

## Radical feminist representation, social cognition, and film communication on reducing sexual harassment

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### Abstract

A film is an artistic creation that has become a significant phenomenon in modern society, consistently delivering content that reflects various aspects of social dynamics and human understanding in contemporary living. One such aspect is the portrayal of sexuality and the empowerment of women, as well as their struggles. Sexual violence involves degrading, demeaning, harassing, or assaulting an individual's body and reproductive functions. It stems from power imbalances and gender relations, leading to psychological and physical suffering, often encompassing interference with reproductive health. This research aims to explore and dissect instances of sexual harassment depicted in scenes from the movie "Photocopier." The ultimate objective is to diminish the prevalence of sexual harassment. The study delves into understanding the perspectives presented in the film, with the intention of fostering greater awareness among viewers about the issue of sexual harassment. Teun A. van Dijk's Critical Discourse Analysis theory serves as the foundation for this research, and the study employs qualitative methods, including observation, documentation, and literary analysis, to gather data. The findings reveal that sexual harassment stands as the most dreaded ordeal for its victims. Characters like Farah, Tariq, and others silently endure their suffering, determined not to succumb and unwilling to unmask the culprits behind their abuse. Their hesitancy to unveil the truth stems from the fear of potential negative consequences in the future. In contrast, Suryani, a victim, boldly attempts to expose the traumatic events she endured. She relentlessly seeks evidence to unveil the mastermind behind the sexual harassment. The process of Suryani's social cognition, shaped by her role as an actress and the main character, is analyzed through the critical discourse analysis method. This involves a close examination of how the actress effectively conveys the character's emotional and psychological journey, shedding light on the multifaceted nature of her experiences.

**Keywords:** film communication, photocopier, sexual harassment, critical discourse analysis, feminist

### Introduction

Technological advancements in the field of information and communication has simplify how the masses gain information, like film for example. Nowadays, the development of Indonesia's cinema is really easy to be found by the public, both in physical or digital copies of the film. In the midst of this vast digital technologies development, the people tend to consume all kinds of digital applications that facilitates them to access many available entertainment. Some example of such applications are Netflix, Disney+, Iflix, and many more. The rise of these kinds of apps motivates film/ movie makers to produce more contents for the public to enjoy both in the theater and at home. The media has been seen as an instrument to form and steer public opinions, hence it has a really enourmous power in controlling any discourses.

The views that the media have or constructed would eventually end as the opinion of the masses or even the truth to them. In this sense, media can be seen as the term used to distribute information from one community to another. Media can be divided into two format, (1) general media e.g. telephone, telegraph, teletexts, (2) mass media e.g. television, news, radio, and film (Paul & Rai, 2020). In this research, I would like to study film as an audiovisual media. Film is one kind

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of art form that has become a phenomenon in the modern life. As an art form of the century, film is steadily becoming a part of social life, which undoubtedly has a significant influence for their audience. Film has its own advantages over any other media, it has audio and visual hence it can be seen and heard at the same time, these two characteristics made film has more impact on the audience. The story in each motion picture is different, be it in a genre of fiction or non-fiction, makes it more valuable than any other media. Film is more of a source of entertainment rather than a persuasive media. But one can be sure that film has that power of persuasiveness. Social critics and the presence of media censorship institutions also confirm this fact.

The advent of film in itself has influenced Indonesia's economy in the field of mass media, film or cinema is a cultural industry that operates under a logic that can't be separated from the concept of economy. Media's economy develops the film industry in a way that they neglect the role of film industry in the life of Indonesia's citizen. The importance of cinema in the history of Indonesia are written on Indonesia's 1992 law of film, which is renewed by the law of Indonesian film Industry number 33 on the year 2009. It is stated that in the law of Indonesian film Industry number 33 on the year 2009, (1) film is a form of cultural art that has strategic roles in reinforcing the public's culture and welfare to further strengthen the nation's heritage hence they have the responsibility to develop the film industry. (2) film as mass media communication is a tool of the people to enrich themselves with knowledge, to develop their potential, to guide their manner, to help them prosper, and to introduce Indonesia to the international audiences, with that being said film and film industry of Indonesia is to be developed and protected. (3) film in the globalization era has to be a cultural tool for the purpose of protecting the people from negative influences that may harm Indonesia's ideology and identity. (4) the efforts to develop Indonesia's film industry should align with the people's condition and the development of Indonesia's advancements in the field of science and technology. Film could also satiate the people's demand for many kinds of genre like comedy, action, horror, drama, romance, or thriller.

"Photocopier," a thrilling movie, has taken Indonesia's cinema scene by storm. The film showcases a talented ensemble cast including Shenina Cinnamon, Chicco Kurniawan, Lutesha, Jerome Kurnia, Dea Panendra, and Giulio Parengkuan. Under the direction of Wregas Bhanuteja, the film has garnered considerable acclaim from audiences in the capital city of Indonesia. However, it hasn't been without its fair share of controversy. The movie sparked a dispute due to accusations of sexual harassment involving one of the writers, resulting in the removal of their credit from the film's credentials. The plot centers around Sur, a college student in her first year, who finds herself at the heart of the story. As the main character, Sur makes the difficult decision to give up her chance at a scholarship.

