

**SPEAKING UP THE SEXUAL VIOLENCE IN INDONESIAN FILM: RECEPTION
ANALYSIS OF SEXUAL VIOLENCE ON PHOTOCOPIER (2021)**



THESIS

**Submitted to Fulfill the Requirements for Obtaining a Bachelor's Degree in
Department of Communication Studies at the Faculty of Psychology and
Socio-Cultural Science, Universitas Islam Indonesia**

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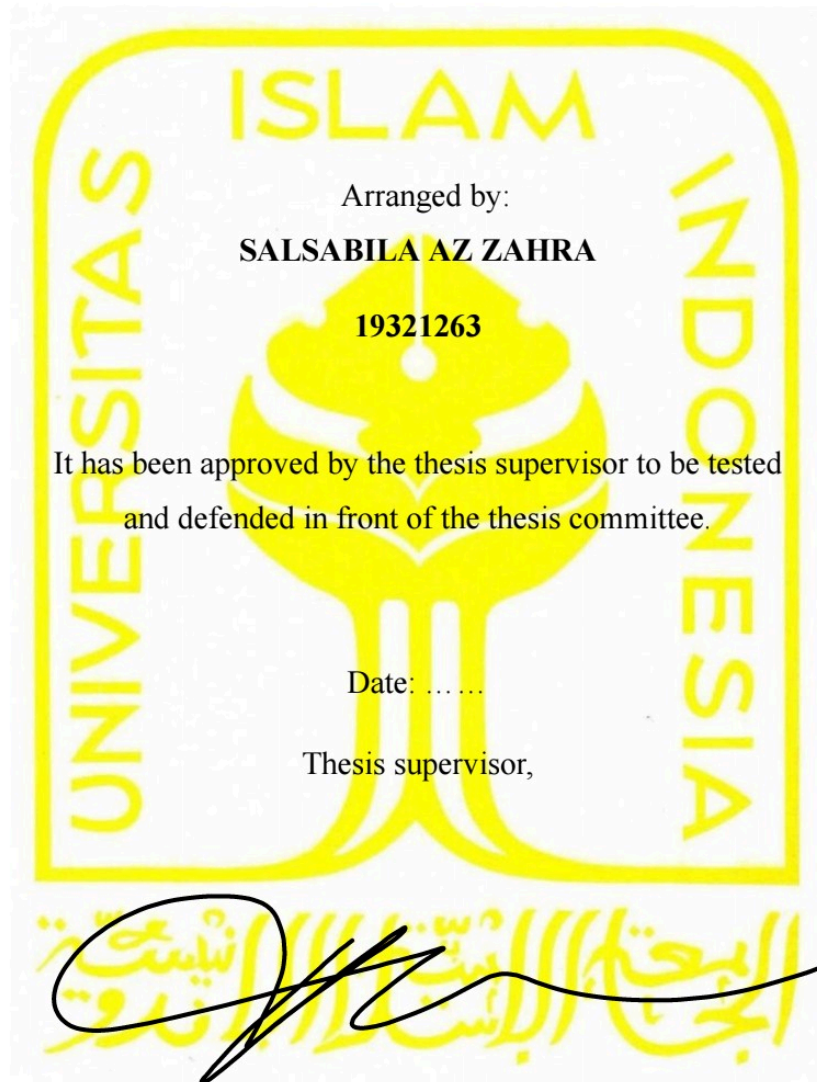
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**LETTER OF AGREEMENT
UNDERGRADUATE THESIS**

**SPEAKING UP THE SEXUAL VIOLENCE IN INDONESIAN FILM: RECEPTION
ANALYSIS OF SEXUAL VIOLENCE ON PHOTOCOPIER (2021)**



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STATEMENT OF ETHICAL CLEARANCE
UNDERGRADUATE THESIS

**SPEAKING UP THE SEXUAL VIOLENCE IN INDONESIAN FILM: RECEPTION
ANALYSIS OF SEXUAL VIOLENCE ON PHOTOCOPIER (2021)**

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STATEMENT OF ACADEMIC ETHICS

Bismillahirrahmanirrahim

The undersigned below:

Name : **Salsabila Az Zahra**

Student Number : **19321263**

Through this letter I stated that:

1. During the process of accomplishing this thesis research, the researcher did not perform academic fraud in any kind of form, such as plagiarism, involve others in doing the thesis, or any other type of violations which is contradicting the academic ethics highly upheld by Universitas Islam Indonesia.
2. Therefore, this thesis is my scientific work as a student and researcher, not plagiarized or the work of others.
3. Should there be any occasion, after I graduate from the Communication Science Department in the Faculty of Psychology and Social-Culture Science of the Universitas Islam Indonesia, which states that this thesis has strong evidence of being a plagiarized work or conducting academic fraud, I will be responsible for all the consequences and academic sanctions that the Universitas Islam Indonesia has set.

Hence this statement is heartfelt,

Yogyakarta, March 29, 2023

Stating,



Salsabila Az Zahra

19321263

MOTTO

لَا يُكَلِّفُ اللَّهُ نَفْسًا إِلَّا وُسْعَهَا

”Allah will not burden a person more than he/she can bear“

-Al-Baqarah ayat 286

“Just close your eyes and enjoy the roller coaster. That is life“

-Zayn Malik

“I believe I could, so I did”

-Me

DEDICATION

I dedicate this work to:

My mom at home and dad who always supports me from above, and the Setyobudi's family.

FOREWORD

Assalamu'alaikum Warahmatullahi Wabarakatuh

In the name of the kindest and merciful Allah. All glory and honor go to Allah SWT. Sholawat and salam to our prophet Muhammad SAW, who has led and demonstrated the lightness to all humankind on this planet so that the writer can complete the thesis entitled “Speaking Up the Sexual Violence in Indonesian Film: Reception Analysis of Sexual Violence on Photocopier (2021)”. The author's journey in completing this thesis is not easy. The ups and downs of life are patiently and strongly passed by the author along with the author's enthusiasm and dedication to be able to make her closest people proud. Mental support, prayers, words of encouragement, and advice always accompany the author in completing this thesis from the closest people. Therefore, the author wants to be grateful as much as possible for the people who are always by the author's side to complete this thesis.

First, to my mom at home who always loves, supports, and prays for her child, regularly gives advice, and always understands her daughter's situation by not rushing to complete the thesis. To my dad who did not have time to see his daughter get a Bachelor's degree. All of his advice and messages are always attached to the author's soul. The author wants to be grateful for being the daughter of an extraordinary father and this thesis is the author's main goal for him. As well as to Mba Tyara who always prays and supports the author financially in college. Mas Nanda is very annoying but also always gives advice to always be patient in working on the thesis. Mas Hafizh and Shea, rarely speak but know they also pray silently.

Second, Mrs. Ida Nuraini Dewi K. N, S.I.Kom., M.A. as the author's academic supervisor from the beginning of the lecture to the thesis supervisor for all the guidance, suggestions, and patience for the author while writing this thesis.

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And finally, myself who has struggled as much as possible in completing the thesis. All the fatigue, tears, migraine relapses, staying up late at night, and impulsive actions to buy food when stressed and tired of working on the thesis are all passed with the completion of this thesis. Thank you for always continuing to fight for yourself to be better in the future, proving to people who have made me fall, and struggling to be able to make my dad proud at the top and the extraordinary figure of mama at home. I believed I could, so I did.

Wassalamu'alaikum Warahmatullahi Wabarakatuh

Yogyakarta, March 29, 2023

The researcher

A handwritten signature in black ink, appearing to be 'Salsabila Az Zahra', enclosed within a light gray rectangular box.

Salsabila Az Zahra

ABSTRACT

Az Zahra, Salsabila. (19321263). Speaking Up The Sexual Violence in Indonesian Film: Reception Analysis of Sexual Violence on Photocopier (2021). Communications Department, Faculty of Psychology and Socio-Cultural Science, Universitas Islam Indonesia. 2023.

In Indonesia, sexual violence is very common in any environment. Therefore, there are many movements or demonstrations to reject sexual violence. Apart from demonstrating, another way to resist is through film, where this research will focus on the Photocopier film and aims to see how the audience receptions the issue of sexual violence in the Photocopier film also the researcher offers new ideas through how this film tries to raise the issue of sexual violence so that people don't just shut up and speak up to the world. Besides that, the researcher want to find out how informants view the metaphors related in the scene when connected to their cultures. The method used is qualitative research and Stuart Hall's reception analysis. Data collected by conducting in-depth interviews with five different respondents. The results obtained in this study found that the five respondents were in a negotiation position where they agreed with the researcher's view but also added their views. Religious factors, an environment that includes origin, culture, and family, as well as personal experiences play an important role in influencing their reception of the issue of sexual violence in the film. They felt some impact on their lives after watching the movie, especially in their daily lives with people. They became more cautious of the people around them and developed a deeper sense of sympathy and empathy for the victims of sexual violence.

Keywords: *sexual violence, Photocopier film, reception analysis, culture, metaphor*

CHAPTER I

INTRODUCTION

A. Background

Humans live side by side and certainly need the help of others. No human can live alone without the people around. Therefore, humans are referred to as social beings who must interact with and help each other. In life, of course, many people have different characteristics, attitudes, and backgrounds. There are good people and there are bad people. It fits fellow living creatures on this earth who have been created by God to care for each other, love, and tolerate. However, in reality, it is undeniable that in this life there will be things that we as humans do not want to happen, for example, violence. Violence perpetrated by humans against other humans is currently very rampant. Not only in Indonesia, but also abroad. There have been countless cases all over the world of human-to-human violence. There are many definitions of violence itself. According to Kamus Besar Bahasa Indonesia, violence is an act of violence, coercion, or action by a person or group of people that causes injury or death to another person. Violent behavior can also be said as a condition in which a person takes actions that can physically harm themselves, others, and the environment, this is done to express feelings of irritation or anger that are not constructive (Stuart and Sudeen, 1995).

As can be seen, violence itself has many kinds. There is psychological violence, economic violence, physical violence, and non-physical violence. Starting from slapping, yelling, sneering, condescending, insulting, hitting, accusing, excommunicating, and much more. Many forms of violence occur, one of which is violence that is rampant recently, namely sexual violence. When someone forces or manipulates another person to perform an unwanted sexual activity without their consent, this is known as sexual violence. Sexual violence is every act of humiliating, insulting, attacking, and or other acts, against the body related to sexual desire and or reproductive function, by force, against the will of people who are unable to give consent in a state of freedom, due to unequal power relations, gender relations, and or other reasons (Indonesian Judicial Monitoring Society, Faculty of Law, University of Indonesia, 2018).

Sexual violence does not look at who the victim is. All communities such as children, the elderly, women, and men can become victims of sexual violence. However, the fact is that women are the majority of victims of sexual violence itself. Komnas Perempuan noted that there were 299,911 cases of violence against women in Indonesia in 2020. Women can experience all forms of sexual harassment, with the incidence of several types of potentially harassing behavior ranging from 3% to 50% for women and 1% to 23% for men (Lipari & Lancaster, 2004). This phenomenon shows the assumption that women deserve violence because the patriarchal culture in Indonesia is still very strong where women are still placed in weaker and inferior positions than men. The phenomenon of sexual violence also occurs because of inequality in power relations and/or gender. The year 2021 will be a year of rampant sexual violence. A total of 8,800 cases of sexual violence occurred from January to November 2021 by the Ministry of Women's Empowerment and Child Protection. Komnas Perempuan also noted that there were 4,500 complaints related to sexual violence that came in from January to October 2021.

Of the many cases of sexual violence that occurred, people did not stay silent. There were movements or demonstrations against sexual violence that occurred. An example is the #MeToo movement which was spearheaded by an activist from the United States, Tarana Burke in 2006. This movement gained the spotlight in 2017 to expand its impact to countries such as the UK, South Korea, Japan, Israel, and others. This movement encourages victims of sexual violence around the world to speak up. In Indonesia itself, there have been many similar movements. In November last year, a mob, mostly women, came to the front of the DPR building on the sidelines of a demonstration from Pemuda Pancasila to object to sexual violence. Demonstrations were also carried out in 2020 by activists of the anti-violence women's movement at the Ministry of Education and Culture to demand Nadiem Makarim make regulations on campus that protect against sexual harassment.

It turned out that it was not only carried out with a movement or demonstration but the issue of sexual violence was also brought to the public by making films. There are many examples of films about sexual violence both from within and outside the country. Examples are *Hope* (2013), *The Hunting Ground* (2015), *Room* (2015), *Audrie and Daisy* (2016), *27 Steps of May*

(2018), Bombshell (2019), Please be Quiet (2021), and others. Films that raise the issue of sexual violence, usually have similarities with each other. Most sexual violence films present women as victims. Women who are vulnerable to being victims of sexual violence in various cases can be due to inequality in gender and power relations. Where women are always considered weaker or lower in position than men. In addition, the power imbalance between the perpetrator and the victim or witness makes them feel afraid to report the incident. Don't forget the institutions involved. Usually, they also don't want to bother or don't care about the reports they receive from victims. So the victims must seek justice.

Photocopier (2021) is an example of the various depictions of sexual violence presented in the film. This film raises / reconstructs the incidence of sexual harassment which is often underestimated in various countries, especially in Indonesia with several signs that are difficult to understand in this film so that the audience must really focus on watching the movie in order to see the meaning of the signs contained therein. From the meaning of the sign symbols contained in the film, it is also related to the emergence of metaphors that can relate to other problems or issues that occur in the real world. Visual metaphors are images that create a parallel between two different things or concepts. The image itself tells a story about how one thing relates to another, often using symbols or objects that are commonly understood by the target audience, who fill in the blanks (Matt, n.d.).

Directed by Wregas Bhanuteja and the main role by Shenina Cinnamon, this film has become a successful film because of its connection with issues that surfaced in the country, which led this film to win 12 Citra Awards at the Indonesian Film Festival and premiered at the Busan International Film Festival 2021 on October 8, 2021. Not only that, this film is included in the Netflix Global Top 10 category in 26 countries and is the only film from Indonesia and Southeast Asia to be included in the Netflix Top 10 list for that period. Tells about the sexual violence experienced by Sur when she volunteered to work as a website designer at a theater group at her university called Mata Hari. Sur attends a party for the first time in her life because of Mata Hari's victory in a competition. It was there that the sexual violence occurred which completely changed Sur's life. With the help of her childhood friend Amin, Sur struggles to

find evidence and everything related to the party that night. One by one the evidence was revealed, and it turned out that Sur was not the only victim who was harassed by the perpetrators. With Sur's strength and courage, she tried to speak up to her campus but was ignored because the perpetrator had a strong relationship with the campus and finally made Sur silent and did not get the slightest justice. However, Sur did not just stand still, she and other victims' friends did something to be able to speak up to the world that we as victims of sexual violence are not afraid and need justice.

Several previous researchers have raised this issue by using the reception analysis theory proposed by Stuart Hall. The theory discusses the meaning of the audience in interpreting something presented by the media with the communication process, namely encoding by the media and decoding by the audience. Various kinds of sexual violence issues that occurred, such as rape and news coverage in the media about violence against women, became the main topic of research. The big picture presented by the researcher in raising this issue in the study is by placing the sources in interpreting the reception in 3 positions, namely dominant hegemonic position, negotiated position, and oppositional code. With an audience or resource person who has a different background, the reception presented will also be different. Here the researcher offers something new by looking for an audience from abroad or who has lived abroad for a long time and is considered to have a different background from Indonesia. It is hoped that researchers will get a variety of audience receptions about sexual violence in the Photocopier film.

Based on the description above, this issue is important to be discussed and researched because it is related to the many cases of sexual violence that have occurred recently and the metaphorical associations of certain scenes that can result in a variety of receptions from the audience. Researchers want to know how the audience's reception of sexual violence in the Photocopier film with reception analysis because the audience has different backgrounds, then their depiction or meaning will also be different. Not only about sexual violence itself, but researchers also offer new ideas through how this film tries to raise the issue of sexual violence so that people don't just shut up and speak up to the world.

B. Research Question

Based on the description above, the formulation of the research question is how is the audience's reception of the issue of sexual violence in the Photocopier film?

C. Research Objectives

The purpose of this research is to see how the audience reception the issue of sexual violence in the Photocopier film.

D. Research Benefit

1. Theoretical Benefit

It is hoped that this research can be used to add insight, especially into sexual violence that occurs in Indonesia, and to apply the reception analysis theory that has been taught in lectures.

2. Practical Benefit

a. This research is expected to be a source of information or reference for other researchers out there regarding the issue of sexual violence in films.

b. It is hoped that with this research the public will become aware of sexual violence, especially for victims, that they should not be afraid to speak up and fight for justice.

E. Previous Research

The first previous research was conducted by Agistian Fathurizki and Ruth Mei Ulina Malau from Telkom University with the research title "Pornography in Film: Analysis of Film Reception "Men, Women & Children". The reason for choosing this film is because the background of the dilator is a story that is closely related to the life of modern society today. This study focuses on the audience's reception of the film Men, Women & Children which tells about the many problems that arise due to the impact of the internet, one of which will be more focused on pornography. This research will reveal further how pornographic messages contained in the film are conveyed to the audience. This research uses a descriptive qualitative method using Stuart Hall reception analysis. The similarity of the research is in the same research context, namely about the audience's reception of the scenes in the film. Here the context focuses on

pornography, while the researcher will conduct research on sexual violence as a whole. In addition, Agistian and Ruth also use Stuart Hall's reception theory as a research guide. The research difference lies in the use of other reception analyses proposed by Jensen and the use of semiotic analysis by John Fiske. Meanwhile, the researcher will only use the reception theory from Stuart Hall.

The second research was conducted by Miranda Ainin Prihandini from the Muhammadiyah University of Surakarta with the title "Audience Reception of Sexual Violence against Reporting of Victims of Sexual Harassment Baiq Nuril". This research focuses on how the audience's reception of sexual violence on the reporting of a sexual harassment victim Baiq Nuril in the media. As mentioned in the study, the case of sexual harassment experienced by Baiq Nuril was in an uproar and spread in many mass media such as newspapers, the internet, and even entered various television channels in Indonesia. This research method uses a critical paradigm with qualitative methods. Purposive sampling techniques and in-depth interviews for data collection, as well as data analysis techniques using the Miles & Huberman (1994) model also complement the methods in this research. The results of this study indicate that the informants found to have many different meanings but agreed that the media reporting the sexual violence case experienced by Baiq Nuril was not neutral and was carried out as a commodity. The similarity of the research is in the focus of the research which lies in the audience's reception of the issue of sexual violence as well as qualitative methods with data collection carried out utilizing in-depth interviews. Several differences can be seen, namely that this research does raise the issue of sexual violence in the news in the media. While the researchers focused on sexual violence in the Photocopier film. In addition, the theory used to analyze the data is the Miles & Huberman model. Meanwhile, the researcher used the Stuart Hall reception analysis model.

The third research was conducted by Balqis Fallahnda from the Islamic University of Indonesia with the title "Analysis of Reception of Violence and Sexuality in SasuSaku Fanfiction". Balqis focuses this research on how violence and sexuality in SasuSaku fanfiction are interpreted by SasuSaku fans. By using qualitative methods and conducting interviews with purposive sampling techniques in which the sources are

SasuSaku fans located in Yogyakarta for data collection. The results of this study indicate that the informants agree that SasuSaku fanfiction contains elements of violence and sexuality. However, they have different meanings of existing violence and sexuality. Based on Stuart Hall's theory of analysis, there are 3 positions of the audience in perceiving something, namely the hegemonic dominant audience, the negotiating audience, and the oppositional audience. Of the three positions of meaning, it shows that the source is in each of the three positions. The similarities seen in this study are the focus of research on audience reception and the use of qualitative research methods with in-depth interview techniques with informants. In addition, there are also similarities in the use of the reception theory proposed by Stuart Hall. However, there are differences in that this study does not focus on the issue of sexual violence but on violence and sexuality. Which of these two things is different things. Then also from the perspective where this research focuses on analyzing the reception of SasuSaku fanfiction. Meanwhile, the researcher focuses on the reception analysis of Photocopier Film.

The fourth research is "Sexual Abuse in the Catholic Church in Spotlight Movie (2015) Directed by Tom McCarthy: A Reception Theory" which was written by Jeta Nugrahaning Atiyas from Muhammadiyah University of Surakarta. The purpose of this study is to describe the dominant issue and describe the background of the audience's response to the Spotlight film. Jeta focuses this study on cultural responses which are about cultural roles, attitudes, or historical context responses to the Spotlight film with 5 dominant issues, namely movie production, mass media, catholic religion catholic priests on sexual abuse, and child abuse. Jeta uses a qualitative method with the acquisition of primary and secondary data. The primary data is from Spotlight film reviewers who are on the IMDb website. Then secondary data comes from literature studies, articles, or references related to this study from various books and websites. The result of this study is that the audience has various responses to the five dominant issues. They think the storyline of this film is very interesting, they deeply regret the actions of the catholic priest, and most importantly child abuse must be stopped immediately. The similarities that can be seen between this study with the researcher's study are that they both talk about sexual

violence in a film and both use qualitative methods even though the data collection is different. Then for the difference, Jeta focuses more on child abuse, while the researchers talk about sexual abuse as a whole. In addition, Jeta collects data using a literature study, while the researcher will conduct this research by interviewing several people.

The fifth research by Brillian Barro Vither with the title “Audience Interpretation of Reporting on Sexual Violence Cases at the Jakarta International School on Television”. This study aims to determine the audience's acceptance of reporting on cases of sexual violence in JIS that aired on news programs on television using a qualitative descriptive method and a reception analysis approach from the encoding-decoding model by Stuart Hall. The results showed that the audience had different meanings. There are 3 types of meaning depicted, namely the presence of viewers who are in the dominant reading type where they think that the tragedy in JIS is a tragedy. Second, some audiences enter the negotiated reading type, which agrees with the news that the case is in the public interest, but does not agree with the excessive coverage of the news. And lastly, there is an audience belonging to the oppositional reading which rejects everything that is offered by the news text and assumes that the case is a case of ordinary crime and no fear is experienced. The similarities with the research studies are that they both focus on the issue of sexual violence and both use the qualitative method of the encoding-decoding model by Stuart Hall. In addition, there are similarities in the way of analyzing it by placing the audience in the reading type of Stuart Hall's theory itself. The difference that can be seen is that researchers use film as the object of research, while Brillian uses news on television as the object.

No.	Title of Previous Research	Similarities	Differences
1.	"Pornography in Film: Analysis of Film Reception "Men, Women & Children"	- The method (Audience reception in the film by Stuart Hall).	- Using reception analysis from Jensen and Semiotic analysis from John Fiske - The context focuses on

			<p>pornography, while the researcher conducts research on sexual violence as a whole</p>
2.	<p>"Audience Reception of Sexual Violence against Reporting of Victims of Sexual Harassment Baiq Nuril"</p>	<ul style="list-style-type: none"> - The method (Audiences reception) - Research on sexual violence as well 	<ul style="list-style-type: none"> - Using reception analysis by Miles and Huberman - This research does raise the issue of sexual violence but in the news in the media. While the researchers focused on sexual violence in the Photocopier film
3.	<p>"Analysis of Reception of Violence and Sexuality in SasuSaku Fanfiction"</p>	<p>The method (Audiences reception by Stuart Hall)</p>	<ul style="list-style-type: none"> - The object is fanfiction, not a film - This study does not focus on the issue of sexual violence, but violence and sexuality. Which of these two things is different things.
4.	<p>"Sexual Abuse in the Catholic Church in Spotlight Movie (2015) Directed by Tom McCarthy: A Reception Theory"</p>	<p>The method (Audiences reception in the film and also about sexual violence)</p>	<ul style="list-style-type: none"> - Using literature study to collect the data while the researcher will conduct this research by interviewing several people - This study focuses more on child abuse, while the researchers talk about sexual abuse as a whole

5.	“Audience Interpretation of Reporting on Sexual Violence Cases at the Jakarta International School on Television”	The method (Audiences reception analysis by Stuart Hall)	The object is television, not a film
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Table 1.1 The Similarities and Differences from Previous Research

F. Theoretical Framework

1. Sexual Violence in Films

The World Health Organization quoted from Mohammed & Hashish (2014) revealed that any coerced sexual act, including any sexual act, an attempt to a sexual act, sexual comments, or acts directed at a person's sexuality using compulsion, by any person, regardless of his relationship to the victim, in any place, including home and work, is defined as "sexual violence". Sexual violence, according to the United Nations Human Rights, is a type of gender-based violence that includes any sexual act, attempt to obtain a sexual act, unwanted sexual comments or advances, acts to traffic, or other acts directed against a person's sexuality using coercion, committed by anyone, regardless of their relationship to the victim, in any setting.

Based on Draft Law on the Elimination of Sexual Violence (2017), several forms can be considered as sexual violence, namely:

1. Sexual Harassment

Unwanted sexual advances, requests for sexual favors, and other verbal or physical conduct with a sexual undertone constitute sexual harassment. Sexual harassment can happen anywhere and is defined based on the aggressor's characteristics. Sexual harassment may take the form of verbal, nonverbal, or physical behavior. Whistling, catcalling, making sexual remarks about someone's body, bringing up sexual issues at work, posing intimate inquiries about one's social or sexual life, making kissing noises, screaming, and smacking lips are all examples of verbal

sexual harassment. nonverbal behaviors include stalking, using sexually provocative body language or gestures with the hands or body, and making sexually suggestive facial expressions like winking, kissing, or licking the lips. Regarding physical behavior, such as stroking a person's body or touching their clothing, hair, body, hugging, kissing, patting, or stroking, touching or rubbing oneself sexually around another person, and standing close or brushing up against another person (United Nations, n.d.)

2. Sexual Exploitation

Sexual exploitation is defined as any kind of employing the victim's sexual organs or other organs for financial benefit, including but not limited to all prostitution and fornication acts. For instance, socially acceptable sexual exploitation methods force women into prostitution- or pornographic-related activities by taking advantage of their vulnerabilities.

3. Forced Contraception

Forced contraception is the control, disruption, or destruction of another person's biological reproductive organs, functions, or systems through physical force, verbal threats of physical force, repeated lies, or the abuse of power so that the victim loses control of the organs, functions, or reproductive system and is unable to conceive.

4. Forced Abortion

Carried out using coercion, assault threats, deception, a string of lies, misuse of authority, or taking advantage of a person's disability to force them to have an abortion.

5. Rape

Utilizes a person who is unable to consent to have sexual contact as a means of carrying out sexual activity. This can also include using assault, threats of violence, deception, or other methods. A form of forced sexual intercourse by inserting the penis into the victim's vagina, anus, or mouth, but it can also include fingers or other

objects.

6. Forced Marriage

It is an act of forcing a person to enter into a marriage to which that person cannot give true consent. In addition, it is also due to abuse of power such as persuading, seducing, and deceit.

7. Forced Prostitution

A form of sexual violence in which abuse of trust by the prostitution of someone for the benefit of oneself or others.

8. Sexual Slavery

Sexual assault is committed by restricting a person's freedom or movement space to force them to fulfill the sexual wants of the perpetrator or others within a set time frame.

9. Sexual Torture

A form of sexual violence in which the victim forces the victim to confess to an act allegedly committed by her to humiliate or degrade her dignity, is carried out based on discrimination.

Sexual violence has physical and psychological consequences, such as bruising and genital injuries, as well as grief, worry, and suicidal thoughts. The consequences could be long-term. Recurrent gynecological, gastrointestinal, cardiovascular, and sexual health problems, as well as post-traumatic stress disorder, may be experienced by victims. Unhealthy habits have also been linked to sexual violence. The trauma of sexual abuse can affect a survivor's career and cause problems in personal relationships, returning to work or school, and restoring a sense of normalcy. These interfere with earning potential and have a long-term financial impact on survivors and their families (National Center for Injury Prevention and Control Division of Violence Prevention, 2019). According to the Indonesian Judicial Monitoring Society, Faculty of Law, University of Indonesia, the impact on victims includes changing behavior, bodily injuries, infectious infections,

unexpected pregnancies, and social stigma.

