

Analyzing sexual violence in *Photocopier* films: A multimodal discourse approach

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ABSTRACT

Background: The increase in sexual violence cases in Indonesia has prompted filmmakers to explore similar themes in their works. Unlike conventional films that explicitly depict rape as a manifestation of sexual violence, “*Photocopier*” (2021) takes a unique approach by portraying it through symbolic and metaphorical means, making it more challenging for audiences to comprehend. **Purpose:** This study aims to examine how “*Photocopier*” (2021) visualizes various forms of sexual violence in selected scenes. **Methods:** A qualitative approach was employed for this research. The analysis focused on acts of sexual violence depicted in several scenes of the film “*Photocopier*,” utilizing Andrew Burn’s theory of multimodal discourse analysis, specifically the kineikonic mode. This mode classifies the sign systems within motion media or film into three categories: embodied mode, visual mode, and auditory mode. **Results:** “*Photocopier*” (2021) illustrates sexual violence through a variety of forms, including sexual harassment, sexual exploitation, sexual intimidation, and sexual control. Implicit depictions of sexual harassment are seen, for instance, through the victim’s clothing being worn inside out. Sexual exploitation is portrayed through the sale of personal data and photographs of victims for financial gain, driven by the perpetrator’s sexual desires. Additionally, forms of intimidation and sexual control are demonstrated through the judgment imposed on victims of sexual violence who are unaware of their situation and the forcible collection of evidence with sexual undertones. **Implications:** This study underscores the importance of raising public awareness about the diverse manifestations of sexual violence, particularly those depicted in films, thus enhancing understanding and vigilance towards such issues.

Keywords: Sexual violence; film; multimodal discourse analysis; kineikonic theory

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INTRODUCTION

Sexual violence, as outlined by scholars (Orchowski & Edwards, 2011; Wolff et al., 2008; Schrijver et al., 2018; McCauley et al., 2019), involves behaviors disregarding autonomy and consent, including unwanted touching, coercion, and assault. Its repercussions, identified by Bagwell-Gray et al. (2015) and Halstead et al. (2017), span physical, mental, sexual, and reproductive health. Recognizing sexual violence requires acknowledging both its physical and psychological harm, as noted by Fernet et al. (2019), within a broader pattern of abuse.

According to Paradias and Soponyono (2022), sexual violence has long been a topic of discussion in Indonesian society. Based on research by Zaky and Yulianti (2022), in Indonesia, sexual violence is increasingly rampant, with women as the primary victims. Women and girls are much more likely to be the victims and men the perpetrators and, in most instances, the perpetrator is known to the victim. Children are particularly vulnerable to sexual abuse, with girls being at greater risk, especially while at school and at home (Dartnall et al., 2013).

In Indonesia, as of 2022, the Komnas Perempuan (National Commission on Violence against Women) documented 2,228 community complaints regarding sexual violence against women. Furthermore, the Commission also compiled data from partner institutions, revealing a total of 4,102 reported cases

of sexual violence during the same period (komnasperempuan.go.id, 2023).

Sexual violence or harassment often occurs due to men's collective unconsciousness as a result of the deeply ingrained roots of gender structures in society that are unjust. In a patriarchal society, power resides in the hands of those who are male. Women are automatically seen as subordinates who can be underestimated. Current gender stereotypes about men are aggressive, independent, confident, ambitious, insensitive, rigid, strong, curious, competitive, objective, dominant, rational, unfaithful and violent. Women are generally seen as dependent, submissive, intuitive, polite, emotional, sensitive, nagging, patient, irrational, loyal, yielding, shy, meek, submissive, passive as identified by Asti et al. (2021).

Several cases of sexual violence have garnered national attention recently. One such case involved sexual violence against female students by a lecturer at the University of Riau, as reported by BBC News (2021). Another instance was the sexual violence perpetrated against 13 female students by a teacher at an Islamic boarding school in Bandung, as reported by detikNews.com (2022). Additionally, there was a case of sexual violence accompanied by bullying experienced by an individual identified as MS, an employee of KPI (The Indonesian Broadcasting Commission), in her work environment for years, as reported by CNN Indonesia in 2021.