This choice stems from a compromising self-portrait or selfie taken during a victory celebration for her theater organization's competition win. Unfortunately, the photo depicts her in a drunken state and gains circulation within the university. The film primarily follows Sur's journey to uncover the truth behind the incriminating photograph. While on this quest, she stumbles upon unexpected clues that lead to astonishing revelations. Through these revelations, Sur comes to a distressing realization: she has fallen prey to sexual harassment. The movie delves into her experience as she navigates the aftermath of this revelation and its impact on her life.

Looking at the events that occurred in the film *Photocopier*, sexual harassment that occurs in it doesn't only happen in films but we often find in real life and society. It was founded that in the year of 2021, there has been an increase of cases of alleged sexual violence and harassment. Cases of sexual harassment occurred in various places such as schools, colleges, Islamic boarding schools and the victims of sexual harassment cases were also diverse. The Ministry of Women's Empowerment and Child Protection recorded as many as 8,800 cases of sexual harassment that occurred from the beginning of the year to the end of the year, while Komnas Perempuan has also received 4,500 complaints cases of sexual violence during 2021. In cases of sexual harassment, most of the victims are women and most of the perpetrators are men. However, this does not mean that men cannot experience sexual harassment, they also apply and may occur to men, but the number and proportion are relatively small (Marshall et al., 2020). The phenomenon of sexual

harassment has become quite common in the workplace, school, campus and social spheres. In 1974 this phenomenon became famous when feminists raised the term sexual harassment as a nickname for this behavior.

Based on behavioral aspects, Farley defines sexual harassment as unwanted sexual advances by the recipient, where the advances are applied in various forms, be it subtle, rough, open, physical, verbal and is one-way. Common forms of sexual harassment are verbal and physical harassment (International Labour Organization, 2019), with verbal abuse occurs more often than physical harassment. Experts stated that verbal sexual harassment is unwelcome sexual advances, constant sexual jokes or messages, asking for a date relentlessly even after being rejected, insulting or degrading messages, suggestive or obscene comments, sexist expressions about clothes, body, etc. , women's clothing or sexual activity, requests for sexual services expressed by indirect or open threats.

Sexual harassment in the form of physical abuse consist of suggestive gazes on body parts (looking at the breasts, hips or other body parts), seductive glances and eye blinking, touching; include pinching, squeezing, tickling, cuddling, and kissing, sexual harassment such as a groping or kissing that occurs due to highly cramped or isolated spaces such as in elevators, corridors and other quiet spaces after hours, offering dates in exchange for a job promotions or pinning women for kisses, sexual propositions, subtle pressures for sexual activity, attempted rape and rape itself. The presentation of the film Photocopier is very influential considering the increasing number of sexual violence that has occurred in Indonesia until now. In this study, I would like to discuss the scenes of sexual violence that occurred in the film Photocopier.

### **Radical Feminism and Sexual Harrasment**

Based on research by (Atkinson, 2014), radical feminist also contribute to postmodernists use the same terms to mean different things at different periods, it is impossible to understand what they mean. Despite its emphasis on the value of language, postmodernism disregards language as a tool for either communication or comprehension. Ideally, language becomes a goal in itself. Radical Feminist is one type of feminism that focuses to make radical changes in society by eliminating all forms of male supremacy in the social and economic context (Fraser, 2013). The feminist movement emerged as a result of gender inequality between men and women. In the patriarchal system, men are prioritized as leaders (kingdom, state, family, and so on), so that their position and role are even more transcendental than women.

Meanwhile, women are categorized as the second sex or the other which is inferior to the hegemony of men. Radical feminism views that the division of the sex and gender system is the root of women's subordination to men and encourage women to abolish (ignore) gender (which regulates the character, role, and status of women in the patriarchal system). This statement suggests that the concepts of femininity and masculinity are socially constructed rather than innate. Influenced by various progressive social movements such as the civil rights movement, student activism, and the hippie movement, radical feminism emerged predominantly during the "second wave" of feminism starting from the 1960s in Western countries, notably in France, England, Canada, and particularly the United States. Nevertheless, within these movements, elements of machismo and androcentrism persist in organizational dynamics (exhibiting sexist behaviors, assigning women to administrative roles, dismissing women's perspectives, etc.). Consequently, these movements still resist embracing the idea of an independent feminist struggle. (Cottais, 2021).