Sexual violence in films is fairly widespread nowadays. Whether it's from a foreign film or an Indonesian film. The sexual violence in the film is employed to add excitement to the plot, and the vivid representation of the violence is mostly geared toward women. *Gossip Girls*, *The Vampire Diaries*, and *Game of Thrones*, among other popular Netflix, HBO, and Hulu show, portray a wide variety of sexual violence. *Game of Thrones* contains about 50 rapes throughout the series. Furthermore, the movie *365 Days* has been chastised for encouraging rape and erotic kidnappings. On and off screen, this portrays sexual assault as acceptable and beautiful conduct. Constantly witnessing abusers in the media, instills the belief that sexual assault is normal (Aprill, 2020). In Indonesia itself, many films raise the issue of sexual violence. And again, most of the victims are women. Not much different from other films, which emphasize gender inequality or power as the reason for this sexual violence.

With so much sexual violence in movies, it's easy to get the impression that it's usual, and men will find violence against women more acceptable. Many males who witness sexual violence believe that the women they know "would love to be raped." In real life, the way sexual harassment is typically shown in media such as movies can have serious and long-term effects on female victims. According to studies, media portrayals of sexual violence and rape boost victim-blaming attitudes and influence how women, the general public, police, the criminal justice system, and, in some situations, judges regard female victims. In summary, the violent content of these films is what skews audience perceptions (Linz and Edwards, 1990).

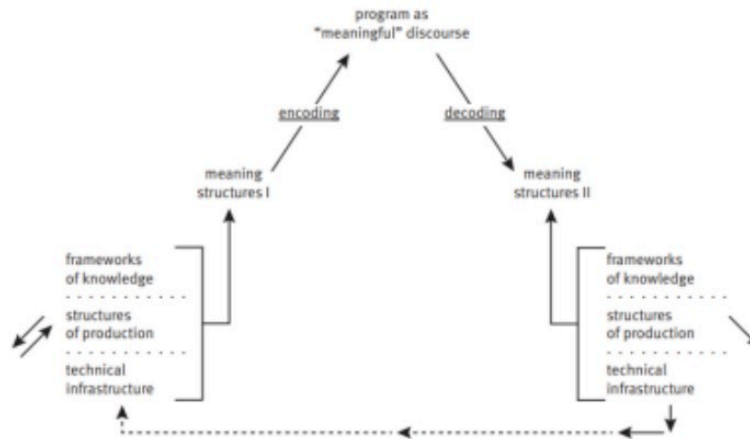
Many kinds of sexual violence issues have been made into films. However, so far, journals that have raised films as sexual violence issues are mostly only to explain how the audience's opinion or perception and semiotic analysis of a film itself. Discussions related to how to invite the community, especially victims, to make a movement or speak up from films that raise the issue of sexual violence in representation studies are still not widely found.

Researchers see that sexual violence in films tends to emphasize

more on its victims as women. As already explained, inequality in gender and power relations can put women at risk of being victims of sexual assault in a variety of ways. Furthermore, victims or witnesses are afraid to reveal their crimes because of an imbalance of power between the attacker and the victim or witness. As a result, the victims must either remain silent and surrender or struggle to find justice on their own. The possibility of such a thing happening as much as possible is to be resisted. Therefore, the researcher made this research not only to think about the importance of public reception on the issue of sexual violence which is often shown in films but also to invite the public, especially victims, to dare to speak up to the world.

2. Reception Analysis

Reception analysis is a study method that studies how a media's creation is captured or consumed by the audience. How does the audience read and receive media messages, and how does the message's meaning work? (Tahhan, 2017). The audience is viewed as an active interpreter in this study, which aims to investigate in depth where the media is thought to be through discourse practices and each audience's culture or background. The scope for "negotiation" and "resistance" on the side of the audience is the focus of this analysis. This means that the audience does not simply accept the "text" in any medium; rather, the reader/viewer interprets the meaning of the text depending on their cultural background and life experiences. Essentially, the text's meaning is formed in the relationship between the text and the reader, rather than being inherent in the text itself. The audience reinterprets the message communicated by the media, and this reinterpretation has diverse repercussions, according to reception analysis. As a result, without "meaning," this analysis is judged to have no "impact" (Aminudin, 2018). Reception theory places the viewer in context, taking into account all of the various factors that might influence how she or he will read and create meaning from the text (Wagner, 2019).



Picture 1.1 Reception Analysis by Stuart Hall

Stuart Hall is credited with being the first to propose the reception hypothesis, which he did in 1973. Stuart Hall interprets the meaning of a media creation to the audience as an adaptation of the encoding-decoding model. The decoder will get the encoder's message, according to Stuart Hall. Encoding is the process of transmitting data that alters the message or meaning delivered through vocal or nonverbal means. Decoding, on the other hand, refers to the process of receiving data or messages by recreating the meaning or ideology communicated through encoding. Due to variances in social location, the decoder's interpretation may not be symmetrical or consistent.

Several factors make the audience interpret a media text. Culture, background, expertise, social status, experiences, ideological understanding, economic situation, values, and decoding environment are all factors to consider (Xie., et al. 2022). Because a text is open, there are possibilities for different interpretations in each audience.

There are three-dimensional positions of audience decoding that are processed by Stuart Hall (1993), namely:

1. Dominant Hegemonic Position

This position can also be called a hegemonic dominant where the information or message that is decoded is almost the same or symmetrical. There is no misunderstanding or difference in reception from the audience with messages or information from the media conveyed. So that the audience in this position

interprets the message according to what is meant by message production.

2. Negotiated Position

Audiences in this situation can accept the media's meaning while also providing their own. As a result, the meaning of media output differs from how its audience perceives it. In other words, the audience is split between agreeing and disagreeing.

3. Oppositional Position

In this position, the audience is very opposed to the position of the dominant ideology. Audiences strongly oppose or disagree with assigning meaning to media production. So, they have their meaning which is certainly different from the media's understanding.

With the three-dimensional audience positions put forward by Stuart Hall, Fallahnda (as cited in Ott & Mack, 2014:248-249) asserted reception theory emphasizes that audiences are active in perceiving works, not passive in receiving meaning. The audience's meaning is determined by the audience's social position and life experiences. As a result, this analytical reception theory emerges as the most appropriate theory for responding to the research problem formulation, which invites the audience to participate in the discussion of sexual violence in the Photocopier film.

3. Film and Metaphor

The film is a collection of moving images with sound that tells a story and is displayed on a screen in a theater. Pre-production, production, and post-production all contribute to the creation of a film. Films are produced for a variety of purposes, including entertainment, aesthetic appeal, social commentary, and the expression of human interaction, communication, and culture. The fact that a film relates to or is based on real-world events and emotions makes it relatable to its viewers, piques their interest, and has the power to affect them (Jogezai, 2020). Film has become a very influential medium more than any other. Audio-visually, it works well in making the audience less bored and more

memorable, due to its interesting format. The existence of film has been created as one of the mass communication media that has truly entered the lives of mankind which is very broad and diverse.

The messages in film always have an impact on and help to shape society. Each audience is affected by films, both positively and negatively. Film has the power to sway, even alter, and even mold the audience's character through the messages it conveys. The filmmaker employs their creativity to send a message to the audience either directly or indirectly through the film. There are usually film that need the audience to pay more attention because of suggested or hidden meanings. Given the suggested meaning, it can be interpreted in a variety of ways by different audiences and, like film that contain metaphors, can also be related to what actually occurs in reality.

A metaphor is something that has another meaning and its main function is in understanding. Metaphors can also be interpreted as part of figurative language by comparing one thing to another (Fendra & Handiyotopo, 2021). According to the Indonesian dictionary, metaphor is the use of words or groups of words not with the actual meaning, but as a painting based on similarities or comparisons, for example, the backbone in the sentence youth is the backbone of the country. George Lakoff and Mark Johnson state that metaphors are present everywhere in life, not only in language but also in thoughts and actions. Our everyday conceptual systems, through which we think and act, are essentially metaphorical in nature. Furthermore, Lakoff and Johnson state that the essence of metaphor is understanding and experience one thing in terms of another (Lakoff and Johnson, 2003:5).

Drawings, photographs, or paintings can all be used to convey visual metaphors. Advertising, imagery from movies and television, business communications, and product packaging frequently employ visual metaphors. By comparing the visual similarity of one thing or thought to another, metaphors are communicated. Effective communication in graphic design, photography, video, and other forms of media depends on the use of visual metaphors. In reality,

communication relies heavily on the use of visual metaphors. Your personal or professional conversations might be more remembered and effective by using visual metaphors (Matt, n.d.)

G. Method

1. Research Paradigm

The paradigm that will be applied in this research is the constructivism paradigm. In constructivism, each person has their own experiences, and each person's perspective on the world is valid and should be accepted (Umanailo, 2020). When we observe something new, we adapt it to our past experiences, can change our beliefs, or discard it because it does not suit us. Because we are all creators and active producers of our knowledge.

2. Type of Method

The method in this study uses a qualitative method and Stuart Hall's reception analysis. The qualitative method is a research strategy that focuses on understanding people's ideas, attitudes, behaviors, experiences, and relationships through a humanistic approach (Vibha, Bijayini & Sanjay, 2013). This method focuses on the development of explanations for social phenomena, as well as research into the use and collection of personal, interview, interactional, and observational experiences in people's lives (Patrik & Ugo, 2019 cited in Denzin and Lincoln 2005:2).

Using a reception analysis by Stuart Hall, to make an audience is viewed as an active media interpreter. The audience will reinterpret the message communicated by the media and will have various results or reinterpretations (Aminudin, 2018). In this study, reception theory will be used to find out how the audience's reception of the issue of sexual violence in the Photocopier film that can be divided into 3-dimensional positions the audience: The dominant hegemonic position, negotiated position, and oppositional position.

3. Informant Selection Technique

Informants in this study used a purposive sampling technique which can also be called judgment sampling. The researcher determines what information is required and sets out to discover persons who can and will offer it based on their knowledge or experience with the research topic (Tongco, 2007 cited in Bernard 2002, Lewis & Sheppard, 2006).

The target informants taken are Indonesian and foreign people who are around 18-30 years old and who had seen or who were willing to watch Photocopier films. In addition, the researcher will also interview about 5 people, namely 3 women and 2 men who have not or have experienced sexual violence. The reason for taking informants from abroad is to compare their backgrounds, experiences, and cultures which are certainly different from Indonesians. In addition, the target is 18-30 years old which is considered old enough to understand and be familiar with the issues of sexual violence that occur in the world.

4. Data Collection Technique

Data will be collected by conducting in-depth interviews with the informants who had been selected by the researcher. The purpose of conducting in-depth interviews is so that researchers can understand or know in depth related to the views or receptions of the audience in response to the issue of sexual violence in the Photocopier film. Because basically, the in-depth interview technique is one in which the goal is to learn as much as possible about the interviewee's experience and viewpoint on a topic. (Parveen & Showkat, 2017).

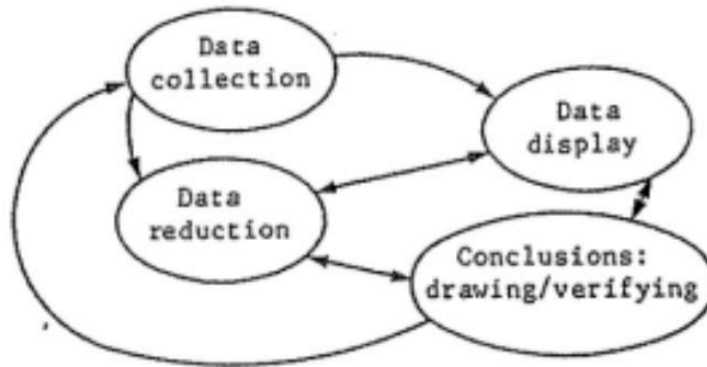
Interviews will be conducted face-to-face with informants in Indonesia as well as via chat, telephone, or zoom meetings with informants from abroad. Interviews will be conducted casually or informally so that informants can freely express their opinions.

5. Data Analysis

According to Miles and Huberman (1994), data analysis is needed because qualitative research requires good and complete documents or data as the process which helps to learn. Learn to

understand more clearly what we are analyzing, and Reflect and filter what is already in the research method to be useful for others.

Components of Data Analysis: Interactive Model



Picture 1.2 Components of Data Analysis

The theory of Miles and Huberman (1994) describes data analysis as an interactive data collection process that passes through 3 flow activities:

1. Data Reduction

The process of choosing, concentrating, simplifying, abstracting, and changing the data that appear in written-up field notes or transcriptions are known as data reduction. This procedure organizes, shortens, concentrates, eliminates, and sharpens data (Miles and Huberman, 1994).

2. Data Display

In this instance, the researcher uses descriptive writing to present the data on audience reactions to the film Photocopier. Because of this, the data displayed here is sorted, condensed, and assembled to allow for inference and action (Miles and Huberman, 1994).

3. Conclusion

The final stage is either a conclusion or a verification as the analyst works. The qualitative analyst first determines what items mean in the conclusion (Miles and Huberman, 1994).

The researcher will conduct in-depth interviews with 5 different respondents, regardless of their background, social status, religion, and many more. Researchers will ask some questions to respondents related to sexual violence in the Photocopier film. After that, the researcher will begin to analyze all the respondents' answers and will classify them according to Stuart Hall's analytical reception theory.

CHAPTER II RESEARCH OBJECT

A. General Overview of Photocopier Film



Picture 2.1 Photocopier's Poster

(Source: imdb.com)

Photocopier or in Indonesian, *Penyalin Cahaya* is a film released in 2021 and directed by Wregas Bhanuteja. Produced by Adi Ekatama and Ajish Dibyo, this mystery thriller drama tackles significant topics regarding sexual violence that are now taboo in Indonesian society and demand a lot of attention. Produced by Rekata Studio and Kaninga Picture, this film has Shenina Cinnamon in the lead role, where she plays a character named Sur. Besides Shenina Cinnamon, this film also stars Chicco Kurniawan, Lutesha, Jerome Kurnia, Dea Panendra, and Giulio Parengkuan. Photocopier premiered internationally on October 8, 2021, at the Busan International Film Festival and premiered on Netflix on January 13, 2022, for 130 minutes. This film is quite successful by winning 12 Indonesian Citra Cups, has managed to be trending on Netflix in 15 countries since its release, and is ranked 13th on Netflix worldwide.

Cast of Photocopier Film

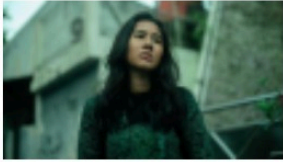
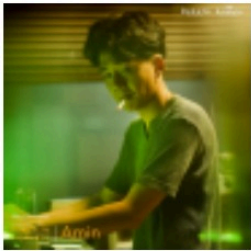
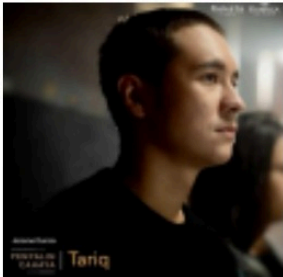
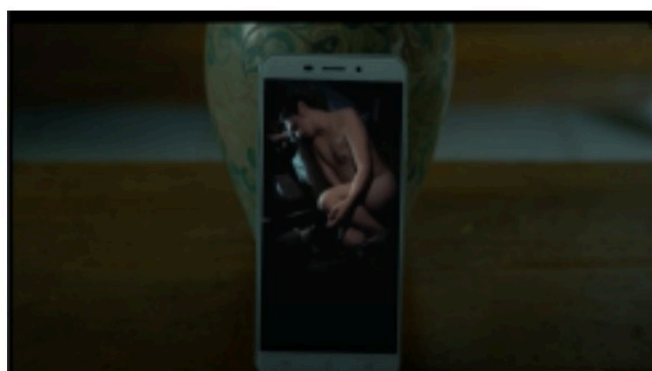
No.	Photo	Name	Cast Name
1.		Shenina Cinnamon	Suryani
2.		Chicco Kurniawan	Amin
3.		Giulio Parengkuan	Rama
4.		Lutesha	Farah
5.		Jerome Kurnia	Tariq
6.		Dea Panendra	Anggun

Table 2.1 Photocopier Cast

Photocopier tells the story of a first-batch IT student named Sur who fights for justice for the sexual harassment case she experienced at a theater club called Mata Hari at her faculty. Not only active in the theater, Sur is also fighting for scholarships for her education on campus and supporting her parents' food stall business. Apart from a few conflicts with her strict father, Sur's life seems to be going well. Applications for scholarships will be completed soon. They had a huge amount of success with their theatrical performances. But when Sur stays up the next day, it's all gone. Being exposed to photos on social media of Sur having fun and getting drunk at the theater club party resulted in her scholarship application being rejected and her being expelled from her residence. Sur is currently trying to clear her name but has no memory. Finding out who had taken the photo and uploaded it, only to discover another terrible deed that night happened to her. And it turns out, Sur found the fact that she had experienced sexual harassment.



Picture 2.2 Photocopier (1:51:43)

(Source: rebahin.com)

Sur's struggle for justice begins with Sur being kicked out of the house and going to her friend who will help her, Amin, who works as a photocopier. With the expertise of her college major, Sur plans to hack all the cell phones of the members of the Mata Hari theater to gather evidence that might help her in solving the problem. One by one the members of the Mata Hari theater came to Amin's place to print some documents and that's when Sur started to act. Sur gets some photos and videos that make Sur believe that she was tricked by her seniors by giving her pills in her drink on party night. Sur finds out that Tariq, her senior at the Mata Hari theater deliberately gave Sur a drink that had been medicated because of the

difference in color, and that made Sur believe that Tariq was the culprit. Not accepting the discovery, Sur complained to Anggun the chairman or producer of the Mata Hari theater, and all members were gathered in one place to see CCTV whether what Sur was talking about was true or not. After being investigated, it turned out that Tariq was innocent and in fact, it was Sur's fault because she was so drunk that she fell unconscious. The medicine that Tariq has is the one given by his psychiatrist.

Sur is still not satisfied and still struggling to find out what other facts happened to Sur that night because Sur got some strange things such as Sur's underwear turned upside down when Sur woke up in the morning after the party and the duration of the NetCar used by Sur to go home was delayed up to 1 hour. Sur is gradually getting evidence that Rama may have something to do with what happened to Sur. Because Sur found a photo of the statue in Kendil Park, the place where Sur's NetCar stopped for quite a while that night. Sur continues to find any evidence that can solve the problem until Sur realizes that at night, Rama went to take pictures of the milky way for theater installation, but in fact, it was raining which made it impossible to photograph the milky way. Realizing the discrepancy, Sur asked for a photo of the milky way that was taken by Rama to her other seniors. After checking, it was true that Rama had done something to harass Sur. The photo which he said was a milky way photo, turned out to be a photo of Sur's back. Not only Sur, but it turns out that Rama has also done the same thing to Farah and her senior Tariq at the Mata Hari theater. But the difference is, Farah has already left the theater.

Finding this fact, Sur did not remain silent. Sur fights for her justice as a victim of sexual violence because Farah doesn't want to work with her. Sur came to visit the code of ethics on the campus so that it was thoroughly investigated, but it turned out that the campus didn't even care about the case for various reasons. The first is because the campus does not want to be brought to justice or does not want to make the campus name bad and the second is because of the power imbalance that Rama has on the campus. Rama's side, the campus, and even Sur's father asked for this case to be resolved amicably or peacefully otherwise Rama's side would report it to the police based on defamation. But of course, Sur did not accept and felt very unfair. Rama's side asked Sur to make a video clarifying her apology and

that what Sur said was not true. Because of that coercion and pressure, Sur couldn't do anything and in the end, Sur made the video and spread it all over the campus.

Because of this incident, Farah came to Sur and also invited Tariq. Farah and Tariq both told each other how the incident had happened to them. And it turns out that everything happened the same as what Rama did to Sur. They were drunk and unconscious and were taken by a NetCar sent by Rama, whose driver's name was Pak Burhan. At that moment, the car stops in the middle of the road and Rama's depravity begins. They were stripped naked and their body parts were photographed as the object of their theatrical installation. All of that evidence became clearer after getting evidence from Mr. Burhan's cell phone, which contained 8 videos showing Rama's depraved behavior.

Not staying silent, Farah plans to invite all of Rama's victims to gather and report it all to the police. However, Tariq feels very pessimistic and despairing that there will be no point in reporting it all to the police or the campus because of the power that Rama has and the fear of their video being spread more widely. In addition, Tariq is also afraid of being blasphemed and labeled by everyone as someone who has been harassed and stripped naked. While debating whether to report this or not, suddenly Rama came dressed like the god Perseus with a car siren accompanied by sudden fogging. Rama's men came to seize and silence Sur, Farah, and Tariq so they wouldn't move and be silent. Meanwhile, Rama took Pak Burhan's cell phone which was held by Sur and burned it to eliminate any trace of evidence of Rama's behavior. Sur, Farah, and Tariq couldn't do anything about it and the plans to report them to the police or the campus were gone.



Picture 2.3 Photocopier (2:03:15)

(Source: rebahin.com)

Not giving up, the next day Sur and Farah brought Amin's photocopier to the campus rooftop. There they had an idea by voicing it as victims of sexual violence by photocopying all the evidence they got and throwing it down so that it was widely distributed throughout the campus environment. The hope is that with this treatment, everyone will know about the cases of sexual violence that occurred and invite other victims who are afraid to speak up to be brave enough to speak up about what they have experienced and have the right to get justice.

B. Director of Photocopier Film

Wregas Bhanuteja was born in Yogyakarta, 20 October 1992. He was raised in Yogyakarta, Central Java, where he also learned about filmmaking for the first time. He majored in film direction and graduated from the Jakarta Institute of Arts in 2014. The name Wregas has appeared in various international film festivals. He has made many films such as short films.

It is reported that Wregas Bhanuteja's short film "Lembusura" was his first entry into the Berlin International Film Festival's selection process for the Berlinale Shorts Competition category. Wregas, who was only 22 years old, was also identified as the show's youngest director. He directed the short film "Prenjak" in 2016, which won the Leica Cine Discovery Prize for short films and was chosen for the 55th Semaine de la Critique at the Cannes Film Festival. Wregas is now the first director from Indonesia to win an award at the Cannes Film Festival. Then in 2019, Wregas made it to the International Film Festival once more with the help of his short film "Tak Ada yang Gila di Kota ini," an adaptation of the same-titled short story by author Eka Kurniawan. This time, he competed successfully at the Busan International Film Festival, where his film was nominated for a Wide Angle: Short Asian Film Competition (IMDb, n.d.)

Through the film *Photocopier* in 2021, Wregas finally debuted its first feature-length film which was nominated for the Busan International Film Festival. *Photocopier* also managed to dominate the Indonesian Film Festival (FFI) by bringing home awards from 17 nominations. Among them are the Best Director and Best Original Screenwriter categories for Wregas.

Not only that, the film, directed by Wregas, even bought 12 Citra Cups in 2021.

C. Informant Profile

This research is aimed at informants to answer the question of how audiences reception towards sexual violence in the Photocopier film. Before the authors and researchers describe the answers to these problems, previously the author would like to explain the personal profile of each informant to clarify the picture and the data that the authors get to provide an overview of the audience's reception of sexual violence in this film. For the informants that the author got. The author uses the method of taking informants with a purposive sampling method which is the researcher determines what information is required and sets out to discover persons who can and will offer it based on their knowledge or experience with the research topic (Tongco, 2007 cited in Bernard 2002, Lewis & Sheppard, 2006).

To start this research, researchers will interview five informants that have different backgrounds. Furthermore, the interview was carried out online using a zoom meeting or by calling following the schedule of the informant themselves. Before starting the research interview, the researcher will first ask whether the informant has ever watched Photocopier films or not. If not, the researcher will show the film first, but if they have watched it, the researcher directly interviews the informant. The followings are the data and profiles of the five informants:

No.	Name	Age	Domicile
1.	Adam Wirapandya	20	Australia
2.	Suwaibah Matacha	23	Thailand
3.	Elfrida Faradina	21	Lampung
4.	Khadega Mohammed	28	Yemen
5.	Hafizh Dhaifan	25	Jakarta

Table 2.2 Informant's Profile

Researchers chose these age groups, which run from 18 to 30 because those years are regarded as adult years. Elizabeth B. Hurlock claims that the period of early adulthood begins at the age of 18 and lasts until the age of 40, at which point the physical and psychological changes have attained maturity. In contrast to Elizabeth, psychologists in Indonesia typically consider 21 to be the age at which a person reaches adulthood. They are said to be more intelligent, adaptable, and able to control their surroundings during that age range. They can make abstract inferences from the real world and think critically (Sukaesih, 2017). So they can think more broadly and openly about an issue which in this research is the issue of sexual violence.

The reason the researcher chose Australia was because of the striking differences in culture, religion, education, and habits when distinguished from Indonesia. The majority of the population is Christian with around 64 percent (Embassy of Australia Indonesia, n.d.). Of course, it is much different from Indonesia, which is the largest Muslim country in the world. This certainly affects a lot of differences in various sectors, one of which is in the views of the community in addressing the issue of sexual violence.

The availability of Thai social standards, which view domestic violence as an internal affair, is the reason why the researcher chose Thailand. Thai women have kept quiet because of this. The gender norm is a crucial factor in why there aren't any reports of violence against women. If they deviate from this gender expectation, they are labeled "bad women." Because of this, survey takers can opt to withhold their own experiences of violence against women by responding "no." It is challenging to address concerns regarding violence against women in Thailand because of persistent gender stereotypes (Siriwato, 2018). With the gender norm policy, researchers want to know more about the views of the Thai people in responding to the issue of sexual violence.

The reason the researcher chose Yemen was because of the civil war in Yemen that has been going on for seven years. In that time, tens of thousands of lives have been lost. Currently, it is estimated that as many as 21 million civilians need humanitarian assistance. That number is 80 percent of the total population (Saja, 2021). And also Yemen is the most

dangerous country for women. They are not allowed to exercise their full civil and political rights and are also victims of discriminatory laws. Cases of sexual violence have also become commonplace in Yemen. So much news that people who are imprisoned without trial, say they were subjected to mass sexual violence (liputan6.com). Therefore, the researcher wants to dig deeper into what is the opinion about the issue of sexual violence in the film Photocopier, directly from one of the residents.

CHAPTER III

FINDINGS

A. Informant's Profile

Researchers employed a purposive sample strategy to choose informants. Informants were purposefully selected based on criteria, including Indonesian and foreign individuals between the ages of 18 and 30 who had seen or who were willing to watch Photocopier films. The researcher will also speak with roughly 5 persons, including 3 women and 2 men, who have either never experienced sexual violence or have. Five individuals from varied backgrounds were chosen during the selection process to serve as informants. Here is a thorough profile of them:

1. Adam Wirapandya

Adam Wirapandya, 20 years old. He was born in South Jakarta, on 18 October 2002. Even though he was born in Indonesia, at a very young age he moved residence to Australia, to be more precise in the city of Melbourne. In Melbourne, he lives with his parents. He is an only child. Currently, he is taking semester 4 lectures majoring in Bachelor of Civil Engineering at the Royal Melbourne Institute of Technology. Besides studying, he also works as a video editor for Iconic Pictures (Melbourne). He earned a salary of more than 5 million rupiahs per month from his work. Besides working and studying, he is also active as a tutor for children aged 8-10 years at a mosque in Melbourne.

His family is very religious. His father was also a teacher at the Melbourne mosque. Often lectures so that it is passed down to his children. Adam also often becomes the priest for Friday prayers at the mosque. With strong teachings of Islam in his family, Adam from childhood was required by his parents to attend an Islamic school, namely Al Taqwa College (Melbourne) from elementary to high school. Even though he lives in a country that can be interpreted as having a very different culture, religion, and background than Indonesia, he still firmly adheres to the teachings of Islam.

Adam himself likes to watch movies. The genres he usually watches are various, such as romance, action, drama, horror, and mystery. But for Indonesian films, he rarely watches them. So the researcher had to ask Adam

to watch the Photocopier film first. As for teaching about sexual violence, he has studied a little about it just the basics, especially at the beginning taught in middle school and high school, where sexual violence was heavily disapproved and shunned by many. In his own family, he was never explicitly taught about sexual violence but was always taught to treat those who are vulnerable with extra care and respect. He experienced minor sexual harassment such as being catcalled by drunken women at night in Melbourne.

