

EXAMINING POWERS THROUGH SURYANI'S REPRESENTATION AGAINST SEXUAL VIOLENCE IN WREGAS BHANUTEJA'S PHOTOCOPIER

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ABSTRACT

This study examines the representation of woman against sexual violence in Photocopier, an Indonesian film directed by Wregas Bhanuteja. In film, women as sexual violence victims are often misrepresented through stereotyping as the helpless victims who need men's help to deal with the situation or showing extreme violence against their perpetrators to exact revenge. If not stereotyped, women as sexual violence victims also tend to be fetishized as their victimized body often sexualized for erotic pleasures. In its protagonist, Sur, Photocopier took different approach by representing the victim as a woman with powers to fight against the sexual violence she experienced. This study focuses in examining how Sur exerts her powers and how those powers impacted the sexual violence case that she experienced. The study is conducted qualitatively using content analysis method which examines the visual aspects as well as dialogues from the film and applying Amy Allen's theory of feminist power relation. The analysis identifies that Suryani possesses and exercises all three types of feminist power posed by Allen, which are "power-to," "power-over," and "power-with," as a sexual violence victim. The study reveals that while the film tries to represent Sur as a powerful woman, she is also adjacently represented as a stereotypical powerless sexual violence victim who is helpless to fight against her perpetrators even after exercising all her powers both personally and collectively. However, such stereotypical representation may be necessary to show the reality of sexual violence victims and as a form of criticism against the mishandling of sexual violence case.

1. INTRODUCTION

Film is a form of art and mass entertainment and one of the most influential cultural products of the 20th century which not only give us the constructed perception of what reality is but provides a certain view of the world based on a particular perspective and angle (Longhurst et.al. 2008). Thus, according to Smelik (2016), rather than presenting the world as it is, it instead gives a representation from a particular ideological view of reality. Wardaningsih et.al. (2022) argues that film as a form of mass media "...will affect a broader audience. If the message in the film is mutually agreed upon, it can impact culture and knowledge of society's values at large" (p. 2) and one of the impacts of film is by "providing women pictures represented in film to influence or change the picture in society" (2022, p. 2). One of pressing issues regarding women that is being represented in film is sexual violence.

Sexual violence according to the *World Report on Violence and Health* is "any sexual act, attempts to obtain a sexual act, or acts to traffic for sexual purposes, directed against a person using



coercion, harassment or advances made by any person regardless of their relationship to the victim, in any setting, including but not limited to home and work.” (Dartnall et al. 2013) To be more precise, it is any sexual activity that is unwanted and may involve intimidation, threats, or deception. However, many people are still unsure about whether an action can still be considered sexual violence; thus, it is good to remember that sexual violence does not have to leave a person with visible injuries, and it does not have to include other physical violence or weapons. Another thing to remember is that the key word here is the word ‘consent,’ and it is not consent if a person is pressured or tricked into saying yes. It is also not consent if a person is asleep, unconscious, drunk, or on drugs. The way films represented women who experiencing sexual violence is often problematic as the narrative often focus on men and masculinity who act as the rescuer for the victimized women. Moreover, images of the victims often become erotic objectification as their bodies are sexualized for visual pleasure. If women do take the center stage, it is either to fulfill the ‘rape revenge’ narrative in which women exacting their revenge against their perpetrator or they fulfill the role of the helpless victim who heavily relied on the male character to save them from their predicament (Cuklanz 2020). Exposure to such materials also contributed to increased negative attitudes towards women as well as rape myth acceptance (Emmer-Sommer et.al, 2006). According to Hogan some of the most commonly accepted Rape Myths include, “...that women commonly lie about being raped; that women secretly desire to be raped and enjoy it; that women provoke rape through their dress and behavior; that most rapists are mentally deranged; that most rapists are strangers; and that the negative impacts of rape are not that serious and are often exaggerated.” (2022, p.2).