Feminism is an organized activity that fights for the rights and interests of women (Emerson, 2019). If women and men have equal rights, it would mean that women will be free to determine themselves as men have done so far. Feminism is a social movement generated by women to be able to determine themselves freely and with autonomy. The emergence of feminism begins with the women's emancipation movement, namely the process of releasing women from low socioeconomic positions, as well as legal restraints that limit the possibilities for development and progress (Chu, 2019). Radical feminism is a position within feminism that holds that patriarchy is the main institution that oppresses women because of their sex. Radical feminism holds that the only way to create a gender just society is through a radical restructuring of society that involves

removing male supremacy and challenging social norms. This is in contrast to those strands of feminism that sought to address gender inequality through reforming the current socio-political-legal system (liberal feminism). Radical feminists hold a variety of opinions on topics including reproduction and parenting, prostitution and pornography, sex and sexuality, and more. The current study examined men's experiences with sexual harassment at work, including both gender-based harassment and sexually advancing harassment (such as unwanted touching and disparaging remarks).

In order to predict men's experiences of harassment, we looked at the relationships between participating in feminist activity, being a member of a sexual minority (such as gay or bisexual), and working in an environment that tolerates sexual harassment. Additionally, we looked at whether activism offered protection against damaging results related to both personal and professional harassment. 326 working adult men's survey responses were included in our study. The findings showed that participation in feminist activity and employment in an environment where sexual harassment is tolerated at work were important predictors of sexual harassment of males. Sexual minority men were more likely to engage in antisocial behavior, but sexual orientation was not a significant predictor on its own (Context et al., 2017).

According to (International Labour Organization, 2019), sexual harassment is all forms of behavior that are conducted with sexual connotations, carried out unilaterally, and are not desired by the victim. Sexual harassment can come in the form of speech, writing, symbols, signs and actions that have sexual connotations. Activities that have a sexual connotation can be considered sexual harassment if they contain the following elements: unilateral coercion by the perpetrator, the incident is determined by the motivation of the perpetrator, the incident is unwanted by the victim, and causes suffering to the victim. Sexual harassment is any form of unwanted sexual behavior by the recipient of such treatment, and that sexual harassment can occur or be experienced by all women (Collier & Raney, 2018).

Meanwhile, sexual harassment is the nature of unwanted sexual behavior or actions based on sex that offend the recipient. Sexual harassment is behavior or attention of a sexual nature that is unwanted or unwelcome, and disturbing the recipient. Sexual harassment includes coercion of sexual activity, derogatory statements about sexual orientation or sexuality, requests to perform sexual acts that the perpetrator likes, speech or behavior that has a sexual connotation, all of which can be classified as sexual harassment.

### **Critical Discourse Analysis**

This study employs the methodology of Critical Discourse Analysis (CDA). As outlined by Eriyanto (2018), within the realm of sociology, discourse primarily refers to the interplay between the social context of language usage. Discourse analysis aims to uncover intentions and meanings inherent in the communication. Discourse acts as a means to expose the veiled intentions posed by the writer's inquiries. Through the lens of CDA, language serves as a representation that shapes subjects, themes, and strategies within discourse. Thus, this discourse analysis serves to scrutinize the power dynamics embedded within language. This encompasses boundaries, perspectives, and subjects discussed.

Discourse perceives language as intrinsically tied to power relations, particularly in forming subjects and various representational actions within society. In the creation of literary works, writers utilize strategies to respond, critique, or depict social situations, which often entails the careful selection of language, word choice, and paragraph placement (Sapardi, 2011). This process is coined as "discourse" or the portrayal of reality through language usage. Discourse, being influenced by a range of factors, inherently carries multiple ideologies and vested interests within its texts. While arguing for the inclusion of macro-structures within both semantic and pragmatic levels to account for linear connections and coherence in sentences and sequences, this book provides a concise overview of macro-structures. For instance, the book separately addresses cognitive processes and other theories, such as narrative structure (Dijk, 1977).

First and foremost, CDA highlights the significance of text structure, not solely from a linguistically discursive perspective, but as a social phenomenon and practice emerging from socio-

cultural processes. Second, discourse is formative; it is a social practice intricately connected to other societal dimensions. Third, linguistic use is empirically analyzed in the context of social interactions to unveil textual meanings. CDA examines textual linguistics within the framework of concrete social exchanges. Fourth, CDA delves into the ideological function of discourse. Discursive practices within CDA contribute to constructing and sustaining unequal power dynamics among social groups, including classes, genders, and ethnicities. These outcomes are regarded as ideological effects. Fifth, the nature of study within CDA is inherently critical. The study unfolds with the purpose of revealing discursive practices that uphold unequal power dynamics.

Discourse is viewed as a means of influencing, debating, persuading, responding, and more. Every utterance or written work inherently carries an intention. Discourse is perceived as a conscious and controlled expression by humans. Power emerges as a central component in critical discourse analysis, embodying itself within practice and communicative actions. The notion of power underscores the relationship between discourse and society; for example, power dynamics in the context of gender-based sexism discourse. This underscores that critical discourse analysis extends beyond textual or structural analysis, but also integrates its connection with social, political, economic, and cultural contexts in which the text is generated. Critical discourse analysis functions as a model for scrutinizing whether produced discourse is influenced by certain objectives and how it affects its readers. Teun A. van Dijk proposes that critical discourse analysis is employed to dissect critical discourses spanning politics, race, gender, social class, hegemony, and others. Van Dijk introduces three critical elements in this analysis: text, social cognition, and social context.