2. Suwaibah Ma'taeha

Suwaibah Ma'taeha, 23 years old. She is often called Suwaibah or Suwai. She was born and raised in Yala, Thailand. Currently, she is studying at Universitas Islam Indonesia majoring in communication science in the 8th semester. Although Suwai is from Thailand, Suwai also speaks fluent Malay. Because Yala itself is an area in the South of Thailand where many people can speak Malay. The reason Suwai chose Indonesia as her study destination was because of the scholarship she had. Apart from studying, Suwai is active in various activities which include international students in it. She also works in the communications study program, where in a week she can come to work the study program for 3 days. From working in study programs, she earns one million rupiahs per month.

Suwai's family is a family that strongly adheres to the Islamic religion. Because the place where Suwai lives, namely in Yala, is a place where the majority are Muslims, not Hindus. She never went to boarding school but her school system always taught 5 Islamic religious subjects every day and it was only Friday for the holiday. Therefore, the Islamic religion that Suwai adheres to is very strong. From the teachings of her parents, she also brought Suwai to become a woman who dresses very modestly. Even though Suwai has lived in Indonesia for a long time, Suwai has never been influenced by the culture in Indonesia in the slightest, such as coming into contact with the opposite sex.

Suwai is a person who likes watching movies. She often watches Thai and Korean films. The romantic genre is her favorite genre. During her life in Indonesia, she often watched Indonesian films as well. Photocopier is her first Indonesian film in the thriller drama genre, moreover, it raises the issue of

sexual violence which is currently rife in Indonesia until now. Talking about sexual violence, Suwai's family taught her to always take care of herself by wearing closed or modest clothes and always avoid things that could lead to sexual violence, such as always taking care of herself first wherever and whenever.

3. Elfrida Faradina

Elfrida Faradina or often called Elda is 21 years old. She was born on March 16, 2000, and also grew up in Lampung. She has completed her education, which is a marketing management associate degree at the University of Lampung, and is also married. Elfrida got married right after graduating from college. The reason she married young was that according to her when she found her soul mate, why wait any longer? As long as it's a good thing to run, yes the sooner the better. Elfrida's reasons for being like that were based on religion. Now she works in her own family business selling mattresses at his house. She used to sell on social media and write or be a secretary at home with her husband. From this job, she earns 3 to 4 million rupiahs per month.

Her background, Elda was raised by her parents to be a very religious woman. She was once a student at a boarding school in grades 1-3 high school. It was on the boarding that Elda gained a lot of knowledge and deepened the Islamic religion. Until now, Elda has also occasionally become a teacher reciting children at her mosque. Not only to children but also occasionally give lectures at the mosque to mothers and female worshipers.

Elfrida is a woman who loves watching movies. Especially if the film has already gone viral on social media. She frequently watches Indonesian films, including the film Photocopier. It turned out that after a few days, the film was lyrical, and she immediately watched it. Just like Adam, there are many genres that she likes. But for her, she often watches romantic and horror genre films. She also experienced frequent mild sexual harassment, namely catcalling. Often when she went alone or with her friends who were also women, the men she passed would call or tease them. It was something Elda usually experienced and she was also used to reacting to it. Her own family,

never openly educated Elda about sexual violence. However, she received this education from the religion that she had deepened so far. From what she's caught so far, she hates anything related to sexual violence. Therefore, after Photocopier came out she was very excited to watch it.

4. Khadega Mohammed

Khadega Mohammed or often called Khadega, is 28 years old. She was born in Saudi Arabia, on 17 July 1994. Although she was born in Saudi Arabia, she's originally from Yemen. All of her family also lives in Yemen. Currently, she is a student in the Communications Department batch 2021 at Universitas Islam Indonesia and she is the first person who studied abroad from Yemen. While in Yemen, Khadega worked as a receptionist at a dental clinic. From this job, she earns as much as 2 to 3 million rupiahs per month.

As the first person to study abroad from his origin, Khadega experienced many culture shocks in Indonesia. In Saudi, all places are separated between men and women. At school, all public places are separate, but it's different from the workplace. Usually only in the workplace are women and men combined. This fact is very different from Indonesia, everywhere they are always joined together. In Saudi, it is also very rare to rarely see the opposite sex touching each other even just shaking hands, etc.

Khadega also likes watching movies. The genres she usually sees are horror, thriller, crime, and action. Previously, Khadega had never watched Indonesian films. She often only watches Hollywood movies. Even films from her own country never watched. Photocopier was the first Indonesian film she watched. Even though discrimination in Yemen is in full swing, Khadega has never experienced sexual violence. Now, Yemen is still struggling with gender discrimination. although she has not experienced any sexual violence she can not deny it's happening in the street daily and hear from a lot of other females.

5. Hafizh Dhaifan

Hafiz, 25 years old. He was born in Jombang, on 12 September 1997 and now lives in Jakarta. He graduated with Bachelor's degree at the Muhammadiyah University of Jakarta majoring in Management. Currently, he is working selling "angkringan" or a small cafe. Apart from being an

entrepreneur, he also sells laptops or PCs with his friends. The income he gets is 4 to 5 million per month.

From childhood, he never went to boarding school. Always attended public schools from elementary to high school. Hafizh was a boy who was quite stubborn during his high school days. He smoked and often drank. He was also a gang member at his high school. His smoking habit still exists today, as well as his drinking. Even though it's been getting less and less. Hafizh is a child from a broken home. Since middle school, his parents have separated. Since middle school, he prefers to live with his mother until now. His relations with his father were not very good. However, for any issues related to his mother, Hafizh will always be at the forefront.

Even though Hafizh is a child who is said to be quite stubborn, Hafizh is still strongly opposed to the issue of sexual violence. According to him, violence or sexual harassment is a very disgusting act. Even though his family was never taught about sexual violence, Hafizh learned a lot about sexual violence from social media. Hafizh considers sexual violence to be that bad because he has experienced harassment in public places. This included quite heavy harassment because it brought Hafizh his trauma. Then he is not someone who likes to watch movies. If he wanted to, he watched a movie.

B. Sexual Violence in Photocopier Film

Informants will be interviewed with the criteria of having watched the film Photocopier. For informants who haven't, the researcher asks informants to watch the film first. There are three scenes in the film Photocopier which, according to the researcher, contain elements of sexual violence. These three scenes became the basis for researchers to interview the informants and later they would be reviewed or elaborated on in the decoding section so that the position of each informant would be known.

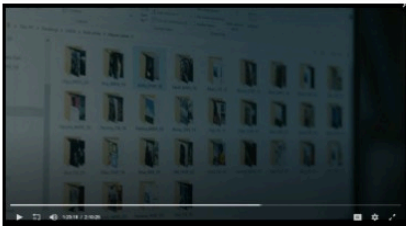
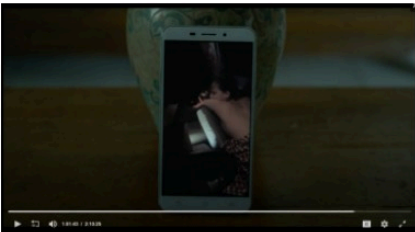
No.	Scene	Time	About
1.		1:23:18 - 1:24:14	It shows a story where Sur found the truth of what Amin has done all this time. It turned out that inside the drawer there is Amin's hard disk that contains personal photos of women on the campus including Sur's photos.
2.		1:51:43 - 1:52:34	When Rama did his lecherous actions against Tariq, Farah, and Sur by taking pictures of the three of them naked inside the car.
3.		1:54:30 - 1:59:59	Shows were right before Rama went to the house where Tariq, Farah, and Sur gathered to hold them so they wouldn't move in spreading evidence of his depraved actions to the police.

Table 3.1 4 Scenes in the film Photocopier which, according to the researcher, contain elements of sexual violence

1. Adam Wirapandya

The researcher interviewed Adam on September 30, 2022, via zoom meeting because Adam lives in Melbourne, Australia. Previously Adam had not watched the film Photocopier, therefore a few days before the researcher interviewed Adam, the researcher asked Adam to be able to watch the film first. Finally, he watched it on September 25, 2022. Researchers interviewed Adam based on the three scenes in the film Photocopier which according to researchers contained elements of sexual violence.

In the first scene, the scene shows the contents of Amin's hard disk. Adam was confused at the beginning about whether the scene contained elements of sexual violence or not. However, after being guessed again, Adam

said that this scene could include sexual violence because Amin's way of getting photos of women on campus was wrong. And it is from collecting these photos that can lead to sexual violence so that it can spread. Besides that, there are also photos showing women's bodies which should be their privacy.

“It’s not really sexual violence, but maybe the way to get the photos is from sexual violence action. Collecting the photos is also a way to spread sexual violence itself. Oh wait, technically this scene includes sexual violence and there are also photographs showing women's bodies which should be their privacy right?” (Adam, September 30, 2022)

“This scene is more about sexual exploitation because taking advantage of someone to get personal gain. Amin got paid by Rama because he helped Rama to find inspiration for his theater, even though in a crazy way like that” (Adam, September 30, 2022)

According to Adam, the sexual violence that occurred in that scene included sexual exploitation. Adam agrees that this is sexual exploitation because he takes advantage of someone's weakness for personal gain whereas Amin gets money from Rama.

“Okay, talking about the sexual violence, do you know only fans? Yeah, it is about selling sexual photos and videos just like in the scene. In Australia, there are many people doing that thing even those who are not 18 years old. Open BO thingy like only fans here, it's not considered a bad thing, it's totally normal here” (Adam, May 11, 2023)

Adam added his opinion by comparing the scene with what happens in real life in Australia. That what happens in the scene is also almost the same as what happens in Australia, focusing on the scene of "photo and video trading" which can be related to "trading women" in the real world.

The second scene, where shows Rama performing his lecherous actions against Tariq, Farah, and Sur by taking pictures of the three of them naked.

“Of course, this scene also contains sexual violence and includes sexual exploitation. Sur was drunk at the beginning, so Rama found Sur's weakness because She was unconscious. From that weakness, finally, Rama was able to take off Sur's clothes and take pictures without Sur knowing it. Not only Sur but Tariq and Farah were also victims in the same way” (Adam, September 30, 2022)

Looking at the definition of sexual exploitation itself, this second scene is also categorized by Adam as sexual violence which falls under the category of sexual exploitation. Where to take advantage of the victim's weakness for personal gain. Where in this scene not only Sur but also Tariq and Farah were made unconscious of the influence of alcohol and Rama's lecherous treatment of them began.

“In Australia, people's clothes here are open. So there must be a lot of women who only wear bikinis. So, seeing scenes with open clothes like this is normal. It's just that it's a bit different on Tariq's part, the problem is he's a guy, and what's more, he's naked and the one taking the photo is also Rama, so it's a bit uncomfortable. Even though I was religious and educated by my parents, I adhered to religion, but because life here is like this, it's fine, fine as long as I'm not affected. Besides that, even though I live in Australia and am used to the culture here, it's still different when it's already involved in a film, let alone like this Photocopier. Because this context already includes sexual violence” (Adam, September 30, 2022)

Compared to Australia itself, Adam thinks that seeing "nude" scenes of women is quite common. Because looking at the culture and habits of the Australian people themselves, it is normal to wear open clothes, even in public. Even wearing closed clothes will be considered strange. Even though Adam was also educated by his parents to adhere to Islamic teachings, as long as he was not influenced by the culture there, Adam was fine and was used to it. However, in the part, Tariq is photographed by Rama, that's what makes Adam a little uncomfortable because they are the same guy.

“In my opinion, this scene can be attributed to the female body being used as an attraction or making people interested, one example is car sales in Indonesia. But in Australia, there is no specific car SPG that dresses sexy on purpose, instead, those who work in sales are dressed very formally like wearing a suit. And even if people dress sexy here, it's everywhere, there are also many who only wear bikinis and it's normal. But the metaphor is connected yeah” (Adam, May 11, 2023)

By combining the scenes in the movie with what happens in the real world, Adam argues that it is true that the female body can be used as a pull that makes people, especially men, interested. So that people who are initially

ordinary but because the model is a sexy woman, they can finally approach and become interested. However, the real events or metaphors in Indonesia given by the author are different from what happened in Australia. Although according to him there is a link that focuses on "the female body being used as an object".

The third scene shows where right before Rama went to the house where Tariq, Farah, and Sur gathered to hold them so they wouldn't move in spreading evidence of his depraved actions to the police or the campus. And also there are several sources say that the fogging scene has an implied meaning, which means to silence and hide victims of sexual violence so that people out there don't see or hear them.

“Not really a sexual violence activity, because there is no sexual activity being done in that scene. Just showing a man doing the fogging scene. But one thing that is interesting here is that fogging occurred when Rama attacked the house of Sur, Tariq, and Farah, which means he wanted to silence himself and did not want residents to see Rama's lecherous treatment. If you look at the facts that happened, it is almost similar to this scene. Where in the real world, victims are always silenced, and in the end, they cannot report anywhere” (Adam, September 30, 2022)

According to Adam, in this scene, there are no scenes that contain sexual violence. It's just this sudden fogging scene that makes it interesting. Because according to Adam there is a story or implied meaning behind it. Because the fogging was suddenly done when Rama attacked the house of Sur, Farah, and Tariq to silence those who would report Rama's lecherous treatment. Adam believed that fogging was Rama's way of keeping the local people from seeing what was going on in the house and a way to keep the victims quiet. Adam also relates the scene to facts that are happening in the present. Where many victims of sexual violence cannot report or speak up to the world because they are afraid of many things.

“Okay in Australia there is no special meaning of smoke. it's just a normal thing in everyday life. For example, if suddenly there is a big fire, it means there might be a fire and that is certainly a sign of danger. There is no other special meaning. And yea, from the hidden meaning, it is the same as what I said in the interview before, indeed there is a hidden meaning of smoke that makes

victims become silenced and finally unable to report anywhere”
(Adam, May 11, 2023)

Smoke is the main focus of this scene which can be related to whether there is a special meaning of smoke in a particular country in real life. Adam gives his opinion by saying that there is no special meaning that occurs when smoke appears in Australia.

2. Suwaibah Ma'tacha

Researchers interviewed Suwaibah on October 29, 2022 face to face. Just like Adam, Suwaibah previously rarely even watched Indonesian films. Therefore, the researcher asked Suwai to watch the Photocopier film first. So the day before the interview, namely on October 28, 2022, Suwai watched the film.

“In this scene, it is clear that there is an element of sexual violence due to taking private photos of women which should have been private. But even Amin was taken without permission and even traded also to Rama. So Amin took advantage of women's weaknesses for his benefit” (Suwaibah, October 29, 2022).

Di scene ini, jelas terdapat adanya unsur kekerasan seksual karena mengambil foto-foto pribadi perempuan yang seharusnya memang itu sudah menjadi privasi mereka. Tapi malah diambil Amin secara tidak izin dan malah diperjual belikan juga kepada Rama. Amin memanfaatkan kelemahan perempuan untuk keuntungannya sendiri.

In the first scene, Suwai thinks that this scene did contain sexual violence which was seen from the way Amin illegally obtained photographs of women on campus. It can also be seen from the photos that are inconvenient to look at which are only for private collections and may not be shown to anyone. But Amin took the photos without the knowledge and permission of the person concerned. Similar to Adam's reasoning, Amin took advantage of the victim's weakness and used it for his gain.

“Ohh yes... it can be combined with the sale of women in the real world. But as far as I know in Indonesia and in Thailand it is exactly the same. There are those who sell themselves on the

application, there are also those who sell themselves directly in clubs, there are also those on the street. the same point as in Indonesia” (Suwaibah, May 10, 2023).

Ohh iya.. itu bisa cocok digabungin sama penjualan wanita di dunia nyata. Tapi setau aku di Indonesia sama di Thailand sama persis kok. Ada yg jual diri di aplikasi ada juga yang langsung jual diri di club ada juga yang di jalan jalan gitu. Sama intinya seperti di Indonesia.

Suwaibah gave her opinion when linked to what is happening in real life, especially with Thailand, Apparently, what is happening with Thailand is exactly the same as what is happening in Indonesia.

The second scene shows Rama's sexual violence against Tariq, Farah, and Sur in the car.

“Oh yes, there is the sexual violence and maybe sexual harassment. It's clear from the picture, haha. But here I think it's in the category of sexual harassment. Because there was a scene without the permission of the victim until his clothes were removed and even then he was unconscious. It's not just Sur there, Farah and Tariq are also being treated the same way” (Suwaibah, October 29, 2022).

Oh iya ini ada kekerasan seksualnya dan mungkin masuk ke pelecehan seksual. Sudah terlihat jelas dari gambarnya ya hahah. Karena ada adegan tanpa seizin korban sampai dibuka bajunya dan itupun juga dalam keadaan tidak sadar. Disitu juga ga hanya Sur kan, ada Farah sama Tariq juga ternyata diperlakukan dengan hal yang sama.

According to Suwaibah, the second scene includes sexual harassment. Suwaibah argues it enters into sexual harassment because, in that scene, the victim's shirt and pants were definitely removed without the victim's knowledge because the victim had been made unconscious by alcohol.

"Their clothes were so open even naked, I felt normal. Because if you know, in Thailand the culture is free. Moreover, the majority of the religion is Buddhism, and there are also non-religious people. So seeing sorry things like kissing and having sex is very common. LGBTQ has spread everywhere. So the depictions in movies or in Thai dramas are worse. Not only guys are girls but there are also a lot of guys who are the same as guys who are open like that” (Suwaibah, October 29, 2022)

Pakaiannya terbuka banget bahkan sampai ga ada lagi gitu, aku ngerasa biasa aja sih. Karena kalau di Thailand itu kan emang

budayanya udah bebas. Apalagi mayoritas kan agamanya Budha ada juga yang ga beragama. Jadi ngeliat hal-hal yang kaya gitu udah biasa. LGBTQ juga udah menyebar kemana-mana. Makanya, Thailand itu lebih parah penggambarannya di film atau di drama. Ga hanya cowo cewe tapi banyak juga yang sama sama cowo open gitu.

Suwaibah argues that even in this scene there is clearly an element of sexual violence. But she felt it was nothing compared to the scenes in Thai dramas or movies. Seeing the background of Thailand itself, whether from the culture and religion of the majority of Thailand itself, made Suwaibah feel normal to see that scene.

“In Thailand in places selling cars are also like that using beautiful women and their clothes are so sexy. But even though in Thailand you can already wear clothes that are minimally sexy like that because the majority is not Islamic but yes, the sales are also the same as in Indonesia” (Suwaibah, May 10, 2023).

Di Thailand di tempat-tempat jual mobil juga kaya gitu pake cewe yang cantik2 banget trus bajunya seksi banget. Tapi walaupun di Thailand udah bisa ya pake baju yang minim seksinya kaya gitu karena kan mayoritas bukan agama islam tapi sales2 nya juga sama kaya di Indonesia.

Similar to Indonesia, Suwaibah also gave a little insight into what happens in Thailand. According to her, Thailand is almost exactly the same as Indonesia, where car salesmen also use women as objects to attract customers to buy cars.

The last scene where the fogging scene. Suwaibah argues,

"The fogging scene if it's just fogging and running, for me, doesn't count as sexual violence because there's no kidnapping or forcing the girl. In my opinion, sexual violence involves the forced arrest of women, but in that scene there is none. Only the fogging smoke came out and then Rama ran away. So yes for me it's not sexual violence.” (Suwaibah, March 4, 2023).

Scene yang fogging itu kalau cuman fogging aja dan lari bagi aku ga masuk sexual violence Karena tidak ada penculikan atau paksa cewe. Menurut pendapat aku kalau kekerasan seksual itu melibatkan penangkapan paksa terhadap perempuan, tetapi di scene itu ga ada. Cuman keluar asap fogging itu terus dia Rama lari. Jadi ya bagi aku itu bukan kekerasan seksual.

Suwaibah said that there was no sexual element in the fogging scene. According to her, it was just a normal fogging scene and he ran away from Sur, Farah, and Tariq. It would include sexual violence if there was an act of forced abduction of a woman or victim. But the scene does not show that scene. The meaning of fogging itself is to order the local residents to enter the house so that the residents cannot see what Rama and his people did to Sur, Tariq, and Farah in the house. From Rama's behavior, Suwaibah thinks that Rama has more power than Sur, Tariq, and Farah. Because Rama easily ordered his people to help his immoral behavior towards them. And also Rama easily has access to fogging suddenly, complete with a car and its fogging equipment. This is following real life where Suwaibah also feels that victims of sexual violence will not be able to do anything if the perpetrator has high power as Rama did.

“Yes, the meaning of fogging smoke is to protect the perpetrator, so that the victim cannot report and the community cannot see the sexual violence case because it is covered by the smoke. In Thailand, examples of smoke are at concerts or smoke for demonstrations. Then what else, smoke also usually appears for people who have a drama. If you think about it, most smoke is dangerous. Although in Thailand itself there is no special meaning of smoke that signifies what it is” (Suwaibah, May 10, 2023).

Iya kalo makna asap fogging itu untuk melindungi pelaku, agar korbannya gabisa lapor trus masyarakatnya jadi gabisa lihat kasus kekerasan seksualnya karena ketutup asap itu. Trus kalo makna asap itu sendiir kalo di thailand contoh-contoh asap ada di concert atau asap buat demo. Trus apalagi yaa.. asap juga biasa kan muncul itu buat orang yang ada drama. Kalo dipikir-pikir bener sih kebanyakan asap itu ya bahaya. Meskipun di Thailand sendiri gaada arti khusus asap itu menandakan apa gitu gaada.

According to Suwaibah, the meaning of smoke in Thailand has no special meaning. According to her, smoke mostly means danger. And if what is in the movie does show a hidden meaning if it is related to what happens in real life.

3. Elfrida Faradina

The interview with Elfrida took place face-to-face on November 5, 2022, in Lampung, Elfrida's own home. Unlike the 2 previous informants, Elfrida really likes watching Indonesian films. She has watched many Indonesian films or TV shows, one of which is Photocopier. When Photocopier came out, a few days later she immediately watched it.

In the first scene, Elfrida strongly agrees that there is an element of sexual violence in that scene. Where in the scene of Amin's hard disk being uncovered by Sur, there are many private photos of women on campus, including Sur's own photo. It could include sexual harassment and also sexual exploitation where it was very clear that many private photos of women on campus were stolen by Amin. Even worse, he sold it to Rama for the sake of getting money.

“I think this scene is considered sexual violence, because yes, he easily took private photos of girls on campus, including Sur's his own friend, then saved them in a folder on one hard disk, then sold them to Rama. The problem is spreading it and then buying and selling private photos like that to people” (Elfrida, November 5, 2022).

Menurutku sih, ini adegan termasuk kekerasan seksual sih, karena ya itu dia dengan gampangnya ngambil foto-foto pribadi cewe-cewe di kampus termasuk temennya sendiri Sur trus disimpan gitu aja dijadiin folder di satu hard disk trus dijual ke Rama. Soalnya kan menyebar luaskan trus memperjual belikan foto-foto pribadi kaya gitu ke orang.

Judging from Elfrida's opinion, it turns out that perpetrators of sexual violence can happen anywhere and by anyone. An example is Amin, who is a close friend of Sur herself. This case also occurs not only at the will of male lust but also because they are forced to because they need money or are in a poor condition. Even though basically in real life it is because of lust that it can make the perpetrator do this depraved thing.

“From this scene, it can be connected to a female trafficking, yes, that's right. But as far as I know, many people choose to be sold because they are pressured or because they need money, or it could also be because of their own desire to be sold. Now, for example in this scene, Sur was framed. The photos of women and men on the hard disk were also framed because they were taken

without the knowledge of the people who owned them. Then it was sold to Rama. So it fits and can be a metaphor anyway” (Elfrida, May 10, 2023).

Dari scene ini itu bisa dihubungkan ke penjual belian wanita sih iya bener. Tapi setau aku, banyak org yg memilih untuk dijual gitu juga karena terdesak atau karna dia butuh uang, atau bisa juga karena keinginan dia sendiri untuk dijual gitu. Nah kalo contoh di scene ini si Sur karna dijebak. Foto-foto perempuan sama laki-laki yang ada di dalam hard disk itu juga dijebak karena ngambilnya kan tanpa sepengetahuan orang-orang yang punya. Trus dijual ke Rama. Jadi itu cocok dan bisa jadi metaforanya sih emang.

According to Elfrida, this scene can be compared to a real-life female prostitute. Like Open BO where these women are sold as sex workers to satisfy the men who order them.

In the second scene, where Elfrida stated that it was very clear that this scene contained elements of sexual violence, just like what Elfrida talking about.

"This scene is definitely sexual violence. For myself, what I mean by sexual violence is anything like touching the body parts of another person or the opposite sex by force, or yes, the point is not getting permission from the person concerned, especially in the parts that are considered taboo. But not just physically. There are verbal too. It's like I used to be whistled by guys even though I was just passing by on a motorbike. I also always wear closed clothes like that. Take good care of myself, which is always ordered by the family. Anyway, my clothes are closed, I don't do anything, just stay quiet like that. But it's still just whistled by guys. But really, if there is violence or sexual harassment, it's really just the intention of the guy's lust. (Elfrida, November 5, 2022).

Kalau adegan ini udah pasti kekerasan seksual ya. Kalo aku sendiri sih ngeartiin kekerasan seksual tuh apapun itu yang kaya megang-megang bagian tubuh sesama ataupun lawan jenis secara paksa atau ya intinya ga dapet ijin dari orang bersangkutan, terutama di bagian bagian yang dianggap tabu. Oiya, ga cuman secara fisik ajasih. Ada secara verbal juga. Kaya aku dulu pernah di siulin sama cowo padahal aku cuman lewat naik motor. Akupun juga selalu pake baju yang tertutup gitu. Udah jaga diri kaya yang selalu dipesenin sama keluarga. Pokoknya bajuku udh tertutup, ga berulah apa apa, diem aja gitu. Tapi masih aja disiulin sama cowo. Tapi emang sih kalo ada terjadi kekerasan atau pelecehan seksual tuh emang mau gimanapun atas niat sama nafsu cowonya aja.

Based on the quote above, Elfrida said that this second scene indeed had an element of sexual violence. Because of the definitions that Elfrida gave, sexual violence is things that concern holding the limbs of people no matter what their gender is, especially if they hold or touch parts of the body that are considered taboo. And Elfrida also argues that sexual violence does not only occur physically as can be seen in this film scene but also verbally or talking. Elfrida also added her personal experience, which she said also included sexual violence. Although Elfrida has guarded herself where Elfrida's family also holds closely the Islamic value, she also once went to boarding school for 3 years in high school. Although Elfrida has taken care of herself as best she can, she still experiences sexual violence. Until finally Elfrida argues that, if there is sexual violence occurs it is not the victim's fault. But it is purely from the lust and intentions of the perpetrators.

"If in this scene it can also be connected to the saleswomen who sell cars and yes, the cigarette SPGs who don't even make polite clothes. Then there are also people who bring drinks at nightclubs, so this girl is the one who is like flirting with her customers so that they buy drinks. Now if it's connected to what's in this scene, it's from the word interested. Rama photographed Sur, Tariq, and Farah's bodies because of his profit. There is also Sur's birthmark if it's gas that makes Rama interested in being the object of his theater. So yes, it fits that sales women who show off their curves, sexy clothes with this scene" (Elfrida, May 10, 2023).

Kalo di scene ini bisa dihubungkan juga sih ke sales2 wanita yang tempat jualan mobil trus iya itu tadi SPG nya rokok yang bahkan mereka gaada yang make baju sopan gasih. Trus juga ada orang yang nganterin minum di club malam gitu, jadi cewe ini tuh yang kaya ngegoda-goda pelanggannya biar mereka beli minum. Nah kalo disambungin sama yang ada di scene ini itu ya dari kata tertarik itu sih. Rama ngefoto tubuh Sur, Tariq, sama Farah itu karena keuntungan dia. Disitu juga ada tanda lahir Sur kalo gasalah kan yang ngebuat Rama tertarik dijadikan objek teaternya. Jadi ya cocok gitu sales2 wanita yang memamerkan lekukan tubuhnya, baju seksinya sama scene ini.

According to Elfrida, this scene connects with saleswomen who sell cars. Or there are also women who bring drinks in nightclubs so that customers are interested in buying by flirting with them. The examples given by Elfrida are suitable and focus on women who are used as objects of interest by men for their personal gain.