A film that deals with the issue of sexual violence and tries to break away from those troupes is Photocopier, a 2021 Indonesian film by Wregas Bhanuteja which has won many awards, including Best Film, Best Original Script, Best Actor, and Best Director in the Festival Film Indonesia 2021 (“Penyalin Cahaya, Film Terbaik Piala Citra FFI 2021”). Photocopier focuses on the story of Suryani, a college student who is invited to a celebration party held by a theater group called Mata Hari, which she joins as a web designer. At the party, she is offered alcoholic drinks – which she hesitantly accepts at first – and the next morning she wakes up not remembering anything from the night before. Suryani then must deal with some consequences as the aftermath of the party: she loses her scholarship because she posts a selfie of herself drunk on her social media, she is kicked out of her house because she gets drunk, but more than that, she realizes that her clothes she is wearing from that night is put on backwards and she becomes suspicious that someone must have done something bad to her. Thus, Suryani begins her investigation to clear up her name, only to discover that she becomes a victim of sexual violence by Rama, the respected leader of Mata Hari. Suryani has been drugged, and Rama has taken naked photographs of her back for artistic purposes. Although she has enough evidence about the deed and the culprit, at the end of the story, Suryani must face the bitter truth that she cannot bring Rama to justice because he is far more superior than her in terms of wealth, power, and connection.

This research will discuss the link between Suryani’s representation and the powers that she possesses as a sexual violence victim. Allen proposed three categorizations of powers in analyzing power relation, which are power-over, power-to, and power-with. These three concepts of power cannot be seen as three separate types of power but rather interrelated with one another (Angjaya, 2021). Thus, this research will show how Suryani practices the three powers coined by



Allen and the significance of each type of power in the context of sexual violence that happened to her in the film.

2. LITERATURE REVIEW

The research focuses on showing how Allen's triad of powers are identified in the film Photocopier and how it is related to the sexual violence case that Suryani experiences. In recent years, we find that there is only a small number of research that could provide insight into how sexual violence against woman is being represented in media.

Gokulu (2013) address the endemic issue of sexual violence against women in Turkey by investigating the social effects of media representation, particularly in the form of its cinema and TV soap opera. The research provides several instances which show that the media representation of sexual violence in Turkish films and soap opera is legitimizing such sexual violence in a wider social context based on patriarchal perspectives. Meanwhile, Manohar et al. (2014) conduct a research to determine the recurring sexual assault script in 24 Hindi films from the year 2000-2012. The research concludes that women's presence in the films are either shown to suffer from the social consequences of the violence or lose their lives while the perpetrators are either killed by the women, their family, or remain unprosecuted for what they have done.

Photocopier has been used in other qualitative research from various perspectives and disciplines. Fikri et al. (2022) conduct a study using Photocopier by analyzing the types of sexual harassment present in the film. The research reveals how sexual harassment that occurs in the film is facilitated by the power relation in a hierarchal power structure which enables the perpetrator in the film to silence the victims and cover his crime. Tuhepaly et al. (2022) examines the representation of sexual harassment using John Fiske's semiotics theory and finds that social class and patriarchy ideology are the dominant causes of sexual violence. Meanwhile Sari (2023) conducting her study by using students' survey to find out about how the film provoke the students' critical thinking and emotional responses on the feminist resistance shown in the film. The results shows that the students are motivated and inspired to advocate for sexual harassment victims in real life. Pratama et al. (2024) aims to identify the gender injustice present in the film by applying feminist literary criticism theory and Fakhri's gender theory. The research finds there are five forms of gender injustice in the film namely marginalization, subordination, stereotype, violence, and double burden which are influenced by the patriarchal culture shown in the film.

The previous research above shows how studies that focus on the representation of sexual violence against women in media are crucial. However, there are only a handful of research that focus on the power relation in sexual violence case, which shows that the issue of power in such case is often ignored or taken for granted. Moreover, the research that use Photocopier as the research object thus far show that most of them only focus on either the superficial or fragmented aspects of the film using semiotic theory but largely ignore the concept of powers from Suryani's representation as a sexual violence victim in the film. This research could fill the research gap by focusing on the aspect of power relation using Amy Allen's theory of power to provide a more holistic perspective in the context of Indonesian women representation as sexual violence victim which is still relatively underexplored.