Text's dimension encompasses its inherent structure and undergoes linguistic analysis. Social cognition reveals how discourse researchers and writers craft the text. Social context examines how the text aligns with social structures and the evolving knowledge in society. These three dimensions collectively form an integral part to be studied cohesively, culminating in a comprehensive discourse analysis (Schiffrin et al., 2007). The model used by van Dijk is often referred to as "social cognition". According to van Dijk, textual analysis are not enough to be able to analyze discourses critically, because text is only the result of a power practice that must be observed. For example, if there is a text that marginalizes women, we need to see how the the writer could produce such text and why the text marginalizes women.

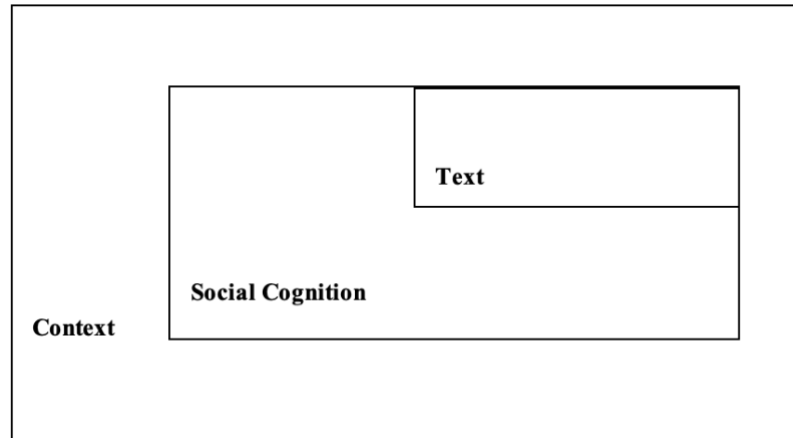
The production process, and this approach is very typical of van Dijk, involves a process known as social cognition. This term is actually adopted from one of the approach of social psychology, which particularly used to explain the structure and process of forming a text. Therefore, research on discourse cannot exclude as if the text is an empty field, on the contrary it is a small part of the larger structure of society. Text is not something that comes out of nothingness, nor is it an independent empty space. However, the text is created in a discourse practice. Van Dijk made a lot of analysis studies of media coverage. The focus of van Dijk's analysis is mainly on studies about racism, from various cases, on thousands of news, van Dijk mainly analyzes how media discourse helps to strengthen the racism that exists in society. A lot of racism is manifested and expressed through texts. Examples can be seen from daily conversations, job interviews, board meetings, debates in parliament, political propaganda, advertising, scientific articles, editorials, news, photos, films, and so on.

Through these various texts, the lower group is described as inappropriate, which is stated in a convincing way, appears to be reasonable, natural, and looks legitimate (2006: 221 – 222). It is these complex problems that van Dijk model tries to describe. Therefore, van Dijk does not create his model solely by analyzing the text alone. He also looks at the social structure, domination, and power groups that exist in society and how cognition/ thoughts and consciousness shape and influence certain texts. Van Dijk's CDA is described as having three dimensions/buildings: text, social cognition, and social context.

The essence of van Dijk's analysis is to combine the three dimensions of discourse into one unified analysis. In the text dimension, what is examined is how the structure of the text and the discourse strategies used to emphasize a certain theme. At the level of social cognition, the process of producing news texts involves the individual cognition of journalists/ writers. While the third

dimension is studying the discourse that develops in relation to power structure. Van Djik's analysis here connects textual analysis which focuses solely on the text towards a comprehensive analysis of how the text is produced, both in relation to individual journalists and to the community. The model from van Djik's analysis can be described as follows :

**Picture 1. The arguments of social media users who support the UU Cipta Kerja**



Figures 1 Analysis Van Djik Model

Source : Book : Analisis Wacana Pengantar analisis teks media

## Film and Communication

Many different phenomena in the social environment have the potential to develop into distinct cultures that serve as a means of representing people's lives via communication. When seen from the standpoint of moral diversity, the attitude and acceptance of drag queen art become problematic. This problem takes on a fascinating aspect when art is viewed as a medium that can present moral plurality in society in a fresh light, especially when it comes to valuing and recognizing variety communicatin tools (Razali et al., 2021). According (Suroko & Muktiyo, 2018) films can be a good learning medium for the audience, not only for entertainment, films are able to convey direct messages through pictures, dialogues, and plays, so that they become the most effective tool to spread missions, ideas, and campaigns.