For the last scene, where the fogging scene is suddenly done by some of Rama's messengers. Elfrida expressed her opinion that there was no element of sexual violence in this scene. However, this scene is very much like sarcasm for Elfrida referring to what often happens in Indonesia.

"In my personal opinion, there is no element of sexual violence in this scene. Because yes, it's purely just fogging. Like nothing related to the definition of sexual violence that I know" (Elfrida, November 5, 2022).

Di adegan ini kan cuman kaya orang suruhan Rama tuh tiba-tiba ngefogging gitu kan. Kalo menurut aku pribadi sih, adegan ini gaada unsur kekerasan seksualnya ya. Karena ya emang murni dia cuman ngefogging doang. Kaya gaada yang menyangkut sama definisi kekerasan seksual yang aku tau.

According to Elfrida, in this scene, no element of sexual violence occurs. And it is not related to the definitions of sexual violence that she knows.

"If you think about it, this is almost the same as what happens in the real world. Victims have the courage to report what happened to the police and they have been struggling to find evidence so that the perpetrators are given the punishment they deserve. But because the perpetrator has strong power, has high power. So they can do anything so that the victim won't report them to the police." (Elfrida, November 5, 2022).

Kalo dipikir-pikir lagi sih, ini tuh hampir sama ga si kaya apa yang terjadi di dunia nyata. Korban tuh udah berani gitu mau lapor apa yang mereka alamin ke polisi. Udah berjuang nyari barang bukti biar pelaku ini tuh dikasih hukuman setimpal. Tapi karena pelaku itu sendiri punya power yang kuat, punya kekuasaan yang tinggi. Jadi dia bisa ngelakuin apa aja biar korban tuh ga akan laporin dia ke polisi.

Elfrida also says that this film is very similar to what can be seen in the real world. Where the victims of sexual violence do not dare to report purely themselves or cannot report because the power that the perpetrators have is very big.

"The metaphor is that the smoke in the movie shows so that the victims cannot report. So I think the meaning of smoke itself can also be interpreted as something that is really dangerous. Cigarette smoke, motor vehicle smoke that becomes pollution, vape smoke, fire smoke are also dangerous, right? All can make people so short of breath so coughing. So yes, it matches what's in the movie too.

In real life, smoke makes people choke and cough and what is depicted in the movie also makes people choke and finally the victims are silenced because of the smoke” (Elfrida, May 10, 2023).

Metaforanya sih yaa kalo aku asap itu yg ada di film menunjukkan biar para korban ga bisa lapor. Jadi menurutku makna asap itu sendiri bisa juga diartikan sebagai sesuatu yang bahaya bener. Asap rokok, asap kendaraan bermotor yang jadi polusi, asap vape, asap kebakaran gitu2 kan juga bahaya kan? Semua bisa buat orang jadi sesek jadi batuk-batuk. Jadi ya cocok sama yang di dalem film juga. Di real life asap buat sesek buat batuk2 dan yang digambarkan di dalam film juga ya buat sesek akhirnya korban terbungkam karena asap itu tadi.

Smoke, according to Elfrida, means danger. Most smoke contains dangers such as cigarette smoke, vape, and pollution. And like what Elfrida said, smoke in the scene also makes victims dangerous where they cannot report to anyone about what happened to them.

4. Khadega Mohammed

The fourth informant is Khadega where researchers interviewed Khadijah directly at her house, namely on November 18, 2022. As is well known, Khadega is from Yemen and has never seen an Indonesian film before. Therefore, the researcher asked Khadega to watch the film first. After that, the researcher interviewed Khadega by focusing on three scenes in the Photocopier film.

In the first scene, Khadega has a different opinion from the three previous informants. She felt that there was no element of sexual violence in the scene where Sur opened the contents of Amin's drive, even though there were many private photos of women on campus in it.

“In my opinion, in this scene, I don't think there is an element of sexual violence. It's just maybe a bit uncomfortable for the audience. But, I don't think I got disturbed by that because I often see worse cases in Yemen. Yea, thinking about Yemen has no government. Hence, there are a lot of sexual things happened there until now” (Khadega, November 18, 2022)

According to Khadega, there is no element of sexual violence in this scene. According to her, it only makes the audience uncomfortable when they see it because they are treated to scenes where they carry out disgusting activities. But Khadega herself was not bothered by such a scene. She explained that she felt normal because maybe she had seen worse. Seeing where she lives, namely in Yemen, which until now still has no government and of course, there are no regulations either. So that there are lots of cases that occur which are worse than what is presented in the film.

“I understand that there are various cases of women harassment covered by a legal umbrella. In my culture, and as I know women’s privacy is always important and cannot be shared online for any reason. In Arabs culture, it’s rare for females to share their personal photos online and it’s unacceptable for society.” (Khadega, May 13, 2023).

Khadega added her views on what is happening in her home country of Arabia. In Arabia, it is rare for women to share their photos online, so it is rare to find trafficking in photos or videos of women or trafficking in women themselves.

For the second scene, agreeing with the three previous informants, Khadega also said that in that scene it was very clear that sexual violence had occurred and included sexual exploitation.

“This is the only one that contains sexual violence yea, I didn’t find anything except this scene. From my understanding, any action that harms our psychology, not only physical touch but even any harmful words from the other person is sexual violence.” (Khadega, November 18, 2022).

“My country doesn’t have cigarette SPGs or similar services. However, I agree with the provided statement. Women have always been portrayed as attention points and shown in attractive outfits. In Arabs countries, it differs from one country to another as not all females wear hijab, some countries forbid the use of women in advertisements in inappropriate positions while others allow it. gulf countries for example always show females wearing hijabs and covering” (Khadega, May 13, 2023).

Khadega agrees with the metaphor of the female body as an object of attraction. However, what happens in Arabia is different from Indonesia. He

argues that in Arabia there are no car or cigarette sales that use women as attention points.

In the last scene, Khadega thinks the same as Suwaibah. She felt that there were no scenes of sexual violence that occurred. Khadega also said that Rama really had high power.

“Ok so, the fogging scene is the scene that makes sure that Rama has high power. Because he took advantage of a government regulation to lead him in his deeds” (Khadega, November 18, 2022).

“I don't think there is an element of sexual violence here. Then, if you think about it, this fogging also plays a big role in helping his deeds, right, which is basically so that he doesn't get caught and silences the victim. I've had a bit of experience, not actually me but my friend who experienced something similar. She was raped even by her own grandfather and she couldn't do anything about it because her grandfather was in the army and already held a high position. So when this friend of mine had the courage to tell what happened to her, her family didn't even believe it because they saw a grandfather who had been a very wise man and it was impossible to do something like that let alone to his own family. And sadly, his parents seem to be blaming their own child, even though she is the victim. So in my opinion, if the perpetrator has high power, it is certain or maybe it is likely that the people around the victim will not believe what they said. It's very sad but yes it's a reality” (Khadega, November 18, 2022).

Khadega added that there was no element of sexual violence in this fogging scene. In this scene, only Rama's deeds use the power he has to cover up Rama's deeds of Sur, Farah, and Tariq so that they cannot report it to any party. Khadega also added a little story from the experience of her friend who had experienced sexual violence. From the story described by Khadega, Khadega concluded that no matter what, if the perpetrator had high power, the people around them would not trust the victim. Even the victim will be blamed back because the perpetrator will do anything to use their power for their benefit. Meanwhile, the victim will continue to fall and sink for what happened to them. Therefore, the victim will continue to choose to remain silent and not dare to state the facts about what has happened to them. Khadega also said that things like this don't only happen in the film, but that's the reality that happens in the real world too.

“Fog in my country doesn’t mean anything, but it is presented in the movie as a tool to silence Sur and others and I don’t think it refers to any cultural meaning” (Khadega, May 13 2023).

The researcher related this to the meaning of smoke in the informants' respective countries. However, according to Khadega, there is no specific meaning of smoke in Arabia and as stated earlier, the smoke in the movie scene is to silence Sur and others from reporting.

5. Hafizh Dhaifan

Hafizh is the last informant of this research. An interview with Hafizh was conducted on December 5, 2022, online via a zoom meeting. Unlike previous informants, Hafizh is an informant who has experienced sexual violence apart from catcalling, and also his background that different from all the informants. This is what made the researcher choose Hafizh to be the informant so that he could find out what kind of views Hafizh would put forward regarding the three scenes in the Photocopier film that the researcher showed him.

In the first scene shown by the researcher, Hafizh was confused about whether in this first scene there was an element of sexual violence or not. Because according to him in that scene there were no elements that lead to sexual violence, but the existence of that scene could trigger sexual violence in the future.

“I think that in this scene there isn't anything that smells of sexual violence. What I have in mind is sexual violence when the perpetrator starts to touch the victim. It's just that this is confusing, to be honest, there isn't a context for sexual violence but it can start the element of sexual violence earlier” (Hafizh, December 5, 2022).

Saya mikirnya kalau di adegan ini memang tidak ada hal-hal berbau kekerasan seksual. Yang ada dipikiran saya kekerasan seksual tuh ya saat pelaku sudah mulai menyentuh korban gitu ya. Cuman kalo ini tuh bingung sih jujur, emang gaada konteks kekerasan seksualnya tapi bisa memulai untuk terjadinya unsur kekerasan seksual itu tadi.

When it comes to real-life metaphors, Hafizh gave his opinion by saying that the scene can be related to a female prostitute like Open BO.

“It can be connected yea, the women seller in real life with the seller of private photos of people in the movie. But actually in real life there are also those who buy and sell photos like this, especially if it's for Open BO. In real life, there are many girls who are open about this kind of thing, like it's already their job.” (Hafizh, May 15, 2023).

Bisa dihubungkan ya, penjual wanita di kehidupan nyata dengan penjual foto-foto pribadi orang dalam film. Tapi sebenarnya di kehidupan nyata juga ada yang jual beli foto seperti ini, apalagi kalau untuk Open BO. Di kehidupan nyata, ada banyak cewek yang terbuka tentang hal semacam ini, seperti sudah menjadi pekerjaan mereka.

In the second scene, where Rama's depraved behavior acts on Sur, Tariq, and Farah. There is no difference with the previous informants, Hafizh also agreed that this scene contained elements of sexual violence. And he expects something bigger from the scene of sexual violence. As he said,

“Yea, of course, there is sexual violence here. When I watched this scene, I honestly felt normal. It's just, at the beginning I thought that the sexual violence that occurred was something like being physically touched or something like that. I was expecting it to be more than this, which is really, really bad violence. I don't know, maybe it's because of my condition too, t think haha. But I think the violence is worse. But whatever it is, it's still sexual violence no matter what.” (Hafizh, December 5, 2022).

Ya, jelas ada kekerasan seksualnya disini. Pas nonton adegan ini jujur saya merasa biasa aja ya. Cuma di awal saya mikirnya kekerasan seksual yang terjadi tuh yang kaya secara fisik disentuh atau diapain gitu. Saya udah expectnya kalo lebih lebih dari ini gitu yang emang bener-bener parah kekerasannya. Gatau ya mungkin ngeliat dari sifat saya juga, saya sadar sih haha malah ngiranya yang kekerasannya lebih parah. Tapi ya mau apapun itu tetep aja ini juga termasuk kekerasan seksual kaya gimana pun.

Apart from that, Hafizh also shared his own experience of experiencing sexual violence.

“If I'm being honest, I've been abused. And thank God, I was assisted by the party on duty. Incidentally, I was on the KRL while on a work trip to the office from Bekasi. So, you know the conditions on the KRL, how it's like jostling, so many passengers. It's like I feel the person in front of me is like, he was really exaggerated at some times until there were 2 times

he touched my genital area. For the first one, I'm still thinking positively because my mind is still oh, this is just because being pushed, it's not on purpose. But for the second time, it wasn't natural, even though there wasn't such a situation as to make them crash into each other or push like that, he suddenly grabbed my genital area. Previously, I already had feelings and I monitored his movements. So when he did it for the second time, I didn't just keep quiet. I immediately reported it to the KRL and at that time the officers were also guarding it and I was immediately taken out of the KRL. To be honest, I felt a bit humiliated after being digitized haha, but I was able to recover quickly and finally I was able to carry out my daily activities again. But from now on I can be said to be quite traumatized too haha. So, earlier, sexual violence can happen anywhere, anyone can be hit, even though they are of the same sex. And that's already the wish of the perpetrators. I also can't believe that they do such depraved things.” (Hafizh, December 5, 2022).

Kalo saya boleh jujur saya sempet ngalamin pelecehan sih. Dan disitu alhamdulillahnya saya dibantu sama pihak yang bertugas. Kebetulan disitu saya lagi di KRL mau perjalanan kerja ke kantor dari Bekasi. Nah kan tau sendiri ya kondisi di KRL gimana kaya desek-desekan gitu saking banyak penumpangnya. Nah disitulah saya jadi korban. Kaya saya ngerasa orang didepan saya tuh kaya gimana ya, emang sih kaya desek-desekan tapi ini kaya beda gitu. Dia kaya lebay banget pas di beberapa waktu sampe ada 2 kali dia megang daerah kemaluan saya. Untuk yang pertama saya masih positive thinking karena pikiran saya masih oh ini karena desek2an aja jadi ga sengaja. Tapi buat yang kedua kalinya ini yang emang ga wajar padahal gaada kaya situasi yang jadi ngebuat nabrak satu sama lain atau kaya dorong-dorongan gitu, dia tiba-tiba aja megang daerah kemaluan saya. Yang sebelumnya emang saya udh feeling dan udh saya pantau gitu gerak-geriknya. Jadi waktu dia ngelakuin untuk yang kedua kalinya ya saya ga diam aja. Saya langsung lapor ke pihak KRL dan saat itu juga dijaga sama petugas dan ya langsung dikeluarkan dari KRL. Jujur itu saya merasa agak hina ya setelah digituin haha, cuman saya bisa recovery lagi dengan cepat dan yaa akhirnya menjalankan kegiatan saya lagi sehari-hari. Cuman dari sekarang saya bisa dibilang lumayan trauma juga haha. Jadi yaa itu tadi kekerasan seksual bisa terjadi dimana aja sih, siapapun juga bisa kena walaupun sesama jenis gitu. Dan emang itu udah keinginan dari pelakunya, kaya aku juga ga abis pikir mereka kaya menyedihkan itu sampe sampe ngelakuin hal bejat kaya gitu.

Here, Hafizh tells about his personal experience in which it turned out that he had experienced sexual violence. He experienced that when he

was on public transportation, namely the KRL when he was on his way to work from Bekasi to Jakarta. With the short story that Hafizh gave, he also concluded that sexual violence could happen anywhere, and by and to anyone. It doesn't know age, gender, race, religion, or anything else. If the culprit really wants to do that lecherous thing, then surely he will do it. He was surprised by the perpetrators of sexual violence, and why they couldn't think straight. And even harm others as well as himself.

“Okay, yes, it can be connected to the metaphor of sexy women who become car SPG. But from myself, I rarely see sexy women SPG’s cars directly. But yes, there were once or twice in the mall. But mostly lately there are also many SPG who have worn the hijab. What's even worse is that cigarette salesmen are really hahah. It's so rare that I've never even seen one wearing a hijab” (Hafizh, May 15, 2023).

Oke iya sih bener bisa dihubungkan dengan metafora cewe2 seksi itu yang jadi spg mobil. Tapi kalo dari saya sendiri sih, jarang ya ngelihat cewe2 seksi SPG2 mobil gitu secara langsung. Tapi ya ada dulu sekali dua kali di mall gitu. Tapi kebanyakan akhir-akhir ini banyak juga kok spg yang udah berjilbab. Yang parah lebih minimnya lagi sih sales-sales rokok iya bener hahah. itu jarang banget malah saya gapernah lihat ada yang berjilbab.

Hafizh agreed with the metaphor given by the researcher, where sexy women working as car sales or even cigarette sales whose clothes are even worse can be related to the scene in the movie. The main focus is on the woman's body as an attraction for customers or people.

In the last scene, namely the third scene, Hafizh argues that

“It clearly shows that Rama has quite a bit of power. It has been ensured that the perpetrators, in any case, are not just sexual violence, if he has a throne or wealth or yes like high power it will definitely help in committing their crimes. It's really unfortunate because this happens very often in Indonesia, seeing that Indonesia's regulations and sanctions are still weak” (Hafizh, December 5, 2022).

Itu jelas memperlihatkan bahwa Rama mempunyai kekuasaan yang lumayan ya. Sudah dipastikan kalau pelaku dalam hal apapun tidak hanya kekerasan seksual, kalau dia

memiliki tahta atau harta atau ya seperti kekuasaan yang tinggi itu pasti akan membantu dirinya dalam melakukan kejahatan-kejahatannya. Memang sangat disayangkan karena hal ini sangat sering terjadi di Indonesia, melihat peraturan dan sanksi yang Indonesia miliki masih lemah.

Not much different from the opinions of several other sources, Hafizh also mentioned that Rama had high power which helped him with the power he had. It is from the power they have that they can protect themselves from existing punishments, bearing in mind that in Indonesia the regulations and sanctions are not that strict. So that there are still many perpetrators of crimes not only sexual violence, there are still many who are still around without being subject to any sanctions.

“I feel that in this scene, of course, there is no sexual violence. But what I caught in this fogging scene is the implied meaning in which the smoke from the fogging is used to cover up existing problems. So local residents will not know that this problem is happening in their environment” (Hafizh, December 5, 2022).

Kalau saya merasa di adegan ini tentu tidak ada kekerasan seksualnya ya. Namun yang saya tangkap ya adegan fogging ini adalah makna tersirat yang mana asap dari fogging ini tuh digunakan untuk menutup-nutupi permasalahan yang ada. Jadi warga sekitar tidak akan tahu adanya permasalahan ini yang terjadi di lingkungan mereka.

Hafizh believes that in this scene there is no element of sexual violence occurring at all. In this scene purely to help Rama's heinous deeds against Sur, Farah, and Tariq. What Hafizh got was from the fogging spray which produced a lot of smoke, it helped to continue Rama's heinous deeds. From the existing fogging smoke it seems as if it is covering up the problems that are happening. So no one in the vicinity knows and no one thinks that there has been a case of sexual violence.

“Yes, like what I said in the interview. From the smoke, there is indeed a hidden meaning, which makes the victim silent and finally unable to report to anyone. The same Rama at the end is dressed like the god of poseidon, well that also has an implied meaning, the point is that it's like making the victim silent and even blamed back, no one supports the victim so

it's the same as in real life, right the problem. Then if the meaning of the smoke, what is it in indo there is no special meaning of smoke? If there is smoke, ohh vehicle smoke, ohh cigarette smoke. Or if there is a big smoke, it means fire smoke. There's no specific meaning of what smoke is, as far as I know” (Hafizh, May 15, 2023).

Iya kaya yang udah pernah saya bilang waktu interview dulu itu. Dari asap itu emang ada hidden meaningnya kan ya, yang ngebuat bungkam korbannya akhirnya gabisa lapor ke siapun. Oiya sama rama diakhir kan berpakaian kaya dewa dewa gitu gasih nah itu juga ada makna tersiratnya artinya intinya tuh kaya ya ngebuat korban bungkam dan malah disalahkan balik, gaada yang dukung korban gitu jadi ya sama kaya di real life kan masalahnya. Trus kalo makna dari asepi itu, apa ya di indo gaada kan ya arti khusus asepi gitu? Kalo ada asap ya ohh asap kendaraan, ohh asap rokok. Atau kalo ada asap gedee gitu berarti ya asap kebakaran. Gaada arti khusus asap itu apa gitu kalo setau saya.

Hafizh gave his opinion that there was no special meaning of smoke that he knew of. And the smoke in the scene did have a hidden message complemented by Rama dressed like the god poseidon who silenced his victims.

C. After-Effect of Watching the Photocopier Film

The researcher gave additional questions to the five informants about what they felt or what effects appeared after watching the movie Photocopier on their future social life.

“I wouldn't say that I'm afraid that it will affect me, but I feel concerned and more empathetic to my friends especially women because they may be affected by sexual violence, but because of the stigma and backlash caused by the topic, they are unable to express it as openly as possible. It's possible that it will happen, even though Australia has a strong movement in providing education that avoids sexual violence. And I guess I've become more careful with who I befriend, as some friendship groups can lead to the downfall of my personal integrity and well-being (as shown by the party scene in the movie)” (Adam, March 3, 2023).

The impact experienced by Adam was more about his surroundings. Because he felt that he was not afraid that it would happen to him. He feels more empathy for his friends, especially women. Especially for those who have previously experienced

sexual violence but may still be afraid to speak openly to those around them. Although Adam himself feels that the possibility of such a thing happening considering the situation in Australia is very small and Australia has a very prioritized education about sexual violence. In addition, Adam also feels more careful about his surroundings, especially when he makes friends. Because it could be that making the wrong friends will result in what happened in the movie, namely being influenced to bad actions.

“For me, there is no impact on my life, but watching this movie made me stronger in taking care of myself. But from the beginning actually I also already taking care of myself and my intention from the beginning like not being close to men that we do not know and away from them. When it comes to men, there is no fear. The point is, just keep or taking care of yourself stronger” (Suwaibah, March 4, 2023).

Bagi aku tidak ada dampak kehidupan tapi aku nonton film ini buat aku jadi lebih kuat menjaga diri sendiri. Tapi dari awal sebenarnya suwai juga udh siap siap diri dan niat dari awal dan udh jaga diri sendiri dari awal, kaya ga berdekatan dengan cowo yang kita ga kenal dan jauh-jauh diri aja. Kalau berhubungan sama cowo ga ada rasa takut sih. Intinya ya jaga diri sendiri lebih kuat aja.

Suwaibah felt no significant effect after watching the Photocopier film. When she wanted to have a relationship with a man like just be friends or just talk casually, she did not feel afraid. Although Suwaibah said it did not have any impact on her social life in the context of making friends, the Photocopier film reminded her to be stronger in protecting herself again. Although from the beginning Suwaibah had said that she had taken good care of herself, in the future she would take better care of herself so that she would not fall into what Sur experienced in the movie.

“After watching it, I felt scared, I felt anxious. So it's like walking anywhere or walking alone. Afraid of being called again by a man. Even though I've also taken care of myself. But I think I really have to take care of myself more in the future. Maybe by not going out alone, ask someone to accompany you, especially if it's late at night, the risk is greater. Then I also feel more pity and sympathy for the victim whenever there is news about sexual violence” (Elfrida, March 3, 2023).

Abis nonton itu ngerasa kaya takut, ngerasa was-was gitu. Jadi kaya jalan kemana aja atau jalan sendirian sih terutama itutuh kaya jadi takut sendiri. Takut kaya dipanggil-panggil lagi sama cowo. Padahal waktu juga udah ngejaga diri. Tapi kayanya emang harus lebih ngejaga diri juga sih kedepannya. Mungkin bisa keluar jangan sendirian jadi ya minta temenin siapa gitu apalagi kalo udah malem ya, itu resikonya lebih gede. Trus aku juga ngerasa lebih kasian dan simpati kepada korban setiap kali ada berita tentang kekerasan seksual gitu.

The effect Elfrida felt after watching the movie was that she felt more afraid or anxious if she wanted to go out alone. So she felt that if she went out maybe she should bring a friend so that her fear would be reduced. Elfrida also thought that she could take better care of herself in the future even though when she had experienced catcalling in the past, she had taken good care of herself. She also said not to go out alone at night anymore, because the risk would be greater than during the day. In addition, Elfrida also felt an effect on her surroundings where she felt more sympathy for victims of sexual violence after watching the movie Photocopier.

“In the film can be said it started with Sur’s selfies and because of that makes things bad even worse. So personally, I don’t prefer taking selfies or similar and I always refuse requests for photos except our faculty photo gathering photos. I learned from Sur’s experience that from now on I will be careful in contact with new people and I will not trust anyone despite their relationship with me. After all, I am a resident of a foreign country and caution is natural in my situation” (Khadega, March 4, 2023).

According to Khadega, the effect she felt after watching the movie was a sense of self-preservation. Khadega said that it was Sur's selfies that caused bad things to start happening. From that scene, Khadega disliked photos from the start and will continue to do so. Then from Sur's actions, she learned to be more cautious of the people around her, especially people she just met and not to trust anyone easily even if that person has a relationship with her.

“After watching the movie, I felt more sympathy for people who have experienced sexual violence. And as a victim, I also need people to be more aware. I want to be supported more and just tell them that we are on your side. So victims don't feel alone. Then I also feel more like taking care of women, especially my mom haha. I don't know why maybe there are more victims of sexual violence against women, so I want to protect and respect women more. From my experience too, I've said before that it's quite difficult to go out alone again, or the trauma is still attached but until now it's getting better. So maybe the feeling of fear is still there even though it's just a little bit” (Hafizh, March 3, 2023).

Saya abis nonton film itu ngerasa lebih simpati aja ke orang-orang yang pernah mengalami kekerasan seksual ya. Dan saya pun sebagai korban juga perlu gitu kalau orang-orang lebih aware. Pingin didukung lebih juga dan ngasih tau aja kalo kita tuh ada disisimu gitu. Jadi korban ngerasa ga sendirian. Trus saya juga ngerasa lebih ingin menjaga perempuan aja, terutama mama saya ya haha. Gatau kenapa mungkin korban kekerasan seksual emang banyaknya di cewe jadi lebih pingin menjaga dan menghargai cewe aja. Dari pengalaman saya juga, saya udah bilang sebelumnya lumayan susah buat keluar sendirian lagi atau ya traumanya masih melekat tapi ya sampe sekarang udah membaik. Jadi mungkin perasaan buat takut itu masih ada walaupun sedikit.

Hafizh feels a deeper sympathy for people who have experienced sexual violence. Given that he was a victim in the past, he feels that victims really need to be supported by the people around them. So that they feel they are not alone. Hafizh also feels that he wants to take better care of and respect the women in his life, especially his mother because he sees that everywhere there are more women who are victims of sexual violence. In addition, as Hafizh said before, he still feels a little afraid when he is out alone even though he feels much better and is getting used to living his daily life.

CHAPTER IV

DISCUSSION

A. Encoding of Sexual Violence in Photocopier Film

The receiving theory is said to have been initially put forth by Stuart Hall in 1973. Stuart Hall adapts the encoding-decoding model to convey to the public the meaning of media output. Stuart Hall predicts that the decoder will understand the encoder's message. Encoding is the process of sending data, making a message by the creator that modifies the meaning or message conveyed by vocal or nonverbal to convey a particular meaning (Xie., et al. 2022). In this study, encoding means the process of making messages from the film *Photocopier* by the director, namely Wregas Bhanuteja, to the audience with the intended meaning. To understand the creator's intent, an analysis of the visuals and conversations recorded in the interviews was carried out.

Photocopier is directed by Wregas Bhanuteja and produced by Adi Ekutama and Ajish Dibyo. Wregas made its long-awaited debut with this film, which was nominated for the Busan International Film Festival. By winning prizes out of 17 nominations, *Photocopier* also managed to dominate the Indonesian Film Festival (FFI). For Wregas, some of them include the Best Director and Best Original Screenwriter awards. Shenina Cinnamon plays the lead part in this movie, which was made by Rekata Studio and Kaninga Picture. Sur is the name of the character she plays. The 130-minute film *Photocopier* had its international premiere on October 8, 2021, at the Busan International Film Festival, and it debuted on Netflix on January 13, 2022. This movie has been highly popular, garnering 12 Indonesian Citra Cups, trending on Netflix in 15 different countries since its premiere, and ranking 13th overall on the service.

This mystery thriller film deals with important issues related to sexual violence that are currently in Indonesian society and deserve a lot of attention. Wregas admitted that he was inspired by various real incidents of sexual harassment that he found in everyday life. Wregas Bhanuteja said the *Photocopier* film moves based on the facts of violence and sexual harassment that are rife in society. As he said in an interview at a press conference, "Of course from various phenomena of violence in

Indonesia. Many survivors of sexual violence do not have space to speak out and receive justice,” said Wregas in a press conference (Mario, 2021). From Wregas words, he explained that this film was made based on the fact that there have been many cases of sexual violence that have occurred in the world, especially in Indonesia, and from this film it is like inviting survivors to have the courage to speak to the world because victims of sexual violence cannot express or do not have space to talk about the facts that they experienced, and it is also very difficult for them to get justice.