The increase in sexual violence cases reported by the media has caught the attention of filmmakers, who have made many films on this topic. Film is mass communication media that can have an influence on society, especially teenagers. Films and generally aim to be an entertainment medium that contains elements of informative, educative, and persuasive elements to the audience (Abdurrahman et al., 2017; Suhaemi, 2023). Some examples of the movies are; “Marlina the Murderer in Four Acts” (2017), “27 Steps of May” (2019), “Dear Nathan: Hello Salma” (2022), and “*Photocopier*” (2021). These movies often focus on rape, showing different sides of the crime. For instance, “Marlina the Murderer in Four Acts” (2017) tells the story of a vulnerable woman who is raped. “27 Steps of May” (2019) depicts the long-lasting struggles of rape survivors dealing with trauma, and “Dear Nathan: Hello Salma” (2022) discusses attempted rape and power imbalances between victims and perpetrators.

Unlike other films addressing similar themes that primarily focus on rape as a form of sexual violence, “*Photocopier*” presents a fresh perspective by highlighting that sexual violence encompasses more than just rape, as portrayed in the films. In “*Photocopier*,” various other forms of sexual violence, such as sexual exploitation, control, and intimidation, are explored. What sets this film apart from others with similar themes is its emphasis on the victim’s resilience and determination to expose the truth rather

than perpetuating the stereotype of a helpless victim.

Photocopier films also highlight cases of sexual violence that occur in educational environments such as those that are currently rife such as the cases mentioned. based on what is identified by WHO (in Understanding and Addressing Sexual Violence Against Women, 2012) that sexual violence, including sexual harassment, often occurs in institutions that are considered ‘safe’, such as schools, where the perpetrators are peers and teachers. In studies from around the world, including Africa, South Asia, and Latin America, research has documented that a large proportion of girls report experiencing sexual harassment and violence on the way to and from school, as well as in school and university settings, including classrooms and dormitories, by peers and teachers (United States Agency for International Development, 2008). For example, in a study among primary schools in Machinga district, Malawi, primary school girls reported experiencing different types of sexual harassment and abuse at school, including sexual comments (7.8%), sexual touching (13.5%), ‘rape’ (2.3%), and “forced or unwanted” sex (1.3%).

“*Photocopier*” presents the current social reality in Indonesia, such as intimidation, peaceful coercion, silencing victims of sexual violence who speak up, and the behavior of shifting guilt to victims, known as Victim Blaming. Victim blaming remains a significant concern in cases of sexual violence against

teenagers in Indonesia, persisting within society (Damayanti et al., 2022). These victims mostly think that if they cannot demand real justice through legal channels, they will demand justice through social channels where social sanctions are also very cruel for perpetrators of crimes, especially perpetrators of this sexual violence crime. Victim blaming is also based on the view that for every crime threat there is a means of prevention if potential victims will only educate themselves and adopt recommended prevention measures for specific crimes (Eigenberg et al., 2008). According to Wahyuni et al. (2022), the cultural tendency toward victim-blaming is prevalent among Indonesian communities. This culture of victim-blaming can result in feelings of shame, threat, and the denial of rights for sexual violence survivors, as highlighted by Ihsani (2021).

The film also highlights the rampant cases of sexual violence that occur in educational and campus environments, where perpetrators often hold a higher social status than the victims they prey upon. In 2021, Siswanto researched it under “Representasi Kekerasan Seksual di dalam Film Penyalin Cahaya.” Later that same year, Lusianukita (2020) also delved into a similar case with a different film titled “Representasi Kekerasan terhadap Perempuan pada Film 27 Steps of May.” She examined how sexual violence is depicted in “27 Steps of May” and analyzed it using standpoint theory. This research utilized semiotic methods, specifically employing John Fiske’s television codes. The

result of this inquiry indicated that the movie “27 Steps of May” serves as a medium to depict women as victims of sexual violence dominated by male roles. In this movie, sexual violence is portrayed as a problem caused by men, but the resolution also involves the role of men. The movie further communicates to audiences the reality of taboo issues such as sexual violence, illustrating how fear often prevents many from acknowledging the various forms of violence against women and its consequences.

