film "Penyalin Cahaya" it was found that representations of real forms of sexual harassment were theft of private photographs, anesthesia, nudity, shooting of the victim's body without

permission, and visual use of the victim's body for certain purposes without the consent of the victim. While representations regarding issues related to sexual harassment are a culture of blaming victims (victim blaming), harassment that is not based on the victim's gender, patriarchal culture that regulates the way the victim dresses and behaves, abuse of power committed by perpetrators against victims, and the fear of abuse victims of the community's stigma towards the cases they experience. The limitation of the research is that it only analyzes semiotics in the representation of sexual violence in the film "Penyalin Cahaya", so research suggestions can use semiotic analysis on other aspects of the film "Penyalin Cahaya". The general suggestion is addressed to young Indonesian filmmakers, researchers hope that more young filmmakers will raise themes regarding social issues in society, aiming to create awareness that issues like this are true. Addressed to the community, researchers hope that the representation of sexual harassment in the film "Penyalin Cahaya" can be understood as a real representation of a social issue that must be realized and eradicated.

REFERENCES

- Aiello, G. (2020). Visual semiotics: Key concepts and new directions. *The SAGE Handbook of Visual Research Methods*, 367–380.
- Alfathoni, M. A. M., & Manesah, D. (2020). *Pengantar Teori Film*. Deepublish Publisher.
- Armstrong, E. A., Gleckman-Krut, M., & Johnson, L. (2018). Silence, power, and inequality: An intersectional approach to sexual violence. *Annual Review of Sociology*, 44, 99–122.
- Girsang, R. R., & Irawan, A. M. (2023). Sexual Harassment on The Photocopier Movie 2021: Critical Discourse Analysis. *English Language and Literature*, 12(1), 168–177.
- Habibie, D. K. (2018). Dwi Fungsi Media Massa. *Interaksi: Jurnal Ilmu Komunikasi*, 7(2), 79.
- Hengst, J. A. (2020). *Understanding everyday communicative interactions: Introduction to situated discourse analysis for communication sciences and disorders*. Routledge.
- Henry, N., & Powell, A. (2018). Technology-facilitated sexual violence: A literature review of empirical research. *Trauma, Violence, & Abuse*, 19(2), 195–208.
- Javaid, A. (2018). Out of place: Sexualities, sexual violence, and heteronormativity. *Aggression and Violent Behavior*, 39, 83–89.
- Komnas Perempuan. (2015). *15 Bentuk Kekerasan Seksual: Sebuah Pengenalan*.
- Komnas Perempuan. (2022). *CATAHU 2022 Komnas Perempuan: Bayang-bayang Stagnansi: Daya PENCEGAHAN dan PENANGANAN BERBANDING PENINGKATAN JUMLAH, RAGAM dan KOMPLEKSITAS Kekerasan Berbasis Gender terhadap Perempuan*.
- Lityaningrum, A. (2018). A Multimodal Semiotic Discourse Analysis to reveal Sexual Harassment on Direct Message of Social Media. *SASDAYA: Gadjah Mada Journal of Humanities*, 5(2), 81–92.
- Nur, E. (2021). Peran media massa dalam menghadapi serbuan media online. *Majalah Semi Ilmiah Populer Komunikasi Massa*, 2(1).
- Putra, I. N. A. S., Yusa, I. M. M., Sutarwyasa, I. K., & Mataram, I. G. A. D. (2022). THE KUSAMBA WAR NARRATIVE THROUGH LEGO MODEL CHARACTERS IN STOP MOTION ANIMATION VIDEO. *Proceeding International Conference on Information Technology, Multimedia, Architecture, Design, and E-Business*, 2, 136–145.
- Rizkyana, A. (2018). Analisis Semiotika: Representasi Objektifikasi Seksual Perempuan dalam Film Drama Komedi 3 Dara. *Interaksi Online*, 6(4), 537–554.
- Rohman, M. V. (2017). Representasi Kekerasan Terhadap Perempuan Dalam Film Harim Di Tanah Haram (Analisis Semiotika Pada Tokoh Qia). *Universitas Sunan Kalijaga Yogyakarta*.
- Romli, K. (2017). *Komunikasi massa*. Gramedia Widiasarana Indonesia.
- Samsu. (2017). *Metode Penelitian: (Teori dan Aplikasi Penelitian Kualitatif, Kuantitatif, Mixed Methods, serta Research & Development)*. Pusat Studi Agama dan Masyarakat (PUSAKA).
- Setiawan, Y. B., Sarwono, B. K., & Asteria, D. (2018). Representation about Widow on Mass Media Content. *E3S Web of Conferences*, 73, 14013.
- Sobur, A. (2012). *Analisis Teks Media: Suatu Pengantar untuk Analisis Wacana, Analisis Semiotik, dan Analisis Framing*. PT Remaja Rosdakarya.
- Soyomukti, N. (2016). *Pengantar Ilmu Komunikasi*. Ar-Ruzz Media.
- Sugiyono. (2017). *Metode penelitian: Pendekatan Kuantitatif, Kualitatif, dan R&D*. Bandung:

- Alfabeta, 2015.
- Syahriy Nurul Nisfu, M. (2020). Jurnal Literasi. *Konotasi Negatif Pada Ekspresi Idiom Hewan Dalam Bahasa Indonesia Dan Inggris: Kajian Semantik*, 4(1), 28–37.
- Weinel, J. (2018). *Inner sound: altered states of consciousness in electronic music and audio-visual media*. Oxford University Press.
- Yustiana, M., & Junaedi, A. (2019). Representasi Feminisme dalam Film Marlina si Pembunuh dalam Empat Babak (Analisis Semiotika Roland Barthes). *Koneksi*, 3(1), 118–125.