As previously mentioned, in Indonesia there have been many cases of sexual violence that have occurred. It is recorded that 2021 will be a year of rampant sexual violence. A total of 8,800 cases of sexual violence occurred from January to November 2021 by the Ministry of Women's Empowerment and Child Protection. Sexual violence can happen anywhere and be experienced by anyone. The 30-year-old director said that many spaces are prone to sexual violence, such as the campus environment to the workplace. “I arrange these fragments into a film that is worthy of being presented by the audience. Mainly on campus, and most importantly when the survivors are being sued by the perpetrators. That's what we want to fight through the film,” said Wregas (Mario, 2021). Like what the director said, this Photocopier film was also made because he wanted to fight one other fact that happened in the real world, namely where perpetrators can easily sue victims back. Photocopier wants to show that victims cannot remain silent and must continue to fight for justice which is their right and of course, as victims, they must also be heard, not on the side of the perpetrators. Here it reiterates that perpetrators who have more power can twist the facts or cover up what they did to the victim. So that victims don't dare to speak to the world and choose to be silent.

“This film must become a medium that strengthens survivors of sexual violence and raises awareness among people. This film is one of our ways to bridge the gap between people who are not yet aware of this issue so that they are more concerned and courageous. The campus should be a safe place to gain knowledge and a safe zone. When sexual violence occurs on campus, the trauma experienced by survivors can last forever and affect the psychological aspects and how hard it is for them to gain knowledge. It will have an impact on the future of our nation of course. Then when we got 12 wins, we responded with the hope that the greater the appreciation for this film, the more it would help spread the core message of sexual violence and the Photocopier film to various levels of society” said Wregas (Untari, 2022).

Film ini harus menjadi media yang memperkuat para penyintas kekerasan seksual dan meningkatkan kesadaran di antara orang-orang. Film ini adalah salah satu cara kami untuk menjembatani masyarakat yang belum sadar akan isu ini agar lebih peduli dan berani. Kampus seharusnya menjadi tempat yang aman untuk menimba ilmu dan menjadi zona aman. Ketika kekerasan seksual terjadi di kampus, trauma yang dialami oleh penyintas dapat bertahan selamanya dan mempengaruhi aspek psikologis dan betapa sulitnya bagi mereka untuk menimba ilmu. Hal ini akan berdampak pada masa depan bangsa kita tentunya. Kemudian ketika kami mendapatkan 12 kemenangan, kami meresponnya dengan harapan semakin besar apresiasi terhadap film ini, maka akan semakin membantu menyebarkan pesan inti dari kekerasan seksual dan film Penyalin Cahaya ke berbagai lapisan masyarakat.

“During my study of Sur's character, I became more aware of what the law is like in Indonesia when it comes to sexual violence. From there I increasingly have the desire to help as much as I can. Whether it's through the role of Sur or participating in a campaign related to this issue. In the future, I want to continue to be able to help survivors voice this issue so that everyone is aware that sexual violence can happen anywhere. I want to represent the issue” said Shenina (Untari, 2022).

Selama mempelajari karakter Sur, saya menjadi lebih sadar akan hukum di Indonesia dalam hal kekerasan seksual. Dari situ saya semakin memiliki keinginan untuk membantu sebisa mungkin. Entah itu melalui peran Sur atau berpartisipasi dalam kampanye yang berkaitan dengan isu ini. Ke depannya, saya ingin terus bisa membantu para penyintas menyuarakan isu ini, agar semua orang sadar bahwa kekerasan seksual bisa terjadi di mana saja. Saya ingin menyuarakan isu ini

From the two dialogues, Wregas and Shenina both share the same opinion, namely that this Photocopier film is a bridge that can convey to people who are not yet aware of this current issue so they can be more concerned and courageous, especially for the victims. Wregas and Shenina both hope that this film can help survivors to continue to voice this issue and always be on the victim's side.

B. Decoding of Sexual Violence in Photocopier Film

The audience is seen as an active interpreter in reception theory, which aims to in-depth investigate where the media lies in thinking through the discourse practices and culture or background of each audience so that audiences do not simply accept "text" in any medium. In this step, namely decoding, the process by which data or messages are received by recreating the meaning or ideology that is communicated through encoding. This method depends on audience participation to give meaning based on the individual context of a text read. The meaning perceived may therefore

differ from the creator's intended meaning because each audience member has unique personal experiences and backgrounds (Pertiwi, Ri'aeni, & Yusron, 2020, in Prihandini, 2021). Thus, because the audience has different experiences and personal backgrounds, the meaning received may be different from the meaning intended by the creator.

In this chapter, the researcher describes the results of the findings of the sexual violence scene in the Photocopier film by using the reception theory from Stuart Hall in analyzing the results of interviews with informants and entering into what dimensions the informant's position is.

1. Negotiated Positions

Negotiated positions are where the audiences can accept the media's meaning while also providing their own. In other words, the audience is split between agreeing and disagreeing (Hall, 1997). According to Hall's reception analysis theory, the audience who partially accepts the message's core idea from the media text fills the negotiated position (Durham & Kellner, 2006). The message is received by the audience as a combination of their backgrounds and interests, thus each audience member will interpret it differently. From the results of the researcher's interview, all informants are in negotiated position.

The first informant in negotiated reading is Adam. The reason Adam is in a negotiating position is from his family's teachings and Adam's background, all of which adhere to the teachings of Islam. From elementary school to high school, his parents sent him to an Islamic school. Until his current life, Adam also still holds fast to Islam, even becoming an imam for Friday prayers. From this background, Adam also still gives a reception that there are acts of sexual violence that occur in the first and second scenes, although he also adds a little opinion about how he views people who are naked in the second scene. Adam did think the first and second scenes were sexual violence. But when he saw the second scene, he felt normal. Due to the culture and habits of his life, he has lived in Melbourne, Australia since childhood. Where many people do not dress in a closed manner, even there if you dress closed it will be considered strange. Like what Adam said during the

interview.

“In Australia, people's clothes here are open. So there must be a lot of women who only wear bikinis. So, seeing scenes with open clothes like this is normal. Besides that, even though I live in Australia and am used to the culture here, it's still different when it's already involved in a film, let alone like this Photocopier. Because this context already includes sexual violence” (Adam, September 30, 2022).

Several factors make the audience interpret a media text. Culture, background, expertise, social status, experiences, ideological understanding, economic situation, values, and decoding environment are all factors to consider (Xie., et al. 2022). The audience does not simply accept the "text" in any medium; rather, the reader/viewer interprets the meaning of the text depending on their cultural background and life experiences (Aminudin, 2018). Adam really adheres to Islam in his life, but with the culture that he lives in every day in Australia, he feels normal and doesn't feel anything when he sees scenes of naked people. The culture in Australia is much different from Indonesia.

In addition, Adam also added his views on the types of sexual violence that he knew about.

“This scene is more about sexual exploitation because taking advantage of someone to get personal gain. Amin got paid by Rama because he helped Rama to find inspiration for his theater, even though in a crazy way like that” (Adam, September 30, 2022)

Based on Draft Law on the Elimination of Sexual Violence (2017), sexual exploitation is any kind of employing the victim's sexual organs or other organs for financial benefits. For example, socially acceptable sexual exploitation methods force women into prostitution- or pornographic-related activities by taking advantage of their vulnerabilities. According to Adam, taking rights or taking advantage of people's weaknesses for personal satisfaction, such as getting money, is considered sexual exploitation.

When it comes to Adam's metaphors and culture, he adds his views on what is happening in Australia in relation to the first and second scenes.

“In Australia, there are many people doing the sex worker thingy that relates with woman trafficking. Open BO thingy like only fans here, it's not considered a bad thing, it's totally normal here. It is guarded by the government and there are even facilities too and then there is an official building specifically for such workers. If in Indonesia, there are those who sell themselves on the side of the road, right? In Australia, it is not allowed and it must be from an official place. People who work like that are indeed many who like it and are happy not because of the urgency. It is also because the salary is big” (Adam, May 11, 2023).

Based on Adam's words, in Australia it has become a very common thing when it comes to selling women related to Open BO (the case in Indonesia). Even in Australia, such work is recognized by the state, protected, has its own regulations, and is given sufficient facilities by the government.

“In my opinion, this scene can be attributed to the female body being used as an attraction or making people interested, one example is car sales in Indonesia. But in Australia, there is no specific car SPG that dresses sexy on purpose, instead, those who work in sales are dressed very formally like wearing a suit. And even if people dress sexy here, it's everywhere, there are also many who only wear bikinis and it's normal. But the metaphor is connected yeah” (Adam, May 11, 2023).

Then in the second scene, Adam focuses on the female body as an object of attraction that makes people, especially men, become interested and seduced because of the sexiness and temptation of the woman. Where in this second scene Rama is interested in the body of his victim to be used as an object of drawing in his theater with customers in the real world who are attracted to the bodies of sexy women who work as car or cigarette sales. Although according to Adam, nothing similar happened in Australia.

And for the third scene, where he thinks there is no act of sexual violence only in the third scene because it only shows a man just doing the fogging. Although behind it there is a separate meaning or implied meaning related to victims of sexual violence. Not only in the movie but also the meaning implies that this is what happens in real life.

“Okay in Australia there is no special meaning of smoke. it's just a normal thing in everyday life. For example, if suddenly there is a big fire, it means there might be a fire and that is certainly a sign of danger. There is no other special meaning. And yea, from the hidden meaning, it is the same as what I said in the interview before, indeed there is a hidden meaning of smoke that makes victims become silenced and finally unable to report anywhere” (Adam, May 11, 2023).

The second informant in negotiated positions is Suwaibah. From the results of interviews with Suwai, it can be concluded that Suwaibah is in a negotiated position. The reason Suwaibah is in a negotiating position is because of her stronghold on Islam despite coming from a predominantly Buddhist country. As stated in Report on International Religious Freedom: Thailand (2021), NGOs, academics, and religious groups state that 85 to 95 percent of the population is Theravada Buddhist and 5 to 10 percent Muslim. Other groups, including animists, Christians, Confucians, Hindus, Jews, Sikhs, and Taoists, constitute the remainder of the population. Suwaibah comes from Yala, South Thailand, which has a Muslim majority. From a young age, Suwaibah has been taught by her parents to always uphold the teachings of Islam wherever and whenever. This can be seen in the way Suwaibah socializes where she wears very modest clothing and never touches the opposite sex intentionally, always taking care of herself very well based on Islamic teachings. That is what makes Suwaibah say that in the first and second scenes, sexual violence occurred and was included in sexual harassment.

“In this scene, it is clear that there is an element of sexual violence due to taking private photos of women which should have been private. And maybe sexual harassment. It's clear from the picture, haha. But here I think it's in the category of sexual harassment.” (Suwaibah, October 29, 2022).

Because looking at the definition of sexual harassment is based on the Draft Law on the Elimination of Sexual Violence (2017), where sexual harassment is unwanted sexual advances, requests for sexual favors, and other verbal or physical conduct with a sexual undertone. However, Suwaibah added that although the movie did include sexual violence, she actually felt normal while watching it because of the culture she was used to, which is the Thai

culture that is very free and much worse than what was depicted in the movie. Sexual assault and harassment are very common in Thailand. Although there are serious campaigns, social movements, or increased legal penalties regarding these crimes. The number of cases of sexual assault or harassment never tends to reduce. Thai society has a problem with Rape culture and Victim Blaming (Tiger Video, 2022).

“Ohh yes... it can be combined with the sale of women in the real world. Most of them in Thailand are students because they need money and also because they are young so they don't think much, they just want it” (Suwaibah, May 10, 2023).

Ohh iya.. itu bisa cocok digabungin sama penjualan wanita di dunia nyata. Trus kebanyakan di Thailand itu mahasiswa karna butuh uang trus juga karena masih muda jadi ya ga mikir banyak ga mikir panjang, pingin enaknya aja.

In the first scene, Suwaibah also relates what happened in the movie to real life, namely the buying and selling of women. It turns out that based on what Suwaibah said, the situation in Indonesia and in Thailand is exactly the same. There are also many Open BO cases that occur and the way of selling is also the same, which can be through an application, directly coming to the club, or on the side of the road. And according to him, students are the most common workers because they are young and want to get pleasure without thinking.

“Even though it's normal, customers are still attracted because of the women selling in front of the car. Not only car sales, usually in front of clubs there are also women in sexy clothes so that they can invite people to enter the club. If the car sales are attracted because of the body of the sales, in the scene Rama is attracted to the bodies of his victims to be used as theater objects. so it is suitable to be used as a metaphor” (Suwaibah, May 10, 2023).

Walaupun udah biasa tapi tetap aja customer masih ikut tertarik karena cewe2 yg jualan itu tadi di depan mobil. Ga cuma sales mobil aja, biasanya di depan club juga ada cewe baju seksi2 gitu biar ngajak orang-orang juga tertarik masuk ke clubnya. Kalo yang sales mobil ini tertarik karena tubuh salesnya, kalo di dalam scene Rama tertarik dengan tubuh-tubuh korbannya untuk dijadikan objek teater. Jadi ya cocok dijadikan metafora.

Then continued in the second scene where Suwaibah argued by linking what happened in the movie with a real-life metaphor, namely the female body as an object or material to attract customers. Suwaibah said that in Thailand there are also car salesmen who wear super sexy clothes. Although in Thailand itself there are also many who wear revealing clothes considering the majority religion is Buddhism. With this metaphorical connection, Suwaibah felt that women's bodies wearing sexy clothes and showing off their curves were indeed used as the main object to attract many customers.

Suwaibah then continued with her opinion on the third scene, which was the only scene where she thought there was no sexual violence. Because according to Suwaibah, sexual violence is something that involves coercion of the victim. But Suwaibah did not see that in the third scene. However, just like Adam, Suwaibah also felt that the director had a hidden meaning from the fogging smoke that matched real-life situations. Not only in Indonesia but also in Thailand.

“If you think about it, most smoke is dangerous. Although in Thailand itself there is no special meaning of smoke that signifies what it is” (Suwaibah, May 10, 2023).

Kalo dipikir-pikir bener sih kebanyakan asap itu ya bahaya. Meskipun di Thailand sendiri gaada arti khusus asap itu menandakan apa gitu gaada.

In the last scene, Suwaibah gives her views on what smoke means in real life, especially from her home country because she saw in the scene that the meaning of smoke is to silence the victims. But based on what Suwaibah said, there is no specific meaning of smoke in Thailand. But she also added that she thinks most smoke means danger.

After interviewing and analyzing the three scenes in the film Photocopier to Elfrida, Elfrida entered into the third informant in a negotiated position. The reason Elfrida is in the negotiation position is that in the first and second scenes, she agrees with the researcher that there are scenes of sexual violence. And it is also included in sexual harassment and sexual exploitation. Where in essence utilizing the victim's weakness for personal interest and satisfaction, besides that, it also does things that should not be done without

the permission of the relevant parties. Her understanding of sexual violence is aligned with the definitions of the National Sexual Violence Resource Center (2010) which defined sexual violence as someone forcing or manipulating someone else into unwanted sexual activity without their consent. She thinks this way because of her background in an Islamic family, where she strongly adheres to the teachings of Islam. Anything that is always associated must be based on the worship of Allah SWT. In addition, she also explained a little about her personal experience with catcalling even though she had taken care of herself very well, such as dressing covered, not doing things that could tempt men's lust and just keeping quiet. But still became a victim of sexual harassment such as catcalling.

“I used to be whistled by guys even though I was just passing by on a motorbike. I also always wear closed clothes. Take good care of myself. Anyway, my clothes are closed, I don't do anything, just stay quiet. But it's still just whistled by some guys” (Elfrida, November 5, 2022).

Catcalling is a type of street harassment or public sexual harassment. Catcalling might begin innocently enough, such as when an unidentified male asks a woman for her name or phone number, but if the woman refuses, it can sometimes develop and, regrettably, lead to stalking, groping, flashing, and even sexual assault and physical violence (Kenworthy, 2022). For these two reasons, Elfrida considers the first and second scenes to be sexual violence. Because according to her, even the slightest thing like ordinary catcalling is included in sexual violence and is not a natural thing that is allowed. Moreover, a scene where private photos are stolen and traded, then photographing people's bodies while drunk without their knowledge.

“From this first scene, it can be connected to a female trafficking. For example, prostitutes, pimps, Open BO can also be included. Prostitutes who are employed through pimps are also usually sold from their photos which are given a description of their height, age, and even their chest circumference. Many in Indonesia are like that. Especially in big cities like Jakarta, Bali, Yogyakarta, right? Hahahha. Many women like that hang out on the side of the road at night, some of them are from apps too” (Elfrida, May 10, 2023)

Dari scene ini, bisa dihubungkan sama penjual belian wanita sih. Contohnya ya kaya PSK, mucikari, Open BO juga bisa termasuk.

PSK yang dipekerjakan lewat mucikasi atau germo itu kan dijualnya juga biasanya dari foto-foto mereka yang dikasih keterangan tinggi badan, umur berapa, bahkan sampe lingkardanya juga. Banyak kan di Indonesia kaya gitu. Apalagi kota-kota besar kaya Jakarta, Bali, Yogyakarta juga ada kan? Hahahha. Banyak wanita2 kaya gitu malem2 nangkring di pinggir jalan, ada yang dari aplikasi juga.

From this first scene, Elfrida argues that this can be related to the buying and selling of women, which according to her in Indonesia has become commonplace, especially in big cities. The examples in question are such as prostitutes, pimps, Open BO and things like that. What happens in the scene with this real-world case is related because both have elements of trading sexual photos or videos.

“If in the second scene it can also be connected to the saleswomen who sell cars and the cigarette SPGs who don't even make polite clothes. So from there, people are not interested in the cars but are interested in the SPGs who wear sexy clothes. It's also usually men who are the main market, so they are interested because the SPGs are also sexy” (Elfrida, May 10, 2023).

Kalo di scene ini bisa dihubungkan juga sih ke sales2 wanita yang tempat jualan mobil trus iya itu tadi SPG nya rokok yang bahkan mereka gaada yang make baju sopan gasih. Nah dari situ tuh kaya, orang-orang jadinya bukan tertarik sama barangnya tapi tertarik ke SPGnya yang pakai baju-baju seksi. Kaya gitu juga biasanya kan cowo ya yang jadi pasar utamanya, jadi mereka tertarik karena SPGnya juga yang seksi gitu.

For the second scene, Elfrida said that the metaphor that can be associated is the female body that is used as an object for customers to be interested in buying their goods. Where the woman works as a salesperson and shows her curves and wears skimpy clothes that make customers, especially men, interested. In fact, according to her, customers are not interested in buying the goods, but are more interested in approaching the woman.

Another reason why Elfrida is in the negotiation position is her answer in the third scene where she thinks that there is no element of sexual violence happening. Because according to her, she only saw people doing fogging and that is far from the definition of sexual violence that she understands. Elfrida understands sexual violence as forcibly grabbing the body and not getting

permission from the party concerned, especially in parts of the body that are considered taboo. Not only physically but also verbally, such as catcalling. From her understanding, there is not a single thing related to the third scene. Therefore, she said there was no element of sexual violence in the third scene. However, just like Suwaibah and Adam, although no sexual violence occurred, there is an implied meaning of the fogging action itself where the perpetrator has great power it makes the surrounding community ignorant of the problems that occur with Sur, Tariq, and Farah. It is also very similar to what happens in the real world. It is aligned with the study that stated sexual assault is often described as motivated by power (Gravelin, Biernat, and Baldwin, 2017).

“The metaphor is that the smoke in the movie shows so that the victims cannot report. So I think the meaning of smoke itself can also be interpreted as something that is really dangerous. Cigarette smoke, motor vehicle smoke that becomes pollution, vape smoke, fire smoke are also dangerous, right? All can make people so short of breath so coughing. So yes, it matches what's in the movie too” (Elfrida, May 10, 2023).

Metaforanya sih yaa kalo aku asap itu yg ada di film menunjukkan biar para korban ga bisa lapor. Jadi menurutku makna asap itu sendiri bisa juga diartikan sebagai sesuatu yang bahaya bener. Asap rokok, asap kendaraan bermotor yang jadi polusi, asap vape, asap kebakaran gitu2 kan juga bahaya kan? Semua bisa buat orang jadi sesek jadi batuk-batuk. Jadi ya cocok sama yang di dalem film juga.

Elfrida believed that smoke indicated danger. Risky substances like cigarette smoke, vaping, and pollution are present in most smoking. Along with what Elfrida indicated, smoke at the scene puts victims in danger and prevents them from telling anyone what happened.

The fourth informant also included in negotiated position is Khadega. The reason Khadega is in the negotiation position is that according to her, it is only in the second scene that there is an element of sexual violence because it is clearly seen that the naked bodies of Sur, Farah, and Tariq were simply photographed by Rama without their knowledge and permission, it was also done while drunk so that when they woke up they also did not remember what had happened to them. It is also because of the definition that she understands that sexual violence is anything that can harm our psychology, not only

physical touching but also malicious words or harm directed at others. From that definition, matches what happened in the second scene and aligned with the statement from Rainn on the Effects of Sexual Violence (2023) which stated sexual violence can have psychological, emotional, and physical effects on a survivor that aren't easy to deal with.

Also Khadega thinks that no sexual violence occurred. Khadega believes that the first scene only makes the audience feel uncomfortable seeing it because there are disgusting photos. But Khadega added that she felt normal. Because where Khadega comes from, in Yemen, the cases are worse. Khadega is used to seeing things that are far more horrific than what happened in the movie.

“But, I don't think I got disturbed by that because I often see worse cases in Yemen. Yea, thinking about Yemen has no government. Hence, there are a lot of sexual things happened there until now” (Khadega, November 18, 2022)

In her interview, Khadega said that the situation in Yemen is still very poor. There is no government to lead them. So many cases occur everywhere and she mentioned one thing that must be done is if a woman wants to leave the house, try to always go out with her family. Because if she is alone it will be very easy to be kidnapped. Yemen is likewise the nation where women are most at risk. They are victims of discriminatory laws and are not permitted to fully exercise their civil and political rights. Sexual assault incidents have also increased in frequency in Yemen (Liputan6.com). So that's why Khadega's culture and habits made her feel normal when seeing a scene like that.

In addition, Khadega added her opinion about the metaphor that related with the first and second scene.

“In the first scene, yea it can related to the women trafficking. But, In my culture, and as I know women's privacy is always important and cannot be shared online for any reason. As a result, women who do so sometimes face blackmail and the culprit threatens her that her family will be informed, and she might get problems. Therefore, the government created a bureau of cybercrimes to solve women's harassment cases under secrecy” (Khadega, May 13, 2023).

According to Khadega, in the first scene, he agrees with the metaphorical linking of women's trafficking. However, based on Khadega's birthplace in Australia, a woman's privacy is highly guarded. There are no women who share photos of their privacy online, even if there are then the woman will get into trouble. It is rare to see such cases because Saudi Arabia has taken good care of people's privacy especially for women and they also have a bureau to deal with sexual violence strictly and confidentially.

“For the second scene, my country doesn’t have cigarette SPGs or similar services. However, I agree with the provided statement. Women have always been portrayed as attention points and shown in attractive outfits. In Arabs countries, it differs from one country to another as not all females wear hijab” (Khadega, May 13, 2023).

By relating what is in the second scene to real life, although there are no similar cases in his country, Khadega still agrees with the statement that the researcher said, namely where the female body is used as an object of attraction for other people, especially men, by wearing minimal clothing and showing off the curves of her body. Like what happens in the film in the second scene, Rama is attracted to his victim's body to be used as an object in his theater.

In the third scene, Khadega also thinks that Rama does have such high power that makes the victims unable to report his crimes. She also felt the same as the other informants that in this third scene there was a hidden meaning which required residents to enter their respective homes because there was fogging spraying. That's where the meaning is revealed as what happens in real life. Coupled with a little story from Khadega where she tells about what happened to her friend when her friend was a victim of sexual violence by her own family. There Khadega was in the position of being a friend of the victim and was also confused about what to do because at that time she was still very young and the power that the perpetrator had made them afraid to speak. According to feminist theorists, violence against women is a result of gendered sex roles that uphold male dominance and female exploitation. Sexual assault is driven by power, they claim (Brownmiller, 1975; Burt, 1980; Lonsway & Fitzgerald, 1994; Ward, 1995 in Gravelin, Biernat, and Baldwin,

2017). The historical and structural power disparities between men and women, which persist to variable degrees in all communities, have an impact on the sexual exploitation of women and girls. It has to do with their lack of control and authority, as well as with social standards that define the roles of men and women in society and support abuse. (Varia, n.d.).

“Fog in my country doesn’t mean anything, but it is presented in the movie as a tool to silence Sur and others and I don’t think it refers to any cultural meaning” (Khadega, May 13 2023).

In the final scene, Khadega mentions that smoke has no special meaning in his country. But like what Khadega said earlier, the smoke in the movie in the third scene does hide a message which is to silence its victims so that they cannot report anywhere due to the suffocating fogging smoke.

And the last informant included in negotiated position is Hafizh. From the first scene asked by the researcher, it is clear that Hafizh is in a negotiated position. The reason he is in that position is first that he still feels confused about whether the first scene has elements of sexual violence or not. According to him, in that scene, there is no sexual violence but it can lead to sexual violence itself from Amin's behavior in stealing private photos of students on campus and selling them. And also according to him, sexual violence is when the perpetrator has started to touch the victim. Therefore, he feels confused about whether it is included in sexual violence or not.

“It can be connected yea, the women seller in real life with the seller of private photos of people in the movie. I've seen my friends order it several times. Usually it's from twitter or yes going to a club then getting a girl. So far I haven't met any girls who are like that because they are forced to, mostly because they want to be open themselves. And in real life too, if you order an Open BO, you also include a photo of the girl, her height, and how old she is. if it matches what the customer wants, then chat to meet. So what's in the movie and connected to the metaphor of selling women is really suitable and there is also in real life” (Hafizh, May 15, 2023).

Bisa dihubungkan ya, penjual wanita di kehidupan nyata dengan penjual foto-foto pribadi orang dalam film. Saya pernah melihat teman-teman saya memesannya beberapa kali. Biasanya dari twitter atau ya pergi ke klub lalu dapat cewek. Sejauh ini saya belum pernah ketemu cewek yang seperti itu karena terpaksa,

kebanyakan karena memang mereka sendiri yang ingin terbuka. Dan di kehidupan nyata juga, kalau pesan Open BO juga menyertakan foto ceweknya, tinggi badannya, dan umurnya berapa. kalau cocok dengan yang diinginkan pelanggan, baru chatting untuk ketemuan. jadi apa yang ada di film dan dihubungkan dengan metafora jualan perempuan itu cocok banget dan ada juga di kehidupan nyata.

When it comes to real-life metaphors, Hafizh gave his opinion by saying that the scene can be related to a female prostitute like Open BO. Based on what Hafizh said, he has seen his friends booking women like Open BO several times. Indeed, it is the same as what happened in the movie, namely there is also a trade in video photos of women before ordering on the application. And also included with height and age.

Then proceed to the second scene where he considers it clear that there is sexual violence. However, Hafizh has a slightly different opinion from other informants. He felt that the sexual violence that occurred was less shocking or he expected at the beginning of the movie that the sexual violence that occurred in the movie was more severe, such as holding or forcing the victim. Hafizh realized why he expected more sexual violence. He felt that perhaps it was his arrogance and family background that made him think this way. Although he did expect worse, he still felt that whatever it was, it was still sexual violence. Coupled with his story as a victim of sexual violence, he feels that no matter how small the act, it is still sexual violence and should not happen.

“Okay, yes, it can be connected to the metaphor of sexy women who become car SPG. But mostly lately there are also many SPG who have worn the hijab. What's even worse is that cigarette salesmen are really hahah. It's so rare that I've never even seen one wearing a hijab. And yea it can be connected because of the woman body that can attract the customers” (Hafizh, May 15, 2023).

Oke iya sih benar bisa dihubungkan dengan metafora cewe2 seksi itu yang jadi spg mobil. Tapi kebanyakan akhir-akhir ini banyak juga kok spg yang udah berjilbab. Yang parah lebih minimnya lagi sih sales-sales rokok iya benar hahah. itu jarang banget malah saya gapernah lihat ada yang berjilbab. Dan ya itu bisa berhubungan karena tubuh wanitanya yang bisa menarik perhatian pelanggan sih.