The genre of *Photocopier* is a hybrid, mixed or linguistically heterogeneous text that blurs the boundaries of narrative film. The movie resembles a narrative representation, as it depicts the unfolding of actions organized by time in spatial and temporal sequences. The movie is divided into three scenes, a prologue or short scene before the main action, and an epilogue. The opening scene consists of a long shot of a Jakarta city and suburban neighborhood to orient the location and time for the scenes and actions that follow. The second scene is a close-up of a sandwich being assembled and consumed. The sequential and naturalistic arrangement of sandwich fillings on a piece of bread follows the structure of a procedural text rather than a narrative. Unlike conventional narratives, characters are not introduced and are merely supplementary to the main theme - the preparation of a healthy sandwich. There is no pattern of complications in the plot; nor does it lead to a conventional climax, resolution and coda. Screen hybrid

genres such as these are increasing in an era where electronically mediated textual practices have increased the dynamic shifts of discursive practices (Fairclough, 2005).

The novelty of this research, which sets it apart from previous studies, primarily lies in the method of analysis and research tools employed. While previous studies often utilized semiotic analysis to examine representations by analyzing signs forming patterns, this study employs a multimodal discourse approach that delves into the construction of film scenes. Multimodal is any source of verbal and visual semiotics that can be used to realize the type and level of dialogical engagement in a text of multimodal approach which is important in learning. The multimodal approach aims to develop students into readers and creator of multimodal text by drawing attention to various sources in making meaning in the text (Fajri, 2018) which in this research, the text means the film. We gathered qualitative data through observations and literature reviews to facilitate this examination. The stages or process of observation include selection, provocation, recording, and encoding, tests of behavior setting, in situ, and for empirical purposes. BurnSelection indicates that scientific observation edits and focuses its observations intentionally or unintentionally. Selection affects what is observed, what is recorded, and what is inferred.

The researcher determines his choice of a number of natural, social, and or humanitarian symptoms that are considered to provide

information according to his needs. Ofcourse in this case the researcher selects the subject of observation, involving all or part of the sensory abilities (Hasanah, 2016). For the data analysis, we employ Andrew Burn's multimodal discourse analysis theory. This theory enables us to comprehensively analyze a film's components; as identified by Hendiawan (2016) that films are basically reproduce various ideological processes in both narrative elements and cinematic elements, both of which are elements that form the film. Andrew Burn's multimodal analysis, often called kineikonic theory, offers a deeper examination of narrative and cinematic aspects.

According to Burn (2013), the film represents a novel medium that incorporates elements akin to those found in the theater, termed contributory modes or contribution aspects, including setting, music, lighting, costumes, and more, hence its classification as multimodal. Essentially, the researcher aims to discern the form and portrayal of acts of sexual violence in film, leveraging the gestures, sounds, and expressions depicted in film scenes. Consequently, the researcher opted for the multimodal kine-ikonic theory to address the research problem formulation. The research presented here holds significant importance in several key aspects. Firstly, it contributes to the ongoing discourse surrounding sexual violence by exploring its representation in film, particularly in the Indonesian context, shedding light on the multifaceted nature of this

pervasive issue and aiding in raising awareness and fostering conversations about prevention and support for survivors. Secondly, the novel approach of employing multimodal discourse analysis using Andrew Burn's *kineikonic* theory offers valuable insights for future research in film studies and beyond, enriching scholarly discourse by integrating narrative and cinematic elements to comprehensively analyze the portrayal of sexual violence. Thirdly, the findings have implications for filmmakers and audiences alike, emphasizing the ethical portrayal of sensitive subjects and challenging stereotypes while highlighting the resilience of survivors. Overall, this research is a timely and important contribution to interdisciplinary discussions, with potential impacts on public awareness, policy initiatives, and artistic endeavors to address sexual violence in society.