Film is an audio-visual communication that can be used to convey messages to groups of people gathered in a certain place. Film is widely used as a medium of mass communication that is useful to massively target a specific audience, because of its audio-visual nature, film can deliver a lot of messages within a short time. Some consider film as a mere source of entertainment, but some other also considers film as a medium that can teach the audience a lesson. Film is a mass media communication tool that is audio-visual in nature and aims to convey certain social or moral messages to the audience.

Feelings showed through films often relates to the feelings of the audiences, so that while watching or after done watching such film the audience can see the scenes of the film dearly. Communication management is a concept that must be understood by every community in any social environment. It should be mandatory for every leader who is responsible for the activities of an organization to understand communication management. In this study, communication management is very influential in society and social life. Showing films through cinemas and *digital platforms* is one form of communication management described by Michael Kaye above. People who enjoy watching films can become a new form of communication between people in the community

## Method

In this study, researcher used a social criticism paradigm with an qualitative approaches. According to the group and science methodology of knowledge (Poespowardojo & Seran, 2016), the critical social paradigm includes several aspects among others: realm: independence/persona, formal object: freedom, interests: emancipatory, media: power, approach: reflective, evaluative, method: criticism, a form of activities: enlightenment, language expression: critical analysis, specific characteristics: deconstructive-reconstructive, benchmarks: changes, theoretical reference: critical theory. Qualitative interpretative content analysis approach and is supported by a radical feminist analysis to dissect the issues in the film Photocopier related to sexual harassment, later on I would like to explain more about certain scenes that take place in the film, the messages contained in the analysis of feminism in the film Photocopier and the description of violence and sexual harassment that occurs in the film.

Meanwhile, in this study, I used a qualitative approach. Qualitative research is a research that is rooted in a natural setting as a whole, relies on inductive data analysis, leads to theory discovery, is descriptive, is more concerned with process than results, limits studies with focus, has a set of criteria to check the validity of data, the research design is tentative, and the results of the research were agreed upon by the researcher and the research subjects. This is supported by the opinion of Teun A. Van Dijk who suggests that critical discourse analysis is used to analyze critical discourses including politics, race, gender, social class, hegemony, and others. Van Dijk views that there are three elements in critical discourse analysis: text, social cognition, and social context.

The dimension of the text to be studied is the structure of the text itself, in which there is a linguistic analysis. Social cognition is a dimension to explain how a text is produced or created by discourse researchers and writers. Social context is a dimension where the text is analyzed in relation to social structures and knowledge that develops in society. These three dimensions are an integral part that must be studied together to get the results of the discourse analysis as a whole (Schiffrin et al., 2007).

## **Results and Discussion**

Sexual harassment is unwanted behavior or attention of a sexual nature and results in disturbing the recipient. Sexual harassment includes, but is not limited to: sexual payments for exchange of a certain benefit, coercion of sexual activity, derogatory statements about sexual orientation or sexuality, requests to perform sexual acts that the perpetrator likes, speech or behavior that has a sexual connotation; all can be classified as sexual harassment. This action can be delivered directly or implicitly. In this subchapter I would like to dissect the research findings into: Text, Social Cognition and Social Context as explained by Van Dijk in discourse analysis. Van Dijk's critical discourse analysis is divided into three analytical structures, namely, text analysis, context and social cognition.

### **Text Representation: Women and Defense Mechanism**

Although it will be argued that macro-structures of discourse and conversation should be proposed at both the semantic and pragmatic levels, particularly to account for the notion of topic of discussion used to define linear connection and coherence in composite sentences and sequences, this book will only pay cursory attention to macro-structures. For example, separate treatment in terms of cognitive processes and of other theories, such as narrative structure (Dijk, 1977). Security discourse, which was once regarded as being objective, gender-neutral, and based on science, has been heavily criticized by feminists. In addition to being oblivious to minorities, especially women and victims, feminists have noted that security discourse is also patriarchal and status quo.

This article examines the construction of the security discourse from a feminist angle and finds that women are given a weak position to support a strong state from the theoretical level to the practical one. The state uses the rhetoric of women's empowerment as much as possible to justify its coercive conduct (Studies, n.d.). Van Dijk's analysis consist of three dimensions of discourse which then unified into a whole analysis. In this text dimension, I tried to see the structure of the text and

the discourse strategies used to emphasize a theme. One form of social behavior is a form of sexual harassment that occurs in the community. The increase in acts of sexual harassment in today's social and community life makes women who experience these acts uneasy. Many factors make it difficult for victims to identify and deal with the sexual harassment they have experienced, including: shame (they don't know how to describe what had happened), the act of victim blaming and positioning the victim as the one who invites the sexual harassment to take place. Victims become "guilty" when their clothing, lifestyle, and privacy are exposed, rather than being investigated for the incidents of harassment; feeling of guilt, self-blame, humiliation (unable to accept the idea that she is a victim or feel that she should be able to stop the abuse), denial (not wanting to believe it actually happened), mitigation or defensive defense mechanisms (saying " it's not a big deal", "I'm too sensitive", or "I'm shy").