According to Hafizh in the second scene, it can be connected to the metaphor of a woman who shows off her curves, dressed sexily who works as a car salesman. Or what might be worse is a woman who works as a cigarette salesperson. According to him, the comparison and relationship that can be taken is from the female body that becomes the material of the customer's attraction, where in the case in the movie it is Rama who is attracted to the bodies of his victims, namely Sur, Tariq, and Farah.

And the last reason is from the third scene where Hafizh thinks that no sexual violence has occurred. However, it is exactly the same as all the previous informants that even though no sexual violence occurred, it is clear that the sprayed fogging smoke has an implied meaning that relates to what is happening in the real world today. In addition, it also gives the view that perpetrators who have high authority will definitely very easily carry out their crimes. Coupled with Hafizh's opinion, where regulations and sanctions in Indonesia are still very weak, especially laws related to victim protection and special handling of victims. The difficulties that victims frequently face include inadequately protective laws and regulations, the work of law enforcement officials who are less receptive, a criminal justice system that is not integrated with victim recovery, and even a victim-blaming culture that makes victims feel ashamed and afraid to report. When viewed in terms of the current law, the essence of the law against sexual violence already exists. However, in substance, the existing laws are still limited and regulated in several separate regulations. Unfortunately, formal law has not yet regulated victim protection and special handling of victims, even though victims should be a priority who is entitled to protection during the law enforcement process (Jauza, 2019).

In addition, Hafizh also related this third scene to the metaphor of the smoke in the scene.

“From the smoke, there is indeed a hidden meaning, which makes the victim silent and finally unable to report to anyone. The same Rama at the end is dressed like the god of poseidon, well that also has an implied meaning, the point is that it's like making the victim silent and even blamed back, no one supports the victim so it's the same as in real life, right the problem. Then if the meaning of the

smoke, what is it in indo there is no special meaning of smoke? If there is smoke, ohh vehicle smoke, ohh cigarette smoke. Or if there is a big smoke, it means fire smoke. There's no specific meaning of what smoke is, as far as I know" (Hafizh, May 15, 2023).

Dari asap itu memang ada makna terselubung, yang membuat korban diam dan akhirnya tidak bisa melapor ke siapapun. Sama Rama yang di akhir berpakaian seperti dewa poseidon, nah itu juga ada makna yang tersirat, intinya itu seperti membuat si korban diam dan malah disalahkan balik, tidak ada yang mendukung si korban jadi sama aja kayak di kehidupan nyata kan masalahnya. Lalu kalau makna asap, apa di indo tidak ada makna khusus dari asap? Kalau ada asap, ohh asap kendaraan, ohh asap rokok. Atau kalau ada asap yang besar, berarti asap kebakaran. Tidak ada arti khusus tentang apa itu asap, setahu saya.

According to him, there is no special meaning happening in Indonesia related to the smoke. But like what Hafizh had said earlier, he did feel that the smoke had a hidden message to silence its victims. Coupled with Rama who at the end of the scene also wore clothes like the god poseidon which also meant to silence his victims.

C. The Factor Affecting the Informant's Reception

The audience's background is a crucial factor in audience reception theory and aids in the analysis. The audience's background determines how different audiences will understand different media and whether or not what they read will align with the author's intentions. Three elements were identified for this study that impacted the informants' comprehension: religion, origin, and personal experience factor.

1. Religion

The first factor that can affect the informant's reception through the sexual violence issue in the Photocopier film is the informant's religion. Although all the informant's religion is Muslim, looking at or relating to the other factor like the informant's social factor is different. Because even the religion is the same, after seeking out the social factor of the informants can be different, for example from the teachings of the family or the previous informant's environment.

Adam came from a very religious family. Even though he is from Australia, his family taught him to hold fast to religious values. From childhood from stepping on elementary to high school, he was told to enter an Islamic school in Australia. Even now, his daily activities are still related to religious activities, such as being the prayer priest at the mosque, especially the Friday prayer priest. Therefore, the teachings held by Adam have influenced his views on the issue of sexual violence in this Photocopier film. In the three scenes provided by the researcher, Adam enters into a negotiating position. Because there is a separate view from Adam, especially in the last scene where according to him it does not show any treatment of sexual violence, but he also concludes that there is a hidden meaning conveyed by the director behind that scene.

Suwaibah argues that only the third scene has no elements of sexual violence, which is why she enters into a negotiated position. Suwaibah is also not from Indonesia, but from Thailand, especially Yala, South Thailand. Where the majority of Muslims are. Although Thailand is predominantly Buddha and there is a lot of LGBTQ spreading, Suwaibah and her family choose to adhere to Islam. It can be seen from the way Suwaibah dresses which is very modest and she never comes into contact with the opposite sex. The strong grip of the Islamic religion influenced her views on the issue of sexual violence in this Photocopier film.

Like Adam and Suwaibah, Elfrida is also a person who adheres to Islam. It can be seen from her background that Eflrida also attended boarding school for 3 years during her high school days. Apart from that, she has also been teaching young children at the nearby mosque. Eflrida is also married at a young age for the very reason that it is a form of worship to Allah. For that reason, Eflrida's opinion is not much different from Adam's. Elfrida enters into a negotiating position as she adds a few of her views in the third scene.

The fourth informant, namely Khadega, is also not from Indonesia but from Yemen. Khadega was born in Saudi Arabia and lives in Yemen where it is very clear that from a young age, the influence of Islam on her daily life is very strong. It is undeniable that every move she makes and whatever she does must have been carried away by the teachings of Islam. However, there is a

slight difference with the previous opinions, only in the second scene, according to Khadega, there is an element of sexual violence. This can be seen from the reasons related to where she lives, namely in a country where until now there is still war.

There is also a slight difference experienced by Hafizh. Even though he is Muslim, according to his background, the answers to some of the questions given by researchers are slightly different. There was a moment when Hafizh felt the scenes of sexual violence were normal because from the start Hafizh had higher expectations as the scenes were more severe. However, even though he thought that the scene was ordinary, Hafizh was still in a negotiating position and considered that sexual violence, regardless of its form, is still sexual violence that must be fought against.

2. Environment

The second factor is the informant's environment. There are three things related to the environment, such as where you live (origin), culture, and social life such as family or friends. Three informants were foreign nationals, namely Adam from Australia, Suwaibah from Thailand, and Khadega from Yemen. This difference in origin certainly influenced the background of the informants in perceiving the issue of sexual violence that occurred in this Photocopier film.

Adam is an Indonesian, but from a young age, he has moved and settled in Australia, specifically the city of Melbourne. The contoured makes Adam's views slightly different from those of people who were born and grew up in Indonesia. In the interview with Adam, Adam explained a little about how everyday life is in Australia. Seeing naked women is typical for him. In fact, according to him, if someone is dressed completely covered, it looks strange. People are just in bikinis and naked on the beach. That's what made Adam see a scene in an ordinary movie, but because of that the context was sexual violence, so Adam's views remained strongly opposed to this act.

For Suwaibah, who came from Thailand and came to Indonesia to study, the case was not much different from Adam's. In Thailand, there are up to 18 sexes recognized. The 18 gender diversity that exists today in Thailand is

influenced by more recent identities. Based on in-depth research by researchers in Thailand, transsexuals are not difficult to find (Neviati, 2018). It is this fact that makes Suwaibah's view slightly different from that of Indonesians in general. Suwaibah is used to seeing Thai films that show sexual scenes which are quite severe because they are carried out by the same sex or can be called gay and lesbian. Suwaibah also believes that the scenes of sexual violence presented by Photocopier are nothing compared to Thailand. In Thailand, it is very very vulgar and there is not the slightest element of censorship. Not only in movies but in real life, like on the streets, there are many people like that. Therefore, Suwaibah strongly agrees with the researcher's opinion on the issue of sexual violence, but all of this cannot be separated from Suwaibah's background or origin.

Elfrida, she comes from Lampung, Indonesia. What made her different from other informants, Elfrida was married at the age of 21. The reason she married young was also not far from the religious teachings that she had upheld so far. Support from people around her, such as her family, is also a reason or an influence on Elfrida in choosing to marry young. In the interview with him, Elfrida was born and grew up in Lampung, which is known as the city of "begal". Many cases of sexual violence have occurred in Lampung so far. Out of the many cases known to Elfrida, this also influenced Elfrida in her reception of the issue of sexual violence.

Almost the same as Suwaibah, Khadega also experienced something similar. Even though Khadega was born in Saudi Arabia, she now lives in Yemen. Countries where the crisis is still hitting even worse. Based on an interview with Khadega, violence like this has often occurred in Yemen. It's not surprising that women there, if they don't take very good care of themselves, will very easily get very unpleasant treatment, such as being stolen or simply held captive. Many laws discriminate against women in Yemen. An example is the Private Status Act, a woman is required to grant sexual access to her husband, even if it is against his will, thus making rape legal within a marriage (Razack, 2023). It is this origin of Khadega that makes Khadega's views slightly different. She felt that the scene in Photocopier also had nothing to do with what happened in Yemen. Therefore, only the informant Khadega

considered the second scene to be the only one containing sexual violence. Although basically, the scene is also much better when compared to what is in Yemen.

The last informant is Hafizh. He lives in Jakarta. In high school, Hafizh was a boy who exhibited considerable stubbornness. He frequently drank and smoked. He belonged to a gang at his high school as well. Both his drinking and smoking habits continue to this day. Hafizh comes from a dysfunctional family. His parents had been divorced since he was in middle school. He has preferred to live with his mother since middle school and still does. His father and he did not get along very well. His circle of friends and family background is one of the reasons Hafizh was able to give a different opinion from other informants in perceiving the issue of sexual violence in the film Photocopier.

3. Personal Experience

The last factor that can affect an informant's reception is their personal experience. What is meant by this factor is from their experience whether they have experienced sexual violence before or not. The difference between having experienced it or not will result in different views and receptions from each informant. The only informants who spoke about their experiences were Efrida, Khadega, and Hafizh.

In the deep interview session with Efrida, she told a little about her experience of experiencing sexual harassment. Efrida was once whistled by a man even though Efrida was passing by on a motorcycle. Efrida was surprised, even though she had taken good care of herself. Like wearing closed clothes, doing nothing, and just being quiet. However, they are still victims of verbal abuse. It was from this experience that Efrida grew to hate anything related to sexual violence, even in the slightest form. Therefore, Efrida almost gives the same opinion on all the scenes given by the researcher. Efrida thinks everything has an element of sexual violence except in the third scene. Even though in the third scene she disagreed, the additional views from Efrida were also the same as what the researchers and other informants meant.

For Khadega, this was not a story from her personal experience, but from her friend. It was her friend who told her about the incident where she was a victim of sexual violence. Even though it was not Khadega's own experience, she still felt the impact of her friend's story. Her friend who was raped by her own grandfather at a very young age made Khadega see sexual violence as very sad. Seeing from her friend who at first could not report it to anyone because of fear, until she talked to the closest person, namely her family, even her family did not believe her and blamed her back. Because her grandfather was a soldier who already had a fairly high position and was seen by many that he was a very wise person. From this real incident, Khadega felt that no matter how the victim tried, if the perpetrator had high power, it would be very difficult to get justice. It was her friend's story that put Khadega in a negotiated position.

Almost the same as Elfrida and different from Khadega, Hafizh himself had a pretty scary experience regarding himself being a victim of sexual violence. The experience he has is classified as very traumatic for his victims. Hafizh said for himself that by being a victim of sexual violence, he felt deep trauma and it was quite difficult to return to living his life as usual. However, after struggling to get rid of the trauma, until now Hafizh has started to get used to it and is back to his normal activities without any big feelings of fear. From Hafizh's experience, Hafizh almost agreed to everything the researcher meant and brought Hafizh to a negotiating position.

No.	Informant's Name	Position	Factor Affecting
1.	Adam Wirapandya	Negotiated	Two factors that influenced Adam in perceiving the issue of sexual violence in the film Photocopier, namely religion, and environment. The religion of Islam which he adheres to very strongly. As evidenced by always attending Islamic schools from elementary to high school and being an imam for Friday prayers, which convinced him to argue that scenes 1 and 2 were sexual violence. Plus a little of his views on the naked

			body scene even though it is sexual violence but the origin or place where he has lived all this time, Australia, brought his own views that it is normal. And in the third scene, he considers there is no sexual violence because it only shows the fogging scene even though there is a hidden meaning. For that reason, he is in a negotiated position.
2.	Suwaibah Ma'taeha	Negotiated	Religion and environment are the main factors that influence Suwaibah in receiving Photocopier. Not much different from Adam, Suwaibah also adheres to the teachings of Islam even though she comes from a country where the majority religion is Buddhism. Thailand is a country in this world that recognizes there are 18 genders in it. This is what makes life in Thailand far different from Indonesia where there are many transsexuals. Despite the stark differences between Thailand and Indonesia, Suwai has not changed her mind, so in the first and second scenes, Suwai agrees with the researcher that there is sexual violence that occurs. What makes it different is in the third scene where the fogging scene that she captured does not have a scene of sexual violence. Because the sexual violence that Suwai understood did not occur in that scene. Only the fogging scene. Although it only showed the fogging scene, the smoke made Suwai feel that there was an implied meaning that the director wanted to show to the audience.
3.	Elfrida Faradina	Negotiated	Elfrida has three factors that influence her views in perceiving the issue of sexual violence in the film Photocopier, namely her religion, environment especially her family, and her personal experience. Almost the same as Adam and Suwaibah it was the religion of Islam that made her think this way, but what sets them apart is Elfrida's experience of being a victim of catcalling. It was from that experience that she had, no matter how small the act

			<p>is it's still sexual violence and it is really bad. Almost all of Elfrida agreed with the three scenes given by the researcher. It's just that in the last scene, she has her own views where she thinks there is no sexual violence that occurred. Because based on her understanding of the definition of sexual violence, it has nothing to do with what happened in the scene. But just like Adam and Suwaibah too, in the last scene, there is also an implied meaning that wants to be addressed to the audience in the real world.</p>
4.	Khadega Mohammed	Negotiated	<p>The factors of religion, environment, and Khadega's personal experiences are the factors that make her able to give her opinion or reception on the issue of sexual violence in this Photocopier film. Born in Saudi Arabia and living in Yemen were the biggest factors for Khadega in giving her opinion. The environment in which she lived and the experiences she shared put Khadega into a negotiating position because Khadega felt that in Yemen it was worse than what happened in the movie. Then coupled with the story of her friend's experience made Khadega felt more confident about what happened in the third scene, where she had his own views that were the same as Adam, Suwaibah, and Elfrida even though no sexual violence occurred.</p>
5.	Hafizh Dhaifan	Negotiated	<p>The factors that influence Hafizh in his reception of the issue of sexual violence, namely his environment especially his family and friends, and personal experience. The influence of his environment, namely from his friends and family background was not so good (broken home). In his interview, his parents were divorced and right now he lived with his mother. The divorce that made Hafizh change and stress became influenced by his friends from school and became a member of a gang who liked to smoke and drink alcohol. In</p>

			addition with personal experience in which he had been a victim of sexual violence. Even though Hafizh's background is quite different from the other informants, when it comes to sexual violence, Hafizh is also very strongly against it. All of these factors influence Hafizh's view of perceiving gender violence in the film Photocopier.
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Table 3.2 Position of Informant after Interview

D. Comparison with 2 Journals

Reception Analysis for Violence and Reproduction Against Women in Turkish Media (2020), written by Türker Elitas, is the first academic article. The audience acceptability of the Turkish television program Public Spot's March 8 8 Women is covered in this study. The material was purposefully created for Women's Day to increase awareness of celebrity representations of violence against women. The interview served as the data collection method for the study, which employed a qualitative methodology and Stuart Hall's Encoding/Decoding strategy for reception analysis. Twenty college students, aged 18 to 27, including 10 males and twenty women, served as informants.

According to Elitas' research, the language and celebrities' depictions of damaged bodies in the content were disapproved by half of the participants. They were forced to read in opposition because they failed to recognize how the content contributed to increasing people's awareness of violence against women. Several participants thought the representation was ineffective despite receiving the message to stop violence against women as they negotiated the message. Other informants were engaged in dominant reading in order to accept all of the information provided. Elita's research revealed that the majority of participants believed media to be a normal source of violence and violence against women. The way that society views violence against women influences how we perceive the media. The same is also shown in the current research. Informants in the current study also feel that the media often or even becomes normal in reporting on violence, especially violence against women because from the data obtained violence often happens to women, but that doesn't mean men don't experience it. This Photocopier film is an example, where the victims who experience sexual violence are mostly women. Therefore, the current

research, namely using Photocopier film as the object of one of the many media, invites the audience not to be afraid of the perpetrators and fight for justice, just like what was shown by the informants at their reception of Photocopier film.

There are several similarities between the current and previous researchers, namely the same use of qualitative methods by means of reception analysis by Stuart Hall. In addition, the topic discussed is also almost the same, namely violence against women. What makes it different is the informant who becomes the source and then the object used. Previous researchers used the media as an object, but the current researcher used the Photocopier movie as an object. Then for the informants themselves, the current researcher takes the age from 18-30 years which is not only primarily college students, but also those who are married, graduated from school, and working. However, the previous researcher in this article only used college students aged 18-27 as their informants and the emphasis of the current study is on audience participation in the decoding process using their individual backgrounds as the foundation of receipting.

The second research is by Briony Hannell, BA (Hons) entitled *Controversy, Sexual Violence and the Critical Reception of Game of Thrones "Unbowed, Unbent, Unbroken"* (2016). This research focuses on a highly controversial episode of HBO's *Game of Thrones* (2011-present) in which Ramsay Bolton rapes Sansa Stark. It is from that episode that this thesis examines how visual representations of sexual violence can be justified and seeks answers from how critics respond to sexual violence in this episode on screen. The method used is a methodological intervention into critical reception research, through the use of qualitative methods of thematic analysis by Braun and Clarke (2006) and also incorporating feminist media studies, cultural studies, adaptation studies, and audience studies.

This study found that the term 'rape culture' is used to describe a culture in which sexual violence against women is a normalized phenomenon and there is a deeply rooted definition of women as 'victims of sexual violence'. The result was that many reviews placed their responses in agreement with the appearance or scene of the rape as very upsetting or even misogyny. Many critics were disappointed with the episode and felt that *Game of Thrones* did rape well and felt that the episode would not be the last. In addition, *Game of Thrones* has always been frustrating by demeaning its female characters. Prompting many critics to refer to their experiences

of disgust, citing feelings of nausea or discomfort when viewing the episode. Therefore, HBO in particular Game of Thrones has received a lot of criticism for its reliance on sexual violence against women and the depiction of women in its shows, particularly in terms of nudity, sex scenes, and prostitution. So, the audience's view of HBO or Game of Thrones is always related to the existence of scenes of sexual violence or sexual depictions of women.

The similarity between this research and the research that the researchers are currently running is from the method, which also uses reception analysis, although previous research also added media studies, cultural studies, and adaptation studies in collecting data. In addition, what makes it the same is the context that is discussed, namely sexual violence. The difference is that they both carry the theme of sexual violence, but previous researchers focused more on one episode where there was a rape scene. Meanwhile, the researcher focused on three scenes that were not rape. In addition, the object used by previous researchers was a television show, namely Game of Thrones, while researchers used the movie Photocopier as an object.

CHAPTER V

CONCLUSION

A. Conclusion

This study shows that audience participation and media meaning are both dynamic. This research demonstrates that media meaning varies and the audience is active participants. The audience has different understandings of sexual violence issues in the Photocopier film based on each personal background. And also their opinion that bring their culture in seeing the three scenes in the film when associated with metaphors that occur in real life. Based on the Stuart Hall theory, it divided into three positions where it is depending on each individual's background, namely dominant hegemonic position, negotiated position, and oppositional position. From the research finding and discussion section, can be found that all of the informants, namely Adam, Suwaibah, Elfrida, Khadega, and Hafizh have their own backgrounds and are in negotiated positions.

They all almost have the same opinion in the three scenes that the researcher provided. There are similarities that stand out from the five informants in that they have the same understanding in the last scene. They argued that the third scene contained sarcasm or the hiding message that the director wanted to send or deliver the message to the audience even though they spoke that the third scene had no elements of sexual violence. All of the informants agree that the last scene which is the fogging scene has a hidden message that the fogging scene is a sign of wanting to cover up Rama's or the preparator's depraved behavior so that no one can see it. Because of the spraying of the fogging smoke itself, usually, the residents are ordered to enter their respective homes so they cannot see the situation outside. Just like what happens in reality. From the various opinions of existing informants, all agree that the message given by the film is for victims out there who are still afraid to report or to tell stories so that they are no longer afraid to speak up because we are all on the side of the victims.

In addition, the metaphors associated with the three scenes in the film were also well received by all informants. All five informants also said that the first scene can be associated with the women trafficking, the second scene with car or cigarette

sales that focus on women's bodies as material for attracting customers, and the third scene that has a hidden message in the film. All informants explained how the three scenes were metaphorized based on their respective backgrounds and cultures.

This study also found that of the five informants, after they watched the film and receptioned it, they felt a number of things and it impacted their lives afterward, especially in their daily lives with people. Most said they became more cautious of those around them, especially new acquaintances, and felt a need to be more careful and take care of themselves. Apart from that, it was also found that after the reception of the Photocopier film, a deeper sense of sympathy and empathy emerged for the victims of sexual violence out there. Because seeing how hard it is to get the justice they should get.

As already mentioned, the informants played an active role in the reception of the issue of sexual violence in the film based on their own experiences or backgrounds which were caused by several factors. A person's background must include where they come from, what their family's teachings are like, what habits they do, and what views they instill, it can also be from factors of education, the economy, and so on. So many different backgrounds, that is the main reason why the reception from each audience will be different. In this study, it was found that differences in place of origin make culture and habits also follow their place of origin. Likewise, the habits or teachings that they get that are taught from childhood by their parents will also affect their reception of Photocopier films. Apart from that, one thing that was also the most important was the factor of their religion where these five informants were informants who embraced Islam so there were some similarities found from one informant to another. Because of that, three main factors emerged that influenced their reception, namely religion, environment, and personal experience. Those three factors caused all of the informants to have their own reception and make them in negotiated positions.

B. Research Limitation

In this research, the researcher found several limitations in the process:

1. The in-depth interview conducted online occasionally encounters technical issues during data collection, such as connection issues and audio noise that affect data documentation.

2. The researcher's time zone disparities with the overseas informants present even another challenge because it is challenging to choose the ideal time for data collection. Moreover, the study of informants' perception of the content is also impacted by the time constraints and language barriers between informants and research.
3. Because there are few findings about the informant's re-meaning stage, the researcher finds that it is not extensively discussed.
4. Lack of diversity of informants in terms of religion. In this study, all informants are Muslims, and they can give different views if they have different religions.

C. Suggestion

There are indeed many kinds of research on sexual violence in films, but what makes it different is that this research is also hoped to be able to invite the audience, especially victims of sexual violence, to have the courage to speak up and no longer be afraid of perpetrators of sexual violence. Therefore, for future research, it is hoped that there will be more research on the importance of making people aware, especially victims, to have the courage to speak up to the world. Also, additional research on a related topic is anticipated to thoroughly explore the re-meaning to comprehend the impact of the information on the audience.

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APPENDIX

A. Informant's Interview Transcript

Informant 1

Name : Adam Wirapandya
Age : 20
Profession : Student
Date : September 30, 2022.
Location : Zoom meeting

Caca : Kamu tinggal di Australia dari kapan?

Adam : Dari aku masih bayi udah tinggal di Australia tapi lahir di Jakarta.

Caca : Kamu kuliah dimana dan kerja apa?

Adam : Bachelor's degree of civil engineering at Royal Melbourne Institut Technology semester 4. I work lebih ke freelance gitu sih, video editing.

Caca : Do you like watching movie?

Adam : Technically film anime termasuk ga?

Caca : Yaaa it can be.

Adam : I like Japan and Korean movies.

Caca : Genrenya apa?

Adam : Mmm.. drama, romance, mystery, crime, sci-fi, and action

Caca : Have your family teach you about sexual violence?

Adam : Mmm no. Aku taunya dari sekolah sama social media. Kalo di sekolah sering ada seminar gitu tentang anti bullying gitu dan ada bahasan tentang sexual violence gitu and they told us how to prevent it and type of sexual violence

Caca : In your circle pernah ga ada sexual violence?

Adam : Mm maybe my friend. Dia pacaran sama temenku di sekolah kan. Yg cewe ngirim nude pictures to her boyfriend. And then the pictures got leaked and spread everywhere sampe dipanggil principle trus sampe ada polisi juga.

Caca : Ohh i see. In your opinion what is the definition of sexual violence and what kind of sexual violence it is?

Adam : In my opinion, sexual violence can be any sexual activity yang dipaksa gitu ke seseorang or we try to bully or we use violence in order to force someone to do sexual activity with them. Oiya without consent, like sexual abuse, rape, sexual assault. Like when you drug someones drink.

Caca : Korban seperti apa yang sering menjadi korban kekerasan seksual?

Adam : Ooo this is so controversial. Obviously its gonna be females. Emag secara statistics kan emang mereka yang paling sering. But that doesnt mean if man can't get abuse sexually.

Caca : Kan tadi bilangnyanya females kan? Nah kalo di Indo tuh banyak cewe yang berbaju minim. Cuma akhir-akhir ini yang menutupi baju juga kena. itu gimana?

Hafizh : Maybe because of the culture of Indonesia and the law and justice is not as good as Australia.

Caca : Kalo di Australia sendiri gimana?

Adam : I think its the same actually, not gonna lie. But less chance of happening here. Because i think more people in Australia more educated and more secured with themselves and takut kena sanksi cause the law here is stronger than Indonesia. And aku denger victims di Indonesia jarang di denger but here they take it seriously.

Caca : Berarti yang baju minim dkk itu ga ngaruh ya?

Adam : There is no special about that. It's normal. Disini malah aneh kalo pake abaya gitu haha.

Caca : Pernah nonton film sexual violence selain Photocopier ga?

Adam : Anime ada sih. Like raped, sexual abuse. Yea i guess i know about sexual violence dari situ juga.

Caca : Pernah ngikutin berita-berita di sexual violence entah di Indo atau Australia ga?

Adam : In Indonesia to be honest im not following the news about that. Mungkin ada satu dua yang muncul di socmed gitu. Kaya lewat aja udah gitu.

Caca : Kalo di Australia?

Adam : Mmm gimana ya kalo disini tuh yg terkenal-terkenal gitu jarang banget sih ada berita-berita kaya gitu. Kalau disini yang sering tuh kaya selingkuh aja. Kaya celebrity itu itu jarang banget sih.

Caca : Mm maybe i just want to tell you that intinya di Indo tuh orang-orang masih pada takut speak up.

Adam : Yea that make sense. I think thats the same than most country. Lebih ke society pressure gitu ada stigmanya gitu like "sexual violence victims" bakal trauma gitu kan. That is something that be embarassing to tell peopale. Cause Indo is conservative country gitu kan. Di Asutrlia kan they understand kalo resikonya tinggi, its not ethical so they wont do that.

Caca : Mm ok. Are film that raise the sexual violence are good for the public to watch?

Adam : It depends on the film. The way they show the sexual violence the way they use the story. Kan ada film yang naro sexual violence cuman biar seru aja gitu tp ga show the resolution itutuh jelek. Tapi ada juga film yang try to convey the lesson from that sexual violence and its good to watch.

Caca : Kapan nonton filmnya?

Adam : It was like 3 days ago.

Caca : Tanggapanmu tentang film ini gimana?

Adam : I like the plot and very interesting chracters but i hate her dad and her mom is the best bro. And Sur's best friend, Amin i dont like him at the end not gonna lie. Its a good movie but the ending is a bit dissappointing cos Rama ga dihukum apa-apa cuman dipukul doang. Harusnya dimasukin ke penjara or something like that. Well, overall its a good movie and i watched it with my friend. He also said it was nice movie. Tapi pas scene hard drive Amin itu, my friend was eating right, dia sampe pingin muntah gitu loh hahahahaa. It was so shocked man.

Caca : Hahahha ya allah. Kasian banget.

Adam : Trus kayanya tuh di endingnya kaya fakta gituloh di Indo ya gasi? Itu kan kaya nunjukkin the preparators ga diapa-apain ga dihukum apa-apa gitu.