RESEARCH METHOD

This research utilized qualitative methods to examine acts of sexual violence as portrayed in the film "*Photocopier*." The unit of analysis comprised various scenes depicting such acts within the film. Researchers selected specific scenes containing instances of sexual violence, which were subsequently analyzed using *kineikonic* multimodal analysis, divided into three aspects: embodied, visual, and auditory elements. The researchers adopted an observer role while repeatedly viewing the film "*Photocopier*." The film was accessed through the streaming platform Netflix, facilitating

the analysis of the research topic. During the analysis, one notable challenge encountered was the researchers' difficulty comprehending certain diction and connotative words used in the film, prompting efforts to decipher their meaning.

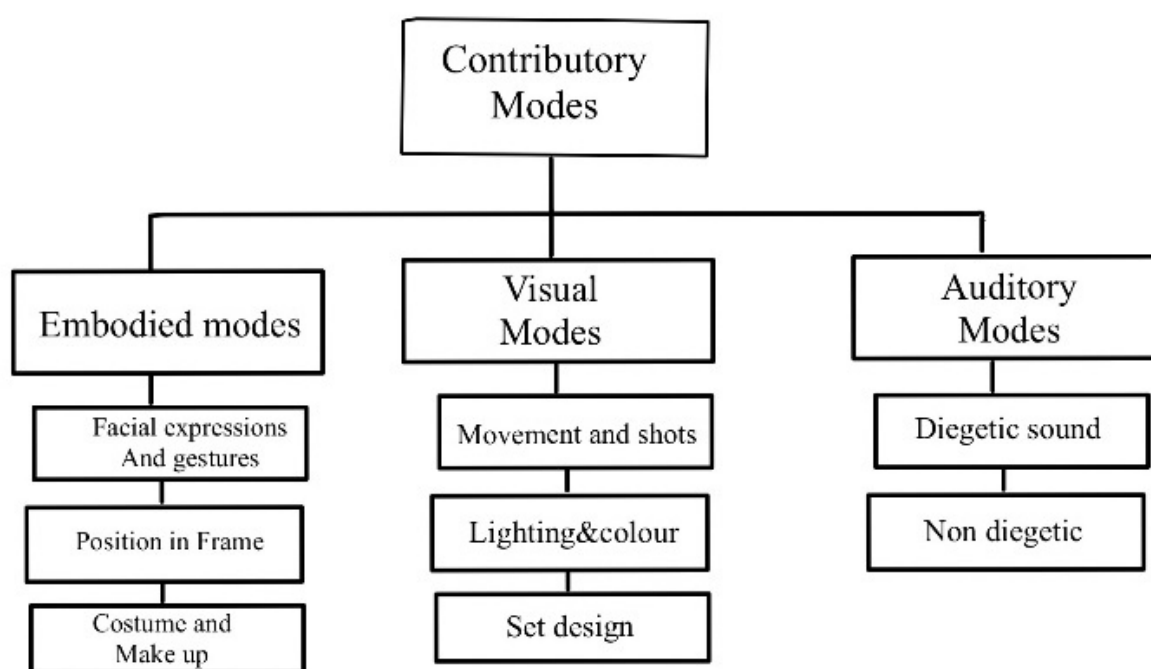
The researchers began gathering data to analyze the chosen scenes. They used two types of data; Primary and secondary data. According to (Kabir, 2016), Primary data is Data that has been collected from first-hand experience. Sources for primary data are limited and at times it becomes difficult to obtain data from primary source because of either scarcity of population or lack of cooperation. Here are the following of some of the sources of primary data; Experiment, Survey, Questionnaire and Observations. The primary data in this research is the selected scenes of "*Photocopier*" film itself so the method used by researchers is only observation, without involving social sciences. Kabir added that secondary data is data collected from sources that have been published in a any form. Common secondary data sources for the social sciences include censuses, organizational records and data collected through qualitative methodology or qualitative research. data collected through qualitative methodology or qualitative research. Secondary data is very important, as it is not possible to conduct new surveys that can adequately capture past changes and/or developments.