**Picture 2. Farah's Tattoo**



Source: Screenshot from the film Photocopier

“ *This is Farah's tattoo right?* ”

In this scene, it is shown that the picture of Farah's tattoo is questioned to Farah to prove the truth. However, Farah did not answer and instead asked where Suryani got the photo from. After being investigated and analyzed by Suryani, It turned out that the photo was part of an art show by the Matahari theater group, and the photo was taken when Farah was drunk after the party with the Matahari theater group. Based on the actions taken by Suryana towards Farrah seen in the text asking for clarification from the evidence of the tattoo image shown to her, Farrah was reluctant to answer that. This is illustrated by the fact that victims of sexual harassment are reluctant to speak out about what has happened to them.

**Picture 3. Video Recording of the bodies of victims, Rama's abuse**





Source : Screenshot film *Penyalin Cahaya*

*“ there is also his body in the installation that Rama has made ”*

*“ That bastard has I treated like my own family ”*

*“ in all my life, I’ve never shown this mark to anyone ”*

*“That bastard must have taken this photo when I was drunk ”*

In the scene, Farah can be seen bringing Tariq to Sur's residence, and she explains that there is an installation work that uses Tariq's body shown on the wallpaper. Tariq, who knew about this, explained that no one had ever known that the results of the wounds on his body were self-inflicted due to depression he has about his family, but Sexual harrasment hapen when the wounds on Tariq's body were taken and made into one of the wallpaper created by Rama. Tariq, who knew about this, became angry because the body was taken when the victim was drunk. That the picture above has shown the existence of sexual harassment by Rama. Sexual harassment s we know it often happens to women, and the film *Photocopier* itself provides an example that sexual harassment itself can also occur to men. Sexual harassment itself is not uncommon in society today, there is a lot of news of sexual harassment happening to men. The actions taken by Rama were the same as what happened to Sur in taking pictures of her body without the permission of the owner of the body.

Textual analysis is not absolute, the text by itself held no meaning without being given one by the researcher or writer. Therefore, it is necessary to explore the cognitive side of the writer. There are four types of schemas in the analysis of social cognition, namely person schema, self schema, role schema, and event schema. The person schema looks at how the author of the text views other people. Self-schemas are related to how the author of the text assumes other people's views of themselves. role schema relates to how text writers perceive different types of roles in society. While the event scheme has the meaning of events that are happening around the writer at the time of writing. Wregas Bhanuteja, as a writer and director of *Penyalin Cahaya* is a filmmaker who is currently pursuing a career from initially making short films since 2014, to finally making feature films in 2022. In the person scheme, Bhanuteja wants this first feature-length film to contribute to society based on his discussion with the crew of *SEA Today News* (2022). In order to fulfill this goal, Bhanuteja chose a Jakarta setting along with its plural culture so it could bring the story closer to the audience. This setting is important, because Bhanuteja only made short films set in Javanese culture, in Javanese language during his career before the film *Photocopier*.

Another person schema can also be seen from how Bhanuteja chooses daily campus life in the film *Photocopier*. This is done to express his view that sexual violence can occur in various places, whether in offices, educational institutions, or even the environment where we live. Bhanuteja chose educational institutions in his film so that more viewers could imagine that the events in this film often happen in the real world.

*“Because in my opinion, feature films are very different when compared to short films, we have a longer duration, of course, the dramaturgy that is shown is also very different from short films, here [feature-length films] we have an introduction, conflicts, important turning points, and so on, and also the shooting process is 20 days, usually if I make a short film it's 3 days or 4 days, it takes more energy for a feature-length film”.*

Bhanuteja's self schema in his film *Photocopier* has already been mentioned earlier that he was the director and writer who at that time made his first feature-length film. Bhanuteja is aware of this and of course has also adapted to the changes through a different filmmaking process as quoted above in his interview with *SEA Today News*. Bhanuteja himself is a constructive director and respects the opinions of his crew as said by Shenina or Sur in the

video *Cosmopolitan Indonesia*. The role schema in this film can be seen from the way Bhanuteja writes various film characters. Sur, Farrah, and Tariq as victims of sexual violence are seen as a very vulnerable group in this film, in addition, it is quite rare for victims of sexual violence to open up about cases of sexual violence that have been perpetrated against them, as Farrah did in the beginning and Tariq until the end. In addition, authority figures in the film, such as campus staff, are also too busy maintaining the reputation of the institution by refusing to accept the evidence that the victim has found. There is also Bhanuteja's view on the role of perpetrators of sexual violence who often threatens victims and their families to drop the case with the help of remuneration.