Caca : Iyaaa thats righttt. Menurutmu Photocopier ini mengandung sexual violence ga dan yang scenes dimana?

Adam : The one that i mention before.

Caca : Mmm yang scene pertama nih menurutmu iya ga?

Adam : It's not really sexual violence, but maybe the way to get the photos is from sexual violence action. Collecting the photos is also a way to spread sexual violence itself. Oh wait, technically this scene includes sexual violence and there are also photographs showing women's bodies which should be their privacy right?

Caca : Ok. And for the second scene?

Adam : Of course, this scene also contains sexual violence and includes sexual exploitation. Sur was drunk at the beginning, so Rama found Sur's weakness because She was unconscious. From that weakness, finally, Rama was able to take off Sur's clothes and take pictures without Sur knowing it. Not only Sur but Tariq and Farah were also victims in the same way.

Caca : Yang kamu rasain pas liat adegan ini gimana?

Adam : Mm.. in Australia, people's clothes here are open. So there must be a lot of women who only wear bikinis. So, seeing scenes with open clothes like this is normal. It's just that it's a bit different on Tariq's part, the problem is he's a guy, and what's more, he's naked and the one taking the photo is also Rama, so it's a bit uncomfortable. Even though I was religious and educated by my parents, I adhered to religion, but because life here is like this, it's fine, fine as long as I'm not affected. Besides that, even though I live in Australia and am used to the culture here, it's still different when it's already involved in a film, let alone like this Photocopier. Because this context already includes sexual violence

Caca : And what category is it for the first and the second scene?

Adam : This scene is more about sexual exploitation because taking advantage of someone to get personal gain. Amin got paid by Rama because he helped Rama to find inspiration for his theater, even though in a crazy way like that.

Caca : And the last scene?

Adam : Not really a sexual violence activity, because there is no sexual activity being done in that scene. Just showing a man doing the fogging scene. But one thing that is interesting here is that fogging occurred when Rama attacked the house of Sur, Tariq, and Farah, which means he wanted to silence himself and did not want residents to see Rama's lecherous treatment. If you look at the facts that happened, it is almost similar to this scene. Where in the real world, victims are always silenced, and in the end, they cannot report anywhere

Caca : Ok. so the first and the second scenes ya yg ada sexual violencenya?

Adam : Yess..

Caca : After watching the movie do you feel like sympathy or empathy?

Adam : Yeah, sympathy of course. Like i was really kasian with Sur.

Caca : As is known, victimin Indonesia are still afradi to voice their concern?

Adam : Yes yes.

Caca : Tapi kalo di Australia sendiri mereka berani untuk speak up gasi dam?

Adam : Im not sure but there is private hotline yang kaya kalo kamu mau lapor anonymous and kamu bisa cerita gitu tentang sexual violence. Bisa take it to the court or bisa ke polisi gitu stuff like that. Tapi because of that hotline itu banyak cewe-cewe yang cuman iseng aja gitu lapor ke polisi cuman buat ngehancurin reputasi cowonya gitu. Disini tuh orang-orang kaya they believe the victims more padahal cuman iseng gitu.

Caca : Ohhh i see.. Bener bener yang membedakan tuh dari pendidikan dan hukumnya dari Australia dan Indonesia ya?

Adam : Yeea i think so. And also the culture i think. Kalo disini legal kan kaya sexual gitu tapi di Indo engga. Jadi ya itu bisa jadi alasannya juga.

Caca : Dari film ini apakah bisa memberikan awareness ke orang-orang apalagi buat korban sendiri untuk berani speak up ga?

Adam : Lowkey, make some people scared. Karena ujung-ujungnya Rama bebas aja gaada hukuman apa-apa. Jadi kaya ga pengaruh gitusi.

Caca : Di ending scene itu jadi the best solution ga?

Adam : If we do it in real life engga lah karena bisa dapet denda hahahahah. Kalo di film yes of course its a good way and best solution and i think thats the only way juga to make people know. Karena ada evidence and the stories jadi yaa bukan malah nyebarin sexual violence.

Caca : Setelah nonton film itu apakah ada cerita ke orang lain?

Adam : Hahah belum sempet sih cause i watched it 3 days ago. Tapi sama temenku yang nonton bareng itu cuman ngomong kaya did you like the movie. and yea we went back to the beginning and pause the scenes and talking like seru banget ya yang bagian ini and stuff like that lah.

Caca : Do you recommend Photocopier to watch?

Adam : Yeaaa man if you like watching crime mystery movie yea.

Caca : Ok the last question. Abis nonton nih berefek ke kehidupan sehari-hari ga?

Adam : I wouldn't say that I'm afraid that it will affect me, but I feel concerned and more empathetic to my friends especially women because they may be affected by sexual violence, but because of the stigma and backlash caused by the topic, they are unable to express it as openly as possible. It's possible that it will happen, even though Australia has a strong movement in providing education that avoids sexual violence. And I guess I've become more careful with who I befriend, as some friendship groups can lead to the downfall of my personal integrity and well-being (as shown by the party scene in the movie).

Informant 2

Name : Suwaibah Mataeha

Age : 23

Profession : Student

Date : October 29, 2022.

Location : Suwai's home

Caca : Jadi nanti Suwai bakal aku tanya background dulu ya sesuai kaya pertanyaan di google form gitu, baru nanti merujuk ke pertanyaan tentang kekerasan seksual di filmnya. Oke jadi Suwai sebelumnya pernah mondok ga?

Suwai : Mondok tu asrama ya? Ah gapernah gapernah. Tapi Suwai sekolah itu pagi-pagi 5 matkul agama trus lanjut 5 matkul akademik waktu sore, jadi 1 hari itu 10 matkul sekolahnya. Trus sekolahnya hari Sabtu sampai Kamis, jadi hari Jumat aja yang libur. Trus Suwai kan tinggal di selatan, nah di selatan itu banyak orang Melayu.

Caca : Banyak orang Islam juga ya?

Suwai : Iya. Kalo Thai kan mayoritasnya Budha, tapi tempat Suwai di South Thailand itu Islam yang banyak. Jadi kalau ada apa-apa kaya ada acara kaya As-Syuro atau Maulidin Nabi itu tetap buat.

Caca : Suwai sekarang ada lagi kerja juga ga selain kuliah?

Suwai : Iya ini sambil kuliah juga bantu-bantu di prodi dapat 1 juta per bulan.

Caca : Suwai suka nonton film ga?

Suwai : Suka, tapi sukanya film romance.

Caca : Di keluarga atau warga sekitar Suwai pernah mengajarkan tentang kekerasan seksual ga?

Suwai : Iya pernah. Kita perempuan kan, harus jaga kesehatan kita, ya jangan memakai pakaian yang menarik perhatian cowo. Kaya baju yang ketat-ketat. Ya pokoknya pake yang tertutup.

Caca : Di Thailand sendiri, kalo tentang kekerasan seksual gimana?

Suwai : Kalo di Thailand kekerasan itu biasa. Karena di mayoritas Budha kan bahkan ada yang ga beragama juga, jadi kaya bajunya tuh ga menutup jadi cowo tuh bisa tertarik dan akhirnya banyak pelaku kekerasan. Trus juga jadi ngeliat hal-hal yang kaya gitu udah biasa. Kalo di film Thai juga beda banget sama film Indo. Kalo film Indo kan masih ditutup atau di sensor, kalo di Thailand itu terbuka kaya dibiarin aja. Kalau drama di Thai buat kekerasan atau apa itu kita bisa lihat jadi sudah terbiasa. Udah kaya bebas. Di Thai juga ciumana mouth to mouth itu biasa ga ditutup. Jadi waktu Suwai ngeliat film itu Suwai ga kerasa gimana-gimana, karena kita udah ngeliat yang lebih parah. LGBTQ juga udah menyebar kemana-mana. Makanya, Thailand itu lebih parah penggambarannya di film atau di drama. Ga hanya cowo cewe tapi banyak juga yang sama sama cowo open gitu.

Caca : Kalau di South Thailand juga gitu?

Suwai : Maypritas Islam jadi alhamdulillah kaya jarang-jarang dari kekerasannya. Ada tapi ga terlalu.

Caca : Berarti Suwai di keluarga Suwai diajarkan Islamnya sangat kuat ya?

Suwai : Iya.

Caca : Kalau menurut Suwai arti kekerasan seksual tuh apa?

Suwai : Kaya memukul, terus berbuat sesuatu tanpa perizinan kita, kaya memperkosa, pemaksaan.

Caca : Menurut Suwai, kekerasan seksual bisa dilakukan kaya gimana?

Suwai : Memukul, memegang-megang tanpa izin, memperkosa.

Caca : Kalau catcalling ngerti ga Suwai?

Suwai : Kalau menurut Suwai engga sih itu. Cuman kalau yang sampe tangan kaya memegang-megang itu ya kekerasan seksual, ada keterpaksaan.

Caca : Menurut Suwai, orang atau korban yang kaya gimana bisa jadi korban?

Suwai : Orang yang baju terbuka, orang yang keluar malam-malam kaya minum alkohol yang buat mabuk sama kaya di dalem film. Dia tau itu ga baik tp tetep dilakuin. Orang yang ga hati-hati sama dirinya.

Caca : Berarti lebih sering perempuan yg jadi korban?

Suwai : Iya. Perempuan itu orang yang lemah, jadi mudah ngelakuin itu akhirnya ya mau-mau aja gabisa ngelawan. Perempuan juga mudah percaya ke orang lain.

Caca : Di lingkungan Suwai, Suwai pernah ngeliat orang ngalamin kekerasan ga?

Suwai : Ga pernah lihat. Lihatnya cuman di film. Alhamdulillah di keluarga juga gapernah.

Caca : Suwai selama di Indonesia pernah ngeliat ga?

Suwai : Gapernah juga. Di Thai cuman lihat di drama. Kalau di real activity Suwai belum pernah lihat.

Caca : Tapi kalau menurut Suwai sendiri, kekerasan seksual di Indonesia gimana?

Suwai : Engga. Thailand lebih parah. Ga cuma cowo ke cewe. Tapi cowo ke cowo juga udah banyak udah biasa. LGBTQ udah banyak dimana-mana. Karena kan di Indonesia agamanya Islam jadi jarang kaya gitu masih tertutup.

Caca : Suwai selain film Photocopier, ada pernah nonton film lain ga?

Suwai : Engga. Baru Photocopier ini aja. Lebih seringnya genre romance sama kartun. Jadi baru pertama ini aja Photocopier.

Caca : Menurut Suwai, film tentang kekerasan seksual bagus untuk dilihat orang ga?

Suwai : Bagus kalo film itu mengajarkan tentang kekerasan itu gaboleh. Ada pembelajarannya. Tapi kalau untuk anak-anak itu jangan sampe, jadi kaya mereka pingin nyoba. Jadi ada bagus ada engganya.

Caca : Suwai abis nonton film itu keseluruhan filmnya bagus ga?

Suwai : Film ini di segi gambarnya tuh ada sempet kaya yang awalnya gelap trus tiba-tiba terang kaya ada warna hijau warna apa lagi gitu. Jadi kaya buat sakit mata. Tapi kalau dari jalan ceritanya itu bagus. Kaya ngejelasin pertama tentang kelompok teater itu trus jadi buat orang faham nontonnya. Terus yang paling Suwai sukain itu waktu ibunya Sur sama Sur pas di motor. Kaya seorang Ibu itu tau anaknya gimana, kaya lagi kenapa. Jadi kerasa ya kalau ada masalah apa itu, kasitau Ibu aja. Karna ibulah orang yang nomor satu untuk aku. Tapi Suwai juga puji karena Sur ga mau diam aja, dia cari usaha kaya ngehack ini itu jadi ya ketauan trus akhirnya kumpul sama temen-temen yang lain. Tapi dia juga gabisa ngapa-ngapain karena Rama orang besar kan.

Caca : Diakhir Rama kan cuman di penjara kan? Menurut Suwai gimana?

Suwai : Iya itu harus kaya ada polisi, dibunuh atau hukuman yang lebih besar gitu. Kurang aja kalo cuman kaya gitu kaya dipukul gitu aja. Harusnya dihukum seberat-beratnya.

Caca : Menurut Suwai yang di film itu yang mengandung kekerasan seksual yang mana?

Suwai : Yang di mobil itu sama yang adegan terakhir.

Caca : Menurut Suwai yang di mobil tu kaya gimana?

Suwai : Oh iya ini ada kekerasan seksualnya dan mungkin masuk ke pelecehan seksual. Sudah terlihat jelas dari gambarnya ya hahah. Karena ada adegan tanpa seizin korban

sampai dibuka bajunya dan itupun juga dalam keadaan tidak sadar. Disitu juga ga hanya Sur kan, ada Farah sama Tariq juga ternyata diperlakukan dengan hal yang sama.

Caca : Kalau yang adegan Sur ngeliat hard disk Amin yang isinya foto-foto perempuan di kampus, menurut Suwai termasuk kekerasan seksual ga?

Suwai : Di scene ini, jelas terdapat adanya unsur kekerasan seksual karena mengambil foto-foto pribadi perempuan yang seharusnya memang itu sudah menjadi privasi mereka. Tapi malah diambil Amin secara tidak izin dan malah diperjual belikan juga kepada Rama. Amin memanfaatkan kelemahan perempuan untuk keuntungannya sendiri. Iya itu hak asasi manusia juga, termasuk kekerasan seksual juga. Sebab mengganggu atau mengambil privasi kita tanpa izin.

Caca : Kalau yang adegan fogging?

Suwai : Menurut Suwai gaada. Soalnya scene yang fogging itu kalau cuman fogging aja dan lari ya ga termasuk. Karena tidak ada penculikan atau paksa cewe. Menurut pendapat Suwai kalau kekerasan seksual itu ya ada penangkapan paksa ke perempuan, tapi di scene itu ga ada. Cuman keluar asap fogging itu terus dia Rama lari. Tapi Suwai nangeknya di scene fogging ini emang disuruh sama Rama kan, jadi Rama bisa masuk ke rumah Sur, Tariq, Farah itu trus find the handphone biar ga dilaporin, biar orang-orang sekitar juga gabisa lihat Rama lagi kaya gitu ke mereka karna kan masuk rumah ya.

Caca : Menurut Suwai yang di adegan pertama yang hard disk itu sama yang adegan di mobil termasuk kekerasan seksual yang kaya gimana?

Suwai : Ohh itu masuk ke sexual harassment, karena ada adegan tanpa seizin korban sampai dibuka bajunya dan itu juga dalam keadaan tidak sadar.

Caca : Suwai nonton yang ada kekerasan seksualnya kaya gimana perasaannya?

Suwai : Terasa kaya sedih sama orang yang kena, jadi nginget diri sendiri juga kaya jangan jadi perempuan yang mudah. Kalo di pegang-pegang cowo jangan diem aja, harus jaga diri gitu.

Caca : Jadi waktu Suwai nonton itu cuman ngerasa sedih aja? Takut ga?

Suwai : Sebenarnya sometime ada takut sih, tapi karena kita udah ngeliat drama Thai jadi biasa aja. Bahkan biasa banget. Sebab kita kaya banyak gitu di Thai lebih parah juga. Karena kalau di Thailand itu kan emang budayanya udah bebas. Apalagi mayoritas kan agamanya Budha ada juga yang ga beragama. Jadi ngeliat hal-hal yang kaya gitu udah biasa. LGBTQ juga udah menyebar kemana-mana. Udah open gitu.

Caca : Menurut Suwai solusi yang terbaik buat orang-orang yang jadi korban trus gabisa speak up tu harus gimana?

Suwai : Mungkin bisa share di social media. Sebab social media itu ya sekarang udah ada banyak kan sharing gitu. Kaya kita tu gapapa sebar itu di socmed karena juga mau share pengetahuan tentang sexual violence.

Caca : Abis nonton itu ada ngomong ke orang lain ga tentang filmnya?

Suwai : Iya ada ke Aklima. Kalau di film kekerasan di Indonesia ternyata biasa aja, lebih parah di Thailand. Aklima juga agree with Suwai.

Caca : Suwai tau ga kalau orang-orang di Indonesia korbannya itu masih banyak yang takut speak up? Kalau di Thailand juga gimana?

Suwai : Iya sebab takut orang-orang tau juga kan. Kalau di Thailand juga sama karena lebih milih buat diam karena malu kalau orang tau. Tapi harusnya sih harus semangat berjuang. Kalau pendapat kita sendiri, kalau kita yang kena pasti kita juga malu. Makanya

dari awal udah harus jaga diri. Tapi ada juga sih yang berani lapor di socmed terutama. Cuma emang lebih banyak yang diam takut untuk lapor.

Caca : Tapi di Thailand ada ya katanya yang lapor malah dicap sebagai bad woman gitu?

Suwai : Iya ada kaya gitu. Mereka juga takut lapor karna takut itu juga.

Caca : Abis nonton film ini menurut Suwai bisa menumbuhkan orang-orang diluar sana yang jadi korban untuk jangan takut ga?

Suwai : Iya film ini ngajak orang buat berani lapor. Kita ada hak asasi manusia kan. Tapi pelakunya Rama itu harus dihukum lebih kuat jangan kaya di film.

Caca : Menurut Suwai film ini bagus untuk ditonton orang-orang ga?

Suwai : Bagus. Orang bisa jadi belajar jadi tau bisa jaga diri lebih lagi, bisa ngajak orang buat berani lapor juga jangan kalah sama pelakunya.

Informant 3

Name : Elfrida Faradina

Age : 22

Profession : Business woman

Date : November 5, 2022.

Location : Elda's home

Caca : Menurutmu kekerasan seksual itu apa?

Elda : Kekerasan yang sangat merusak mental, perbuatan yang tidak terpuji, hina, melecehkan, mengganggu kesehatan jiwa dan raga.

Caca : Kalau dari seksualnya gimana?

Elda : Tindakan yang memiliki nuansa seksual atau bisa disebut dengan porno.

Caca : Kekerasan yang menurutmu termasuk kekerasan seksual tu apa?

Elda : Noel-noel atau menyentuh bagian yang dianggap tabu yang seharusnya tidak boleh dipegang. Anggota badan lawan jenis tapi yang paling pentingnya itu yang bagian-bagian tubuh yang tabu.

Caca : Berarti menyentuh aja?

Elda : Mulai dari melihat juga bisa si trus bisa abistu lanjut megang.

Caca : Menurutmu korban yang kaya gimana yang sering mengalami kekerasan seksual?

Elda : Rata-rata sih perempuan ya. Kaya mba-mba yang kaya ga ngapa-ngapain cuma jalan atau naik motor trus di siul-siulin cowo itu kan juga termasuk kekerasan seksual.

Caca : Tapi menurutmu kalau perempuan yang pakaiannya tertutup gitu gimana?

Elda : Ya walaupun baju tertutup, bahkan walaupun lagi solat juga masih bisa dilecehin.

Caca : Kalo laki-laki?

Elda : Kalo laki-laki juga bisa. Tapi kebanyakan laki-laki itu dilecehin juga sama laki-laki, bukan sama perempuan. Contohnya Ardhito Pramono yang dia pernah speak up pas di kereta kalo gasalah dipegang kemaluannya gitu. Perempuan kalo yang ngegoda duluan pasti cowonya mau-mau aja.

Caca : Di lingkunganmu pernah melihat langsung ada kasus kekerasan seksual gitu ga?

Elda : Engga sih. Tapi liat seringnya banget tuh di media sosial banyak banget. Lampung kan lumayan terkenal juga ya itu banyak banget kekerasan seksualnya. Ga stranger doang bahkan ya sesama keluarganya gitu. Bapak yang melecehkan anaknya atau omnya gitu.

Caca : Tapi kalau pengalaman pribadi?

Elda : Sebenarnya sih ga terlalu parah, cuman aku pernah di siul-siul aja sama cowo-cowo gitu. Ga sekali doang sih beberapa kali, tapi itupun juga ga cuman di Lampung. Di Jakarta waktu masih mondok trus pas main keluar juga pernah. Jadi gatau ya aku ngerasa kaya catcalling tuh udah biasa banget di Indonesia gitu. Walaupun sebenarnya akupun juga benci banget.

Caca : Oke. Menurutmu isu kekerasan seksual di Indonesia gimana selain catcalling?

Elda : Sekarang Indonesia lagi panas-panasnya juga kan. Bahkan sampe ada dosen ke mahasiswanya, trus di KRL KRL di Jakarta tuh juga banyak banget yang kaya tiba-tiba mepet. Pokoknya di jalanan apalagi kendaraan umum.

Caca : Trus menurutmu korbannya gimana?

Elda : Pasti korban ngerasa trauma ya, kaya takut gitu bakal dilecehin lagi.

Caca : Trus menurutmu korban-korban itu berani buat speak up atau lebih milih diem aja?

Elda : Kayanya sepengetahuan aku lebih banyak yang milih diam sih. Karena takut ga dipercaya atau takut dianya malah yang disalahin. Trus takut sama sanksi sosialnya juga. Tapi mungkin ada beberapa yang ga terima jadinya ngomong.

Caca : Tapi kalau dari pelakunya sendiri?

Elda : Pelakunya kalo udah ngelakuin sekali dan korbannya diem aja, ya pasti bakal nyari korban lagi. Ngeliat hukum-hukum di Indonesia juga kan kaya banyak banget tapi banyak yang ga jalan atau ga tegas gitu.

Caca : Selain film Photocopier ada film kekerasan seksual lagi ga yang udah kamu tonton?

Elda : Aku baru tau Photocopier deh kayanya. Eh engga deng, ada film Yuni ga sih judulnya. Kayanya iya Yuni deh. Tapi aku lupa alurnya gimana cuman seingat aku film itu tentang kekerasan seksual juga.

Caca : Okee baik. Menurutmu film tentang kekerasan seksual tuh bagus ga baut ditonton masyarakat?

Elda : Bagus. Seru juga sama bisa dijadiin pelajaran.

Caca : Tapi bakal bisa jadi disalah gunain juga ga?

Elda : Mmm.. mungkin engga sih. Banyak yang memotivasi gitu jadinya korban-korban biar bisa speak up jangan diem aja jangan mau kalah sama pelaku gitu.

Caca : Menurutmu setelah nonton Photocopier overall gimana?

Elda : Overall bagus sih alurnya. Enak ditontonnya, ada tegangnya, trus pas nonton jadinya kaya ga kerasa gitu tiba-tiba udah selesai aja.

Caca : Scene yang kamu suka yang mana?

Elda : Scene yang waktu Rama tuh ketahuan. Pas bagian-bagian tubuh korbannya tuh ketahuan itu yang divideo. Sama ini yang temennya Sur, si Amin pas bagiin skripsi pas di dalam mobil box pake kaca mata itu hahahah.

Caca : Hahahah bisa-bisanya itu jadi favorit scene. Kamu nonton Photocopier itu kapan?

Elda : Begitu itu keluar aku langsung excited nonton kok, langsung aku cari gitu di internet hahah.

Caca : Hahah, gercep yaa. Trus scene mana sih yang menurutmu itu termasuk kekerasan seksual? Sambil aku tunjukin ya. Yang scene pertama nih yang bagian hardisknya Amin menurutmu gimana?

Elda : Menurutku sih, ini adegan termasuk kekerasan seksual sih, karena ya itu dia dengan gampang ngambil foto-foto pribadi cewe-cewe di kampus termasuk temennya sendiri Sur trus disimpenn gitu aja dijadiin folder di satu hard disk trus dijual ke Rama. Soalnya kan menyebar luaskan trus memperjual belikan foto-foto pribadi kaya gitu ke orang. Trus ini kan yang foto Farah itu ketahuan juga dari sini ga sih? Yang foto punggung belakangnya.

Caca : Ohh iya iya itu ketahuan juga dari hard disk itu. Jadi termasuk kekerasan seksual ya yang scene pertama ini?

Elda : Iyaa

Caca : Trus yang scene kedua ini yang bagian di mobil?

Elda : Kalau adegan ini udah pasti kekerasan seksual ya. Kalo aku sendiri sih ngeartiin kekerasan seksual tuh apapun itu yang kaya megang-megang bagian tubuh sesama ataupun lawan jenis secara paksa atau ya intinya ga dapet ijin dari orang bersangkutan, terutama di bagian bagian yang dianggap tabu. Oiya, ga cuman secara fisik ajasih. Ada secara verbal juga. Kaya aku dulu pernah di siulin sama cowo padahal aku cuman lewat naik motor. Akupun juga selalu pake baju yang tertutup gitu. Udah jaga diri kaya yang selalu dipesenin sama keluarga. Pokoknya bajuku udh tertutup, ga berulah apa apa, diem aja gitu. Tapi masih aja disiulin sama cowo. Tapi emang sih kalo ada terjadi kekerasan atau pelecehan seksual tuh emang mau gimanapun atas niat sama nafsu cowonya aja. Jadi yaaa gitudeh, itu termasuk kekerasan seksual pastinya.

Caca : Oke, kalo yang scene ketiga ini yang bagian fogging?

Elda : Di adegan ini kan cuman kaya orang suruhan Rama tuh tiba-tiba ngefogging gitu kan. Kalo menurut aku pribadi sih, adegan ini gaada unsur kekerasan seksualnya ya. Karena ya emang murni dia cuman ngefogging doang. Kaya gaada yang menyangkut sama definisi kekerasan seksual yang aku tau.

Caca : Oke. Nah trus nyangkut masalah yang fogging ini gimana?

Elda : Ini juga kalo dipikir-pikir lagi sih, ini menghalang-halangi menutup-nutupin gitu bair rencana Sur, Tariq, sama Farah ini gagal kan biar gabisa lapor ke polisi. Ini tuh hampir sama kaya apa yang terjadi di dunia nyata. Korban tuh udah berani gitu mau lapor apa yang mereka alamin ke polisi. Udah berjuang nyari barang bukti biar pelaku ini tuh dikasih hukuman setimpal. Tapi karena pelaku itu sendiri punya power yang kuat, punya kekuasaan yang tinggi. Jadi dia bisa ngelakuin apa aja biar korban tuh ga akan laporn dia ke polisi.

Caca : Nah tadi kan katamu ada 2 scene di awal yang termasuk kekerasan seksual, nah itu masuk ke kategori kekerasan seksual apa? Pelecehan kah atau seksual eksploitasi kah?

Elda : Menurut aku masuknya ke pelecehan sama eksploitasi sih. Eksploitasi kan kaya disebar-sebarin gitu kan makanya masuk kesitu.

Caca : Setelah kamu nonton film itu kamu ngerasa gimana?

Elda : Sebenarnya seru trus seneng soalnya filmnya bagus. Tapi abis nonton itu ngerasa kaya takut, ngerasa was-was gitu. Jadi kaya jalan kemana aja atau jalan sendirian sih terutama itutuh kaya jadi takut sendiri. Takut kaya dipanggil-panggil lagi sama cowo. Padahal waktu juga udah ngejaga diri. Tapi kayanya emang harus lebih ngejaga diri juga sih kedepannya. Mungkin bisa keluar jangan sendirian jadi ya minta temenin siapa gitu apalagi kalo udah malem ya, itu resikonya lebih gede. Trus aku juga ngerasa lebih kasian dan simpati kepada korban setiap kali ada berita tentang kekerasan seksual gitu.

Caca : Trus kan di film itu ada kekerasan seksualnya ya, nah itu pas ada adegan itu mempengaruhi kamu buat enjoy filmnya ga?

Elda : Engga sih. Malah biasa aja dan kaya jadinya malah penasaran pingin tau kelanjutan ceritanya gimana.

Caca : Kamu inget kan ada scene yang akhir-akhir yang fotocopy diakhir yang Sur sama Farah fotocopy bukti-bukti mereka trus disebarin dari atas. Nah itu, menurutmu adalah solusi terbaik apa malah menyebarkan kekerasan seksual itu sendiri?

Elda : Menurut aku itu udah best solution sih karena dia udah berani banget buat speak up dan gamau kalah sama pelakunya. Jadi si Rama kan jadi ketar-ketir karena itu.

Caca : Menurutmu ada ga solusi yang lain?

Elda : Mmm sebenarnya engga sih kaya di awal kan dia udah lapor ya ke kampusnya. Tapi malah ga digubris sama sekali malah disalahin balik trus mana suruh buat video klarifikasi kan. Akhirnya ya ujung-ujungnya solusinya kaya gitu. Kalo di real life yaa mungkin bisa di media sosial jadi kaya speak up di depan umum gitu biar didenger.