Secondary data source used in this research comes from literature studies, such as journals,

books, and other relevant media sources. Researchers also took sources from interviews held by Kompas TV in 2020 with the director of this film, namely Wregas Bhanutedja. so that it can be classified as secondary data because researchers do not conduct interviews directly. In research by Rachmawati (2007), that interviews are divided into 3 categories, namely structured, semi-structured, and unstructured. According to him, qualitative research is more dominant in using structured interviews, as well as interviews held with the director. Below, we'll outline the techniques they used to collect this data.

Once the data collection from the film "*Photocopier*" is completed, researchers analyze the gathered information and the results from the two previous data collections. Scenes from the film are interpreted by referencing various sources related to sexual violence and

by identifying signs within the film. To take Multimodal approach further and explore the meaning of images as texts, a key consideration is to re-conceptualize images as digital documents through the notion of encounter and look at the patterns of response narrated through film. Leuwen explains in his work that mode is the semiotic channel used to structure the multimodal text (image). In other words, mode is a way of representing information, a set of socially and culturally shaped resources for making meaning. Examples of modes include writing and images on the page, or speech, gestures, gaze, and posture in embodied interactions. Modes are socially shaped and culturally available (Radumilo, 2015). Each scene is then categorized into three aspects within the contribution modes outlined by Andrew Burn: embodied, visual, and audio (Leeuwen, 2015).



Source: Adapted from The kine-ikonic mode: Towards a multimodal approach to moving image media, NCRM ePrints, UK, Burn (2013)

Figure 1 Contributory Modes

The researchers will use Komnas Perempuan's (National Commission on Violence against Women) notes on 15 Forms of Sexual Violence as a reference to categorize the forms of sexual violence portrayed in the film "*Photocopier*." The analysis process involves several steps: (1) Collecting and documenting data from the selected scenes, (2) Capturing screenshots of the scenes, (3) Presenting the scenes in a tabular format, (4) Recording the film's construction elements, such as mise en scene, lighting, and character costumes, in the table, (5) Noting the time code for each scene, (6) Categorizing each aspect of scene construction into three groups of contribution modes, (7) Interpreting and explaining the significance of each aspect within the narrative presented in the table.

Burn's classification of sign systems within the kineikonic theory divides the shape aspect into three parts known as contributory modes (Figure 1). Contributory modes represent the contributing aspects within mobile media or films and are categorized into three parts: embodied modes (form aspects), visual modes (visual aspects), and auditory modes (sound aspects).

Embodied modes, a part of form aspects, analyze storytelling crafted by directors and writers through actors' portrayals. Burn divides this into three parts: 1) Actions/appearances conveyed through dialogue, expressions, and body language, revealing characters' personality and emotions; 2) Characters' positioning in the

frame reflects relationships, like Rama and her lawyer's professional bond. The position within the frame is part of the cinematographic composition that can also carry meaning and represent the relationship between characters. According to research conducted by Barret (2020), he divided social distance according to socially defined levels of intimacy. First, there is 'close personal distance', where one participant can hug another. In a social setting, this distance is reserved for people who have an intimate relationship with each other. We can describe this distance in filmmaking terms as equivalent to what is usually described as a 'close-up' The deep focus brought by the cinematographer is not only limited to visual form. this is the reason why position in the frame is included in embodied modes; 3) Costumes, hairstyles, and makeup differentiate characters and roles, such as Suryani's disheveled appearance showing her investigative journey.

Visual modes involve examining sign systems through visual arrangements by the director and Director of Photography. It includes camera settings, lighting, color, and film settings. Camera settings include camera angle and shot types, with three main camera angles: high, eye level, and low. Shot types encompass seven categories, from extreme long shots to extreme close-ups. Lighting and color, related aspects, consist of key light, fill light and backlight. Design settings, such as locations or buildings, also influence visual composition. Auditory modes involve

examining signs through sounds in each scene, contributing to dramatization. There are two types of sounds: diegetic, originating from objects within the frame or story space, and non-diegetic, added during post-production for audience enhancement. Diegetic sounds include character voices and environmental noises, while non-diegetic sounds, like narrator summaries and background music, enrich the cinematic experience.