There are so many sexual harassment survivors who didn't get justice in their cases, there are so many survivors who have to hide their stories because the system or environment is not supportive of them, even from the social environment closest to the survivors, namely the family, that alone has abstained from being the main support system". Based on an interview with Bhanuteja with Kompas TV, he confirmed his pessimistic view of the system, in this case what he meant is the *support system*, that should support survivors of sexual violence. He continued in the interview that the same environment or system plays a role in underestimating cases of sexual violence or what is experienced by survivors of sexual violence. This has a further impact on the psyche of the survivors which can cause them to experience trauma or depression outside of the case itself, because the survivors are doubted/untrusted/or even blamed by referring to the clothes they wear and the food and drinks they consume. Therefore, according to Bhanuteja, the community needs to take on the role of supporting survivors of sexual violence.

#### **Macro Phenomenon Sexual Harrasment, and Social Cognition**

According to several self-report studies, rapists (Milner & Webster, 2005; Polaschek & Gannon, 2004), sexual killers (Beech, Fisher, & Ward, 2005), and child molesters (Marziano, Ward, Beech, & Pattison, 2006), all share implicit theories or similar schemas. However, it is challenging to determine with certainty whether the offense-supportive statements frequently made by sexual offenders are in fact the result of higher order structures that slant social information processing or whether they come from context-driven statements that are purposefully misleading. Reviewing the research on sexual offending according to its relative focus within the cognitive system is one solution that could be used. With the aid of this data, it might be feasible to put together the structure and substance of the social-cognitive judgments, interpretations, and assessments made by sexual offenders (Gannon, 2014).

Sexual harassment behavior is basically a reality in today's society, where there is a lot of violence against women and it occurs really often, sexual harassment, especially rape. Violence against women is a very inhuman act, but women have and are entitled to the protection of human rights and fundamental freedoms in all fields. In general, sexual harassment itself is any form of behavior that causes unexpected suffering to individuals and has bad effects such as: shame, humiliation, anger, loss of self-esteem, loss of chastity. Sexual harassment occurs when the perpetrator has economic power, i.e. one gender has more "power" than the other. Such as the film *Photocopier* which strongly depicts acts of sexual harassment, where victims of sexual harassment are deeply humiliated, angry, lost their chastity to their self-esteem. Where the victim was traumatized by the actions she experienced, but the victim tried to take action with other victims to stop the act of sexual harassment.

Victims who carry out resistance actions cannot speak up because their social and economic position is usually more inferior, while the perpetrator having a more superior position. Victims that try to report the results of sexual harassment perpetrators have cooperated by trying to maintain the confidentiality of the reporter in the case of sexual harassment in the film

Photocopier, and campus staff are also unable to provide support and encouragement to victims to stop acts of sexual harassment in the campus environment.

As in the fifth study review in this research about Sexual Harassment of Female Journalists in Indonesia. Sexual harassment and sexual violence occur not only in the social spheres, but sexual harassment can occur in the work environment, as in the film *Photocopier*, sexual harassment can also occur in the educational environment. Both sectors are very vulnerable to sexual harassment. In Indonesia itself, we often encounter various digital media and news on television. The occurrence of sexual harassment in the education institution is very common. In a similar study, it was also explained that victims of sexual harassment were traumatized and did not take the case to court. This is similar to the screenings and scenes in the film *Photocopier*, the victim experiences resistance by the perpetrator to apologize for his actions because of the accusation of defamation of Rama, the son of a famous and wealthy artist, thus persuading the victim to make peace and he offers remuneration money by paying the victim's tuition fees and giving her a job and salary according to the victim's expectations. It is very difficult for victims to resist against sexual harassment perpetrators, because sexual harassment perpetrators have various ways to keep the victim's mouth shut so that they don't have a voice for their actions.

In the presentation of the film *Photocopier* itself, it is shown that Tariq's has been sexually harassed by Rama, the actor in the film. Rama tries to make Tariq a victim by making him unconscious then taking the victim's body to be used as an installation art for the perpetrator. In the film, it is not only women who always be the victims of sexual harassment, but men can often become targets of sexual harassment in the social environment, work and office. The event schema looks at the social phenomenon that happened around the writer during the writing process, this is mainly influenced by Bhanuteja 's view on cases of sexual violence in Indonesia. Bhanuteja's intention to contribute to society leads him to look at the harsh reality that sexual violence survivors often have no place to speak the truth because of the various obstacles that hinder them, the system also does not support them to press for justice, which ultimately causes them to be silenced .

Based on the answer given by Bhanuteja to Kompas TV in the virtual press conference of the film *Photocopier*, Bhanuteja and the production team conducted some studies before determining the plot/storyline of the film *Pengalin Cahaya* by discussing with several survivors of sexual violence, collecting data on cases of sexual violence. and discussing with various anti-sexual violence foundations. The most prominent case of sexual violence for Bhanuteja himself is the case that occurred to Ms. Baiq Nuril where Ms. Baiq Nuril became a victim of sexual violence who reported the incident that happened to her but instead of suing the perpetrator of the sexual violence, Ms. Baiq Nuril was instead prosecuted by the perpetrator and was even sentenced to prison, before finally the case went up to the national level and Bu Baiq Nuril was released from his sentence through an amnesty signed by the President.