3. METHODOLOGY



This research is conducted using qualitative approach, specifically content analysis, which generally focuses on identifying occurrences in a text and analyzing them in search of deeper meaning (Smith, 2017). The so-called “text” that is used in this research is an Indonesian film entitled Photocopier of which the relevant visual and audio cues that are present in the film will be analyzed. The approach used in analyzing this film is by using what is called contextual film analysis which according to Sutandio (2020) is a type of film analysis which examines a film in a larger context such as time, setting, and cultural background within it. In the case of this film, the film will be contextually analyzed in relation to representation, powers, and sexual violence.

According to Hall in Prysthon, the concept of representation is closely related to power as cinema often relies on the practice of stereotyping and fetishization (2016). Hall posited that the function of stereotyping in representation is “part of the maintenance of social and symbolic order. [...] The third point is that stereotyping tends to occur where there are gross inequalities of power (Hall 1997, p. 258). Meanwhile, the way some films sexualized the sexual violence victims fall under fetishism that using the means of disavowal in which “a powerful fascination or desire is both indulged and at the same time denied. It is where what has been tabooed nevertheless manages to find a displaced form of representation.” (Hall 1997, p. 267). As such it is essential to examine the concept of powers in the film to show whether the film reflect or distort the reality of the issue from the representation of Sur as a sexual violence victim.

There are several steps taken by the researchers in conducting this study. First, the researchers do multiple screenings of the film to identify and obtain the data needed for the analysis, which are the key scenes in the film where the female protagonist is shown to exercise her powers in dealing with the sexual violence she faces. The researchers then categorize the data based on Allen’s (1998) theory of feminist power relation. Allen created this concept of power to mediate the limited views that feminist theorists tend to have that sees woman as either completely dominated by men or is powerless and in dire need of empowerment. Her concept of powers acknowledges that “some women play in subordination of others, and the way different women are differently empowered” while at the same time show the “the complex and multifarious power relations in which women find themselves, wherein they can be both dominated and empowered at the same time.” (1998 p. 31). According to Allen (1998), feminist powers can be categorized into three different types: “power-over,” or ‘domination’ which is defined as “the ability of an actor or set of actors to constrain the choices available to another actor or set of actors in a nontrivial way” (p. 33); “power-to,” or ‘empowerment/resistance’ which refers to “the ability of an individual actor to attain an end or series of ends” (p. 34); and “power-with,” or ‘solidarity’ which is “the ability of a collectivity to act together for the attainment of a common or shared end or series of ends” (p. 35). Thirdly, after classifying the data, the researchers conduct further analysis on Suryani’s representation for each power category to examine the power relation that happens to her as a sexual violence victim from the dialogue and visual aspects in the film. Lastly, some conclusions are drawn to reveal the purpose of such representation and power relation in a wider social context related to sexual violence.

4. RESULTS AND DISCUSSION

In this research, the focus of analysis will be the protagonist of the film, namely Suryani, and how she shows the three types of feminist power according to the categorization by Allen, which are



power-to, power-with, and power-over in response to sexual violence that she experiences in the film.

4.1 Power-To

The first category of power that Sur exerts in the film is power-to. Allen (1998) defines the concept of power-to as “the ability of a woman as an individual to accomplish an end or series of ends” (p. 34). Sur, the protagonist of the film is a college student who experiences sexual violence in her theatre group. The film represents Suryani not merely as a powerless victim of sexual violence but as a woman who can exert her power-to against the negative circumstances and prejudice from her surrounding to get justice that she deserved.

At the beginning of the film, Sur loses her scholarship and got kicked out from her house by her father due to her being drunk in a party held by Mata Hari theater. Thus, he starts an investigation to find out what really happened to her as she is certain that someone must have drugged her during the party. She begins to collect proofs by finding out that her top is on backward, meaning that someone must have taken it off and put it back on her when she is unconscious. Sur also traces back on what happen at the party by asking other members of the Mata Hari theater and starts tracking the Instagram story from other members of Mata Hari to get a detailed timeline during the party. Sur’s action shows that she possesses power to think logically to find more information about the party despite the little amount of clue that she has. She has the power-to to deduce the situation, think by herself, and find a solution to her own problem.

Sur’s power-to also on display when Sur make use of her ability as a student of computer science major to hack the phones of other Mata Hari members to get more photographs during the party night. After seeing one the photographs she obtains from a phone that belongs to Farah, a former member of Mata Hari theater, Sur notices a resemblance between Farah’s tattoo with the installations used in the theatrical performance. As seen in figure 1, it shows how she edits the pictures of the installations, only to discover that the installations are photographs of various body parts of other sexual violence victims.