RESULTS AND DISCUSSION

After explaining the contributory modes and their constituent aspects, the researcher will analyze the forms of sexual violence depicted in the selected scenes based on these building aspects. Additionally, a summary of the time code and duration for each selected scene will be provided for analysis. These scenes, totaling nine, primarily feature complications in the film, with indicators of sexual violence aligning with the various forms documented in the annual report by Komnas Perempuan (National Commission on Violence against Women), titled “15 Forms of Sexual Violence.” This report outlines specific actions corresponding to each form of sexual violence.

Table 1 shows the timecode of each scene containing elements of sexual violence in the ‘*Photocopier*’ film. The table marks the scene to facilitate the analysis, which will be classified into contributory modes.

Table 2 describes the first aspect of contributory modes, which is the aspect of

analysis related to the character, known as embodied modes. The main object of analysis is Suryani’s character (Figure 2), which divides the analysis into three categories: position in the frame, wardrobe and makeup, and gesture and expression.

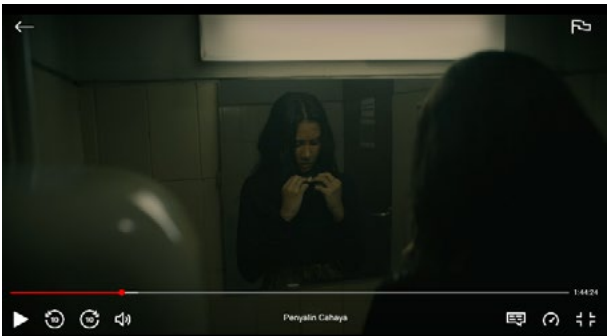
In that scene, the initial form of a character who is suspicious of her clothes is depicted upside down, which depicts a form of sexual violence that is conveyed implicitly (indirectly). The upside-down shirt shows Sur’s clothes were opened without her realizing it. Gestures in the character can express all positive and negative emotions appropriately (Prawitasari, 1995). Sur’s facial expressions and gestures were confused and a little surprised because he was sure that he was wearing the clothes correctly at first. The character is depicted alone with a quiet toilet. Next, costumes, makeup, and hair styling will be examined. Different physical characteristics in cultural communities often create interpretations of certain social stereotypes, which are adopted as the basis for character assessment (Sahid,

Table 1 Scenes contained acts of sexual violence in the film “*Photocopier*”

Scene	Timecode
1	00:25:57 - 00:26:30
2	1:15:36 – 1:18:10
3	1:22:11 – 1:25:17
4	1:25:23 – 1:27:01
5	1:28:50 – 1:30:13
6	1:30:42 – 1:33:57
7	1:35:31 – 1:37:05
8	1:51:12 – 1:52:40
9	1:54:24 – 1:59:49

Source: Authors, 2023

2016). In the Table 2, Suryani is still wearing a simple green kebaya with black long-sleeved cuffs, the clothes she has worn since the last day she attended a party at Rama’s house. The character is shown not using makeup, leaving her hair loose. In the previous scene, it was depicted that Sur had not had time to get ready and dress up since yesterday; they came home from a party, immediately rushed to campus,



Source: Netflix.com

Figure 2 Suryani

Table 2 Embodied Aspects of Scene 1

Character	Scene Description:	Sur found her clothes tag upside down when he was going to change into the clothes he wore to a party (00:25:57 - 00:26:30)
	Position in Frame	In the middle of the frame
Suryani	Facial Expression and Gesture	Confused expression, eyebrows bent downwards (00:26:09 – 00:26:22)
	Costume and Makeup	Her hair is a little messy because she walked a long way wearing a green kebaya and cuffs for the inner long-sleeved black kebaya. Looks without makeup because the character is depicted as tired after walking
	Conveying Message	As an initial depiction of the character’s suspicion of sexual violence

Source: Authors, 2023

and experienced the event of her scholarship being revoked; after that, he only focused on finding out what happened last night when he was drunk. Until Sur, who left her house, walked carrying a lot of stuff and went into a public toilet to look in the mirror and change her clothes. Sur’s messy hairdo indicates that he is tired from walking around carrying things while her mind is still confused over the revocation of the scholarship, so he tends not to pay attention to anything, including her appearance. When he was about to open her kebaya, he realized that the inner cuff of her kebaya was upside down. He repeatedly checks to see if he sees anything wrong because, in the film’s early scenes, Sur wears her clothes correctly. He saw the clothes tag, which is generally on the back and front of the shirt. Sur finally took a picture of the tag on her clothes on her suspicions.