The third dimension of discourse analysis looks at the macro phenomena that are happening outside of the text. There are two important elements in the analysis of social context, namely power and access. Analysis of these two elements according to discourse analysis will make the analysis of the narrative text more comprehensive by presenting about what situations may have unconsciously prompted the creators of the text to make what they have made.

Power analysis refers to ownership of valuable resources such as money, status, knowledge which will then be transformed into control over a group through coercive or persuasive means. While the access analysis refers to the size of the audience that can be reached by a group in spreading its narrative, controlling the circulation of information by getting more sympathizers, the group has control over the community. Based on the official website of the *Photocopier*'s production studio, *Rekata.co*, Wregas Bhanuteja has been working on the *Photocopier* script

since 2020. A phenomenon related to the issue that Bhanuteja is trying to raise with Photocopier at that time span was when society or especially women at that time were pushing the government for the ratification of the Draft Law on the Elimination of Sexual Violence (RUU PKS). The issue became controversial when there were factions in the House of Representatives (DPR) who refused to ratify the PKS Bill for various reasons, the Chair of the Partai Keadilan Sejahtera faction, for example, said that the points in the PKS Bill were contrary to the values of Pancasila.

Based on the phenomenon above, it can be seen that the ownership of valuable resources is in the legislative body, namely the DPR. The controversy on PKS Bill is a phenomenon that occurs nationally, some legislative candidates even use the issues of the PKS Bill to increase their electability. This phenomenon is very similar to what happened in the film Photocopier where the system itself or the campus authorities ignore cases of sexual violence and only care about the reputation of the institution. DPR in the case of the PKS Bill itself is very adept at controlling public opinion in a persuasive manner, for example to ease public tension at that time they included the PKS Bill into the 2021 National Legislation Program (Prolegnas). However, DPR once again took steps to divert public attention to the amendment of the PKS Bill into the Draft of Sexual Violence Law (RUU TPKS). From this event, we can see that they have access to influence a very large discourse through various strategies. The public's insistence on the passage of the PKS Bill or the TPKS Bill became visible when almost all of the informants interviewed in this study said that a law was needed that could support and ensure the safety of survivors of sexual violence.

Discussions on the law are not only related to the PKS Law, but also the Electronic Information and Transaction Law (UU ITE). The ITE Law is often attached to cases of sexual violence, but not because the victims used it, but the perpetrators who sued the survivors of sexual violence against allegations/reports/defamation being thrown at the perpetrators. This is even one of the elements in the film Photocopier which makes Sur's family feels threatened because they have to deal with the court and incur the necessary costs for it. The making of this film was also carried out in the shadow of the Covid-19 pandemic, in 2020 which forced the film crew to compromise with the circumstances and cut some artistic/aesthetic choices in the film. Furthermore, other similar studies also provide references for researchers to complete this paper.

Research by Adita Miranti and Yudi Sudiana with the title Sexual Harassment on Men and Community Perspectives on Masculinity. This research provides new understanding to researchers showing that watching activities through live streaming is not only an activity of watching and enjoying movies, but also an activity of commenting. This also shows that film audiences as media audiences are increasingly leaving the concept of passive audiences that emerged in the era of modernism. This viewing activity is shaped by the experience of interacting with devices and YouTube.

Through media such as news, social media, radio, and films, it is able to provide information and interaction between listeners, readers and viewers to provide comments and understanding in the information provided to the external media. In this journal, researchers also found similarities to the existence of sexual harassment experienced by men. Sexual harassment or violence is currently the focus or becoming a problem throughout the world. In general, sexual harassment refers to behavior and actions that are carried out both verbally and non-verbally, among others, as an event that is unacceptable, either physically, verbally or sexual cues and statements that are insulting or sexual information that is discriminatory between women. and men.

## Conclusion

Based on the results of research that has been done, it can be concluded as follows: The film *Photocopier* contains a lot of issues about sexual harassment, as at the beginning of the film there is a picture of the victim's body that is used as property for theater performances, the victim is harassed in an unconscious state and is strip naked to be used as an object of the perpetrator also a tool for the perpetrator's imagination to increase his artistic creativity. The film of *Photocopier* contains elements of radical feminism, such as the view of Suryani's Father, who still adheres to traditional patriarchal values, often seeing that the ultimate goal for women is marriage and becoming a maternal figure.

Suryani as a woman has an obligation to help her mother at home in cleaning and selling. Suryani also has an obligation to maintain her dignity as a woman. Radical feminism has a tendency to attribute all forms of oppression to male domination. Like the scene where Suryani suspected that Tariq had put drugs in his drink so that Suryani was immediately drunk and unconscious even though he had just drunk two alcoholic drinks, which in fact Tariq is the only male character in the film *Photocopier* who does not exploit Suryani and also become a victim of sexual harassment himself. In addition, the act of consciousness-raising or awareness-raising is widely used by radical feminism. Sarah and Farah created independent media through photocopiers to voice their opinions.

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