Caca : Abis nonton film itu kamu ada ngomongin ke orang lain ga tentang filmnya?

Elda : Ada ke temen. Kaya udah nonton belum trus lebih ke ngerekomendasiin orang ajasih biar pada nonton.

Caca : Menurutmu dengan nonton film ini bisa membuat orang-orang diluar sana berani untuk speak up ga?

Elda : Bisa. Yaa tapi mungkin cuman beberapa persen aja atau ga 50:50. Karena kan ada scene yang dia udah lapor tapi ga didengerin kan karena si Rama itu si pelakunya punya power yang lebih kuat.

Caca : Trus ngeliat dari latar belakangmu sendiri nih yang lulusan pondok juga, ngeliat film ini tuh gimana?

Elda : Yaa kalau udah bawa kepondokan sih, pasti ngerasa kaya dia tuh gaada pegangan agama yang kuat gasi? Jadinya ya berbuat kaya gitu trus pemahamannya kurang banget gitu.

Informant 4

Name : Khadega Mohammed

Age : 28

Profession : Student

Date : November 18, 2022.

Location : Khadega's kost

Caca : What is the definition of sexual violence based on your opinion?

Khadega : It's like trespassing the opposite gender on their limits by touching the private either woman or man body and this is not also including physical touch but also even the verbal abusive (abusive verbal communication).

Caca : Ok. And what kind of violence do you consider as a sexual violence?

Khadega : Well, i would say any action that harm my psychology. So, not only about physical touch but even any harmful words from the other person. Verbal and non verbal.

Caca : When do you watch the movie?

Khadega : Yesterday hahah. Actually i want to watch it before yesterday but, there is a problem with the electricity so yeah i completed it yesterday.

Caca : In your opinion what kind of victims often experience sexual violence?

Khadega : I would say the dangerous one is raped. And the least one, it's not least but maybe it's least in the consequential at least. It's the verbal harassment especially for example when boys come to us just give her you know a bad words about her body, about her behavior or when they ask her to do something for them and she is not willing to do.

Caca : And what kind of victims?

Khadega : Victims that often experienced the sexual violence is mostly children and females. And especially they are the ones who live in bad conditions like poverty, and some of them in case of children their parents are divorced. So yeah sometimes they are the victims because some people can, you know, deceive them because they don't have protections.

Caca : And for females?

Khadega : And for females i would say the same maybe if they don't have a family or females who lost their parents in early age. So some people know that she dont have a family or she dont have protection so she can be an easy victim for some people.

Caca : Maybe in Indonesia alot of females now like wearing open clothes. Is it the reason why they are victims?

Khadega : For me that's not a reason why they become a victim, yea because in my opinion if a person has a bad institution inside them, they will harm whatever person in front of them, they don't care if she is wearing good or bad clothes, it depends on their perspective of what the other gender is. Some men will consider the woman is all a sinner, the woman is also a sinner, she comes out from her home she is a sinner, i would go to harm her. And if she is for example not wearing a hijab, I would still harm her. It is about their perspective about women. I dont think the clothes is the reason because there is also some woman who wear hijab, they also experienced a sexual violence.

Caca : Do you have any experience with it or in your surroundings?

Khadega : I don't have any experiences at all, alhamdulillah. Maybe these are really old stories from my high school. She was my friend and she got raped by her grandfather. And she didn't have the confidence to tell anybody about that. So after

maybe when she become my friend and also other gir friends, she has the courage to tell us about what happened to her like “my grandfather is doing this to me”. And she was maybe like 14 or 15 years old and also we didn't have the proper knowledge about what is sexual harassment. So when she told us about this, we also did not know what type of advice that we should give her. And she came from a really strict family. Too strict, if they know she interacting with others any type of you know touching between women and men, they will punish her. Yea, unconditionally. So we were trying to give our best advice to her like she has to say to her father or mother. There is no escape from that even if she got punished, you must tell them. That person who harassing you is the part of family. They should know about that. And she convinced about this advice and she told her father. Her father was so shocked because “he” was his father. At the first time he was so shocked and he didn’t believe her like “you are assaulting my father, he is an old wise man, he don’t do things like that”. And after long period of you know, how can i say that, mm looking off this matter, they are discover like this man not harassing this only girl but another girl. Because his position as a big man in the family and he is wise, nobody would believe this girl. So yeah maybe this is the story and she also after many investigation and so on, they discovered this but they can’t do anything to this man because he is in high position, he worked in army. They can’t do you know something legal to him, they can’t go to the police. They have evidence but they can’t do anything to him because he already have you know some big people. So basically, the best solution for them this man took his family and live in another city very far away from this man. This is the only solution. And yeah this is the only story I know.

Caca : Your friend have trauma because of that right? Big big trauma

Khadega : Yea big trauma. But not only her but also her sister, her cousin, her other members of the family. Yea i guess its a tragedy.

Caca : Do you know about SV in Indonesia today?

Khadega : Mm no. I don’t know much because I think the same propaganda shown in the media and the same issues that happen in my country is the same happening in Indonesia

Caca : Are there any films about Sexual violence in your country?

Khadega : In my country, I usually don’t watch our movies. Idk actually if there is Arabian film that talk about this, because I didn’t watch it. So I didn’t have any knowledge about that. Maybe the other film like Hollywood there is a lot, I can just giving some titles to you. From Indonesia, other than photocopier that you suggested me I don’t know. I don’t feel interested to watch the movie from our country.

Caca : In your opinion is the movies that raised SV good for the public to watch

Khadega : Yes. Although some of them containing u know sensitive scene and the community when this movies you know comes to the public like “no this contains sensitive scenes, its not good for our community, for our religion, for our children” but my personal opinion even the film contains sensitive scene, we should considerate the case itself not on the scene.

Caca : What do you think about the movie overall?

Khadega : I think it's so good. First of all they show u know.... and there is one thing to point is the ending. It was so sad. She made everyone know about this issue regardless of the official, the police student, the university faculties officials, they didn't help her. So in the end she made everyone know about this issue, and by raising this issue among this children I think their voice will be getting bigger and the official will take care or punish. I know the corruption is a big issue in Indonesia. Because I think the other issue not only sexual violence but also corruption. So yeah I think the sexual violence is a good highlight in this movie.

Caca : Which scenes do you like the most?

Khadega : When Sur got the evidence. It's not only one scenes but there is multiple scenes when she got the evidence. Each scene she discovered something she shocked. And maybe the most favorite scene I would say when she brings the photocopy and make everyone knows about that.

Caca : What scenes do you think sexual violence?

Khadega : When they show the pictures, the scenes of Rama taking the picture inside the van.

Caca : So its the only scenes that contain sexual violence?

Khadega : Mm yeah, because mm, yeah i think this is the only one, i didnt find anything except this scene. From my understanding, any action that harms our psychology, not only physical touch but even any harmful words from the other person is sexual violence.

Caca : How about this one, when Amin Sur's friend showing the hard disk?

Khadega : Mm.. it's not like sexual scenes but it's like a disturbing scenes. In my opinion, in this scene, I don't think there is an element of sexual violence. It's just maybe a bit uncomfortable for the audience. But, I don't think I got disturbed by that because I often see worse cases in Yemen. Yea, thinking about Yemen has no government. Hence, there are a lot of sexual things happened there until now.

Caca : What do you think about the fogging scene?

Khadega : Ok so, the fogging scene is the scene that makes sure that Rama has high power. Because he took advantage of a government regulation to lead him in his deeds. So yeah i think its a shocking scene actually. I don't think there is an element of sexual violence here. Then, if you think about it, this fogging also plays a big role in helping his deeds, right, which is basically so that he doesn't get caught and silences the victim.

Caca : What category do you think the SV that occurs in that scenes belongs to, is it sexual harassment or sexual exploitation?

Khadega : It's a sexual exploitation, because it shows the body although it's not a whole body but only a part of a body. Because when the photos is got from Amin which is Sur's friend, its not a sexual one but its just a disturbing photos or scene. Because they show like they are doing some disgusting activity.

Caca : How do you feel about the movie that contain SV?

Khadega : I think from my self it's so disturbing. Against the idea they show a film that has so many sexual scenes because it will disturb the audience more than concentrate on the issue itself. But I don't deny putting some sexual scenes just to

show us but now make it you know big duration of the film. So in this photocopier film, the sexual scenes that occur in the film is just a little so that's good because the audience can concentrate on the issue in a very good manners.

Caca : Does the presence of the element of sexual violence in the film affect you enjoying the storyline of the film?

Khadega : No, I don't think I got disturbing with that because I was exciting to watch the film and what will happen next.

Caca : Does the photocopying which is in the last scene make the best solution or does it spread the sexual violence?

Khadega : Mm no that's not a best solution, and its not a solution at all to be honest. But if we concentrate on the scenes of the film, she didn't had any other choice because every solution were closed to her. But if we consider as a solution on our real life, no it's not a solution at all

Caca : But does it mean that scene is spreading the issue of sexual violence?

Khadega : In films perspective no, but in real life yes. I wouldn't do that if I were her. I would say that because they already exposed, and everyone already know about that, so it's have a better choice that everyone can know about our case.

Caca : After watching a movie do you feel like sympathy or is there any effect?

Khadega : Yes, to be honest. I feel so sensitive especially for the females. Because for Sur condition, her father kicked her out from the house. its shocking. And I don't know if this really exist in Indonesia. But when I watch the movie, I expect there is a lot females like Sur's condition. A lot of victims here are afraid to tell their cases to their family just like you told us earlier about your friend's story. Yea, some of the family would not believe her. And in the film can be said it started with Sur's selfies and because of that makes things bad even worse. So personally, I don't prefer taking selfies or similar and I always refuse requests for photos except our faculty photo gathering photos. I learned from Sur's experience that from now on I will be careful in contact with new people and I will not trust anyone despite their relationship with me. After all, I am a resident of a foreign country and caution is natural in my situation.

Caca : After watching the movie, did you tell other people or try to remeaning the film?

Khadega : Yes, I already told my family. Because Indonesian movies are not popular, they shocked like why Indonesian movie. So I tried to talking to my family, and yea that was a really good Indonesian movie, I recommended to you. And it easy to access because it can be streaming on netflix and with Arabian translation. So I give this recommendation to our family, and my 2 sisters already watched the film. And they said the movie is so good. The storyline is good.

Caca : With this Photocopier film, do you think it can evoke a sense of courage for the victim to speak up?

Khadega : Yes. Because unfortunately in 2022, and there is a lot of people who feel lack of confidence to speak up and also the family who u know birth their children they still not giving a right education to their children abt sexual harassment. Is this kind of movie really encouraging the media to promote them at least, because

photocopier is a really good movie. The victim can also upload what their going through in social media, because nowadays social media is so big but under the fake names not using a real identity. Because the attacking people if they know they are going to be exposed, they will take action.

Caca : Do you recommend photocopier to watch for every single person?

Khadega : Well, I already recommended to my family and some of my friends. And im still waiting to their responses because i just watched the film yesterday. But yea, i already give my recommendation to my 2 sisters, and they liked it so, yeah.

Caca : I wanna know about the sexual violence in your country

Khadega : I think its the same with the movie but its not quite the same because in saudi is getting better now, because since 2017 the prince give the girls some of their rights and he also set a rules in sexual harassment and he give big penalty. He set a strict penalty if the person who even trying to any types even the verbal one, even by joking try to harass in social media, even under the fake account. And if it goes to the official organization and a complain abt this they will find them and give a strict penalty. Not only the prison but also his name like big show his name, like this person doing the harassment. The law is still new its like 3 or 4 years. They have time until to adjust until everything will fixed and be good. I think its the same issue with the film, but not quite the same because our university was splitted between men and women. But in work, they still work in a same place together there is no separation, yea they face a verbal sexual harassment. Yea the same issue, because saudi and family are stricts towardsing their girls similar type of official.

Caca : How about in Yaman?

Khadega : In yaman, since the war there is no government at all, there is no police. Until now, the girls are still kidnapped, are still getting you know raped and no one know about it. Although maybe 1 or 2 years ago, the wars stopped but yea still there is no government until now. So there is no regulation. Not only for the girls but also for the boys. So its still dangerous for girls now to go outside alone, they must go outside with her whole family not only one with them. They should move together just to avoid the girls being kidnapped.

Informant 5

Name : Hafizh Dhaifan

Age : 25

Profession : Work

Date : December 5, 2022.

Location : Zoom meeting

Caca : Menurut Mas Hafizh, kekerasan seksual tuh apasi?

Hafizh : Mm.. menurut saya kekerasan seksual tu kaya pelecehan seksual dan kawan-kawannya. Yang ga cuman secara fisik tapi secara verbal juga. Trus kebanyakan korbannya itu perempuan ya, tapi ga menutup kemungkinan juga kalo laki-laki juga jadi korban. Kaya yang di film kan, ada Tariq sama kebetulan saya juga ada pengalaman pribadi jadi korban.

Caca : Mas Hafizh bisa beri contoh ga secara fisik dan verbal itu seperti aoa? Kaya bentuk kekerasan yang kaya gimanasi yang bisa masuk ke kekerasan seksual?

Hafizh : Contohnya banyak sih. Megang-megang, ngelus-ngelus, trus nyiul-nyiul catcalling gitu. Tapi itu semua secara paksa ya jadi korban tuh ngerasa tertekan karena paksaan itu tadi.

Caca : Oke. Nah tadi berarti yang sering jadi korban kekerasan seksual tuh perempuan ya mas?

Hafizh : Iya betul. Selama ini kan di Indonesia juga banyak banget kasus kekerasan seksual dimana-mana kan bahkan di lingkungan pendidik dan satu keluarga pun juga ada. Dan itu kebanyakan perempuan. Tapi pasti juga ada korban laki-laki diluar sana.

Caca : Menurut Mas Hafizh, perempuan atau laki-laki yang kaya gimanasi yang bisa jadi korban tuh?

Hafizh : Itutuh bukan diliat dari korban yang kaya gimanasih, jatohnya lebih ke pelakunya aja. Pure ulah dan nafsu pelakunya. Mau si korban kaya gimanapun, yang sealim apapun, yang udah menutup diri atau jaga diri kaya gimanapun juga bisa kena.

Caca : Oke mas. Mmm.. maaf sebelumnya mas. Tadi kata Mas Hafizh pernah mengalami kekerasan seksual ya? Mungkin kalau berkenan dan ingin cerita..

Hafizh : Ohh iya gapapa kok. Jadi waktu itu saya sempet ngalamin pelecehan sih. Dan disitu alhamdulillahnya saya dibantu sama pihak yang bertugas. Kebetulan disitu saya lagi di KRL mau perjalanan kerja ke kantor dari Bekasi. Nah kan tau sendiri ya kondisi di KRL gimana kaya desek-desekan gitu saking banyak penumpangnya. Nah disitulah saya jadi korban. Kaya saya ngerasa orang didepan saya tuh kaya gimana ya, emang sih kaya desek-desekan tapi ini kaya beda gitu. Dia kaya lebay banget pas di beberapa waktu sampe ada 2 kali dia megang daerah kemaluan saya. Untuk yang pertama saya masih positive thinking karena pikiran saya masih oh ini karena desek2an aja jadi ga sengaja. Tapi buat yang kedua kalinya ini yang emang ga wajar padahal gaada kaya situasi yang jadi ngebuat nabrak satu sama lain atau kaya dorong-dorongan gitu, dia tiba-tiba aja megang daerah kemaluan saya. Yang sebelumnya emang saya udh feeling dan udh saya pantau gitu gerak-geriknya. Jadi waktu dia ngelakuin untuk yang kedua kalinya ya saya ga diam aja. Saya langsung lapor ke pihak KRL dan saat itu juga dijaga sama petugas dan ya langsung dikeluarkan dari KRL. Jujur itu saya merasa agak hina ya setelah digituin haha, cuman saya bisa recovery lagi dengan cepat dan yaa akhirnya menjalankan kegiatan saya lagi sehari-hari. Cuman dari sekarang saya bisa dibilang lumayan trauma juga haha. Jadi yaa itu tadi kekerasan seksual bisa terjadi dimana aja sih, siapapun juga bisa kena walaupun sesama jenis gitu. Dan emang itu udah keinginan dari pelakunya, kaya saya juga ga abis pikir mereka kaya menyedihkan itu sampe sampe ngelakuin hal bejat kaya gitu.

Caca : Ya allah.. Tapi Mas Hafizh hebat juga bisa lapor langsung gitu, soalnya kan kebanyakan juga korban tuh lebih milih diam.

Hafizh : Iyaa, kebanyakan juga lebih milih diem aja apalagi kalo perempuan. Dia udah takut duluan atau kaya bingung harus gimana. Jadi ujung-ujungnya ga berani ngomong.

Caca : Iya betul betul mas. Tapi alhamdulillah sekarang Mas Hafizh udah bisa berkegiatan seperti biasa ya?

Hafizh : Yaa.. mau gamau kan? Haha. Harus kerja juga. Sebenarnya ya itu tadi saya masih adalah perasaan kaya trauma tapi ya saya paksa aja dan sampe sekarang gitu haha.

Caca : Mmm baik. Semoga Mas Hafizh kedepannya selalu dilindungi oleh Allah yaa dan ga terulang kembali di kemudian hari. Amin.. Trus menurut Mas Hafizh sendiri, di Indonesia sekarang kaya gimana kekerasan seksualnya?

Hafizh : Nah di Indonesia tuh parah banget sih. Dimanapun bisa aja kena gitu. Kaya yang saya bilang tadi bahkan di satu keluarga aja bisa kena. Contoh kaya om merkosa keponakannya. Atau bahkan ada ayah gitu yang ngelecehin anaknya sendiri. Trus di institusi pendidikan juga. Banyak banget kan kemarin kasus-kasus pelecehan di kampus? Yang sesama teman, yang bahkan dosen ke mahasiswanya. Udah ga asing lagi sih.

Caca : Iya bener banget. Bahkan di kampus saya sendiri Mas pernah ada kekerasan seksual yang bener-bener buat gempar dulu. Padahal universitas islam. Tapi ya ternyata gitu. Trus mas, ada film selain Photocopier ga mas yang udah mas hafizh tonton sebelumnya?

Hafizh : Mm.. gaada sih. Baru ini aja karena mbanya interview hahahah. Saya orangnya jarang nonton film sih.

Caca : Okee baik baik hahah. Terima kasih banyak ya mas sebelumnya karena udah mau nonton filmnya. Trus mas, film film yang isunya kekerasn seksual kaya gini bagus untuk ditonton publik ga?

Hafizh : Ada bagusnya ada engganya sih. Tapi lebih ke bagus sih. Soalnya dari film kekerasan seksual itu tuh bisa ngebuat masyarakat lebih aware masalah kekerasan seksual. Bahkan berharapnya sih kalo bisa mah bisa sampe ke pemerintah juga ya, biar korban-korban tuh lebih diperhatiin. Trus korban-korban diluar sana juga jadi ga takut buat lapor.

Caca : Oke. Menurut Mas Hafizh film ini gimana secara keseluruhan?

Hafizh : Secara keseluruhan sih bagus-bagus aja ya. Jujur saya kan ga begitu sering nonton film juga kan. Jadi kaya ga begitu tau film yang bagus kaya gimana. Cuman kalo dari saya sendiri sih saya nonton film itu enjoy aja lumayan seru. Apalagi masalah kekerasan seksual yang lagi panas-panasnya di Indonesia.

Caca : Scene favorit Mas Hafizh yang mana?

Hafizh : Kalo saya pribadi sih, saya suka adegan terakhir yang pas Sur sama Farah make fotokopi Amin itu yang nyebar bukti-bukti kekerasan dari atap kampus.

Caca : Alasannya?

Hafizh : Karena kaya akhirnya ada cara biar terbongkar gitu. Keren aja Sur sama Farah akhirnya dengan berbagai cara udah nyoba buat lapor tapi ga ada ngaruhnya apa-apa. Trus akhirnya bisa kebongkar dan terungkap pelakunya siapa.

Caca : Nah di Photocopier kan ada unsur kekerasan seksualnya ya. Nah menurut Mas Hafizh tuh adegan mana aja sih yang ada kekerasn seksualnya? Adegan yang pertama in termasuk ga yang hard disk Amin itu?

Hafizh : Saya mikirnya kalau di adegan ini memang tidak ada hal-hal berbau kekerasan seksual. Yang ada dipikiran saya kekerasan seksual tuh ya saat pelaku sudah mulai menyentuh korban gitu ya. Cuman kalo ini tuh bingung sih jujur, emang gaada konteks kekerasan seksualnya tapi bisa memulai untuk terjadinya unsur kekerasan seksual itu tadi.

Caca : Oke berarti gaada kekerasan seksual yang terjadi ya?

Hafizh : Iya betul.

Caca : Kalau adegan ini yang di mobil?

Hafizh : Ya, jelas ada kekerasan seksualnya disini. Pas nonton adegan ini jujur saya merasa biasa aja ya. Cuman di awal saya mikirnya kekerasan seksual yang terjadi tuh yang kaya secara fisik disentuh atau diapain gitu. Saya udah expectnya kalo lebih lebih dari ini gitu yang emang bener-bener parah kekerasannya. Gatau ya mungkin ngeliat dari sifat saya juga, saya sadar sih haha malah ngiranya yang kekerasannya lebih parah. Tapi ya mau apapun itu tetep aja ini juga termasuk kekerasan seksual kaya gimana pun.

Caca : Sifat yang kaya gimana tuh Mas?

Hafizh : Oiya saya belum cerita ya. Jadi saya anak broken home sebenarnya tapi ya udah biasa. Saya tinggal sama Ibu saya aja. Trus saya juga pernah jadi anggota geng gitu di sekolahan saya hahaha. Dan ya sering bangetlah namanya berantem gajelas namanya masih bocah lahya. Tapi kebiasaan jelek yang sampe skarang masih saya lakuin tuh dari kaya ngerokok dan minum sih. Masih berusaha untuk ngurangin. Jadi mungkin gatau ya dibawa sifat-sifat saya yang sebelumnya kayanya tuh yaa ngaruh gitu sampe sekarang. Sampe saya mikir kok kekerasan seksualnya cuman segitu aja hahah. Agak gila sih cuman yaa begitulah.

Caca : Ohh gitu mas. Makanya tadi saya kaya maksudnya sifat tuh gimana juga gitu haha. Trus mas buat adegan yang terakhir nih pas fogging gimana menurut Mas Hafizh?

Hafizh : Mmm.. fogging ya. Itu jelas memperlihatkan bahwa Rama mempunyai kekuasaan yang lumayan ya. Sudah dipastikan kalau pelaku dalam hal apapun tidak hanya kekerasan seksual, kalau dia memiliki tahta atau harta atau ya seperti kekuasaan yang tinggi itu pasti akan membantu dirinya dalam melakukan kejahatan-kejahatannya. Memang sangat disayangkan karena hal ini sangat sering terjadi di Indonesia, melihat peraturan dan sanksi yang Indonesia miliki masih lemah.

Caca : Tapi ada kekerasan seksual yang terjadi ga mas?

Hafizh : Kalau saya merasa di adegan ini tentu tidak ada kekerasan seksualnya ya. Namun yang saya tangkap ya adegan fogging ini adalah makna tersirat yang mana asap dari fogging ini tuh digunakan untuk menutup-nutupi permasalahan yang ada. Jadi warga sekitar tidak akan tahu adanya permasalahan ini yang terjadi di lingkungan mereka.

Caca : Betul sekali memang fogging itu tujuan utamanya ya agar penduduk tuh gaada yang tau masalah kekerasan seksual itu tadi. Jadi ya ketutup sama fogging itu tadi. Trus dari adanya kekerasan seksual yang di dalam film itu, ngebuat Mas Hafizh jadi ga enjoy lagi apa gimana nonton filmnya?

Hafizh : Sebenarnya ga ngaruh sih. Cuman lebih ke apa ya kaya ni orang bejat banget bisa-bisanya ditelanjangin gitu-gitu. Jadi kesel aja. Cuman ada juga perasaan yang kaya tadi saya bilang kirain kekerasan seksualnya bakal lebih dari itu gitu yang sampe kaya perkosa atau semacamnya. Cuman ya tetep sih namanya kekerasan bentuk dalam apapun ya tetep aja itu kekerasan seksual.

Caca : Oke, jadi ga ngaruh ya mas? Kaya masih enjoy enjoy aja nontonnya?

Hazih : Iya. Mungkin bakal beda cerita kaliya kalo bentuk kekerasan seksualnya yang lebih lebih lagi atau yang semacam pengalaman saya, gatau deh gimana hahhahah.

Caca : Ohh baik baik. Trus mas dibagian scene akhir tuh kan yang scene favorit mas yang di atap. Itu menurut mas hafizh jadi solusi terbaik ga dalam mengatasi kekerasan seksualnya?

Hafizh : Jujur sih engga ya. Cuman kaya mau pake cara apa lagi gituloh. Lapor ke kampus gabisa. Lapo ke polisi juga ditahan si Rama. Ngomong ke ortunya bapaknya yang marahin walaupun ibunya ujung-ujungnya ngeh juga kalo itu anaknya yang jadi korban tapi juga gabisa apa-apa. Yaudah, akhirnya ngelakuin lah kaya gitu yang di atap. Mereka ngelakuin kaya gitu yaudah gaada cara lain lagi gitulo. Cuman kalo di real life tentunya ya ga kaya gitu sih. Bisa lah dari medsos gitu kan sekarang udah apa-apa viral di medsos banyak orang yang bantu. Jadi ya bisa.

Caca : Iya bener mas medsos bisa jadi platfrom yang bantu kita juga. Trus abis nonton film itu mas hafizh ada ngerasa kaya simpati atau apa gitu ga? Atau ngaruh ke kehidupan mas selanjutnya kaya ke keseharian mas gitu?

Hafizh : Saya abis nonton film itu ngerasa lebih simpati aja ke orang-orang yang pernah mengalami kekerasan seksual ya. Dan saya pun sebagai korban juga perlu gitu kalau orang-orang lebih aware. Pingin didukung lebih juga dan ngasih tau aja kalo kita tuh ada disisimu gitu. Jadi korban ngerasa ga sendirian. Trus saya juga ngerasa lebih ingin menjaga perempuan aja, terutama mama saya ya haha. Gatau kenapa mungkin korban kekerasan seksual emang banyaknya di cewe jadi lebih pingin menjaga dan menghargai cewe aja. Dari pengalaman saya juga, saya udah bilang sebelumnya lumayan susah buat keluar sendirian lagi atau ya traumanya masih melekat tapi ya sampe sekarang udah membaik. Jadi mungkin perasaan buat takut itu masih ada walaupun sedikit.

Caca : Okeoke mas. Pas abis mas hafizh selesai nonton film ada ga nyaranin atau nyeritain tentang film itu ke orang lain?

Hafizh : Mmm.. gaada sih karena ya itu balik lagi saya aja jarang-jarang nonton film. Jadi jarang juga ngomongin tentang film ke orang lain.

Caca : Oke mas. Menurut mas hafizh korban di Indonesai sekarang lebih banyak memilih untuk diam aja ya daripada lapor?

Hafizh : Kalo menurut saya sih iya kebanyakan lebih milih diam ya. Cuman ya ada juga yang berani lapor. Ya itu tadi contohnya kaya di twitter, saya kan main twitter tuh banyak juga yang cerita masalah dia di kendaraan umum dilecehin dkk. Cuman juga ga menutup kemungkinan lebih banyak yang milih buat diem sih.

Caca : Nah mas, dari film Photocopier ini kira-kira bisa numbuhin rasa para korban untuk bisa berani speak up ga mas?

Hafizh : Mmm.. tergantung orangnya sih. Cuman yaa bisa-bisa aja. Karena emang inti dari film ini kan pingin ngasih tau ke orang-orang kan ya harus lebih aware sama isu ini. Kaya ngajarin biar jangan mau kalah sama pelaku gitu-gitu, jadi bisa aja.

Caca : Oke mas, terakhir apakah mas hafizh merekomendasikan film ini buat ditonton oleh orang-orang?

Hafizh : Iya saya rekomendasi. Bagus kok lumayan.