In meaning, the scene depicts a form of sexual violence implicitly. Sur’s shirt is turned upside down as a sign indicating that someone took off her shirt when he was unconscious, and this corresponds to acts of physical and sexual harassment, which are included in the category of forms of sexual violence. Sur’s expression of confusion and surprise illustrates the belief that she has worn her clothes not upside down, which is also supported by a scene during the exposition phase of the film when Sur wears her clothes correctly.

Table 3 shows the visual aspects of sample scene 1, where the visual aspects in contributory modes relate to everything about the scene’s

Table 3 Visual Aspects of Scene 1

Scene Description		Sur found her clothes tag upside down when he was about to change into the clothes he was wearing to a party.	
Loc Setting		Women's restroom	
Camera Movements		Follow, still, zoom	
Shot	Description	Camera angle and type of shot	Lighting and color
Shot 1	The dark and silent environment at night	Eye-level, still, medium long shot	Key light, fill light, blue (teal)
Shot 2	Suryani walks alone, carrying her bag and belongings	Eye-level, medium long shot, still	Fill light, blue, and green.
Shot 3	Sur enters the women's restroom	Eye-level, medium close-up, follow	
Shot 4	Sur opened her kebaya and was about to open the cuff, but she stopped when she saw that the tag on her shirt was inside out.	Medium close-up, eye level, still.	Key light, fill light, greenish
Shot 5	Sur took a picture of her shirt tag	Eye-level, close up, still	fill light, greenish

Source: Authors, 2023

cinematography. A film is divided into sequence elements:ce, scene, and shot. The sequence is the biggest part of the film that describes a series of events as a whole; in the sequence, some scenes function to divide one scene into another; besides that, there is also the smallest part in the scene that can explain the meaning in the film taken from when the camera is turned on until

Table 4 Audio aspects of Scene 1

	Audio	Diegetic/ Non- diegetic	Ambiance's meaning
Scene 1	<u>Adzan</u>	Diegetic	The sound creates an atmosphere in the late afternoon when it gets dark. It conveys the impression of loneliness because the character is depicted alone in a public toilet, supported only by the sound of a water pump and the sound of dripping water in the bathroom.
	<u>Sur's walking footsteps</u>		
	<u>The toilet door opened and closed</u>		
Scene 1	<u>Cicada sound</u>	Diegetic	
	<u>Sound of friction between Sur's clothes</u>		
	<u>Water pump engine</u>		
	<u>Water dripping</u>		
Scene 1	The phone's camera shutter	Diegetic	

Source: Authors, 2023

it is turned off called shots. In a shot, there are several aspects, including the scene's location, lighting, color, and shooting techniques. In the Table 3, the scene is located on the way to a public toilet and a public toilet. In the scene, the location in the film "*Photocopier*" has several connections with acts of sexual violence; the location in the scene is in a public toilet, where Sur is changing clothes and finds her clothes upside down.

Next is the technical aspect of shooting. In scene table 1, each shot is taken with a camera angle parallel to the character's position (eye level), accompanied by camera movement

accompanying the object, or called a follow. The eye level in the scene supports clear shots that expose the character's expressions, while the following camera functions to depict Suryani's hasty movements toward a public toilet. Each type of shot has its meaning. Shots 1 and 2 use the medium long shot type to adequately describe the buildings that are the locations where Sur walks. Next, shots 3 to 5 at the end of the scene are increasingly zoomed in by using a close-up shot type shot to clarify the emotions and expressions felt by Suryani's character, who is confused and surprised to see her clothes upside down, as well as adding to the tense that the audience feels.

Next is lighting. Because the background of the scene is late evening and tends to be dominated by darkness, the average lighting is taken with crucial light, assisted with fill light and cool tones in blue and green, indicating the atmosphere of the night because the color or color grading can support mood building at night—settings in movies. The initial shot when the scene starts is the building with daylight lighting from the yard lights of the buildings, followed by a shot of Suryani walking with lighting from the lights still coming from the buildings she is passing. The next shot of Sur entering the toilet with minimal light sources adds to the impression of silence, which is also supported by sound and color. The last aspect of contributory modes is the audio aspect, which represents the form of sexual violence in the film "*Photocopier*" and is presented in Table 4.

The last aspect of the contributory modes is the sound aspect. The Table 4 shows that the audio aspect in the film "*Photocopier*" uses only 1 type of sound, namely diegetic. The voices in the scene can be seen. The scene uses the sound of the call to prayer at the beginning of the scene, where the shot shows buildings and the almost dark sky; before long, it is shown that Sur is walking alone, accompanied by the sound of crickets. The sound describes the sound of the evening with the Maghrib Adhan and the quiet atmosphere when Sur is walking so that the sound of crickets can be heard, which is a non-diegetic sound, supported by the sound of the toilet door opening and closing. Followed by Sur, who was about to change her clothes and could faintly hear the friction of her clothes; when he was about to change her clothes, he heard the sound of dripping water and a water pump. Adds a quiet and lonely impression when Sur is alone. There was also the sound of Sur's cellphone camera shutter when taking a picture of the tag on her shirt, which he would include in the evidence of her suspicions. In the explanation, it can be seen that diegetic sound plays an important role in supporting several things that the audience can know from the scene they see. Among them are the activities being carried out, location settings, time settings, and so on. According to research conducted by Winursito (2017) entitled "Penerapan Diegetic Sound Effect Sebagai Pembangun Suspense Cerita Dalam penataan Suara Film Fiksi Nyonya Rana," diegetic sound

in stories can build emotional stimulation in the audience apart from the visual aspect.

In the analysis that has been described in Table 4, scene 1 is classified as a form of sexual violence in the form of physical, sexual harassment because Sur's character as a victim realizes that someone changed their clothes upside down when the victim was unconscious, which means there was no consent from Suryani so that she can be categorized as a victim.

CONCLUSION

The analysis was carried out to determine how forms of sexual violence are represented through aspects in Andrew Burn's kine-ikonic multimodal theory called mode contribution (contribution aspect). From the research results, it can be concluded that every aspect contained in the film *Photocopier* has a close relationship in representing sexual violence through the embodied mode (form aspect), visual mode (visual aspect), and auditory mode (audio aspect). In the film *Photocopier*, the form of sexual violence is described in these three aspects. In terms of form, the meaning of sexual violence is shown through gestures and expressions, as well as character actions, which are also supported by costumes and character makeup. The visual aspect builds dramatization and an impression of the atmosphere. In the audio aspect, the meaning of sexual violence is present through the voices that support the actions taken by the characters and form the atmosphere in the scene.

Several conclusions can be drawn based on the results of the analysis in the previous chapter regarding the three development aspects. *Photocopier* presents a visualization of sexual violence in several forms, ranging from sexual harassment, sexual exploitation, sexual intimidation, and sexual control.

Sexual harassment is present in scene 1, where depictions of sexual depiction are implicitly depicted through the victim's clothes being turned upside down, also conveyed through the expressions and gestures of the victim, who is confused because she is sure she is wearing the right clothes. Sexual exploitation in scenes 2 and 3, 5, 8, and 9 is illustrated through the sale of the victim's data and photos and shooting, including the nakedness of the victim while drunk, which the perpetrator uses to meet the needs of the perpetrator's sexual desires and disseminated without the victim's permission. In addition, the forms of intimidation and sexual control in scenes 6 and 9 are forms of judgment against victims of sexual violence who are not aware of themselves and forcibly taking evidence of crimes with sexual nuances. The results of this research are expected to be a form of awareness for the public, especially moviegoers, in seeing and understanding the meaning of the symbols and signs of cases of sexual violence and its various forms around us.

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and editing, R.K.F.; visualization, R.K.F.; supervision, R.K.F., W.T.G.P. All authors have read and agreed to the published version of the manuscript.

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