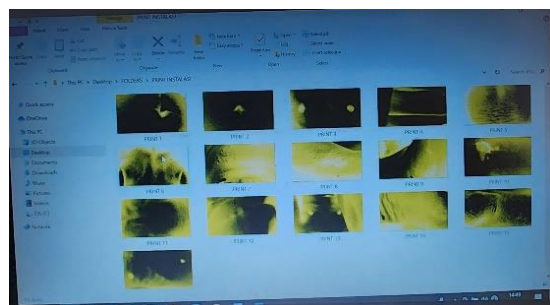


Figure 1. The images used for installations of the theatrical performance are photographs of certain body parts. (Bhanuteja, 2021, 01:16:16)





Figure 2. Sur realizes that her back has been photographed by Rama. (Bhanuteja, 2021, 01:17:55)

Furthermore, as seen in figure 2, Sur finally finds out that the pattern of one of the installations matches the birthmark on her back. Sur then conclude that Rama is the culprit who takes her pictures when she is drunk and unconscious. Sur power-to is shown from how she manages to find the truth about the case and find proofs that she is a victim in the case. She uncovers the sexual violence that Rama, the male leader of Mata Hari theater, has committed. With her own ability, logical thinking, and perseverance, Sur proves that she has the power-to to accomplish her goal which reveal that she is a victim of a sexual violence and decide to seek justice for what has happened to her.

However, despite her deduction skills and determination in solving the sexual violence case that happens to her, Sur finds that even after she manages to gather enough evidence to prove that Rama is the offender in her sexual violence case, the ethics board of her campus leaks the evidence to Rama and make it viral. In response, the two male representatives from her university call her to confront her about the case but refuse to acknowledge her side of the story, which can be seen from the following dialogue.

REPRESENTATIVE 1. These documents, did you make them? Hmm?

REPRESENTATIVE 2. Rama Soemarno just called us. He's on the way here with his lawyer. He wants to report you to the police for defamation.

SUR. Wait, what is this about, sir?

REPRESENTATIVE 1. These documents that you made have gone viral in our campus. That's why Rama will file a lawsuit against you.

SUR. Sir, I never made them go viral! I gave them to the ethics board for investigation. They should be held responsible for this!

REPRESENTATIVE 1. Yes, yes. But still, you're the one who prepared these documents.

And listen, I don't want the university to get dragged into this case if this goes to court.

(Bhanuteja, 2021, 01:30:49 – 01:31:11)

The dialogue above showcases how the two authoritative figures from her university choose to ignore what really happens to Sur and prioritize the university's reputation even though its ethics board is the one who leaks Sur's documents to the public. The scene above shows Sur's weaker position as a sexual violence victim. She is virtually powerless against the authoritative figures who choose to ignore what happens to her for fear that her case will smear the university's reputation. In other words, the fact that Sur exerts her power-to has put her in a vulnerable position instead of helping her situation. Sur's action fits the mainstream narratives on sexual violence victim representation that "place a heavy moralizing emphasis on the importance of a survivor coming forward to press charges and testify against the attacker" (Cuklanz 2020, p. 2) however the consequences that she faces shows how "coming forward and fighting against the perpetrator



places trust in systems of justice that, while providing support for these systems, is also based on a misplaced trust in fair treatment for victims of rape” (2020, p. 2)

Moreover, when Rama and his lawyer come to deal with the case, the university asks Sur and Rama to settle the issue internally while Sur’s father begs Rama for forgiveness. In the end, Rama asks Sur to make a public apology, which is shown from the following dialogue.

SUR’S FATHER. Sir, let’s just settle this here. My daughter is out of line. I’ll punish her myself.

RAMA’S LAWYER. Sir, take a seat. Let us explain everything first.

SUR. I never made those documents viral! I submitted them to the ethics board for investigation! If they’ve gone viral, It’s their fault!

RAMA’S LAWYER. Miss, calm down! You prepared those documents and shared them with people. Now Rama Soemarno is being labelled as a rapist, a creep, a pervert! She’s ruined my client’s reputation. And you tried to hack into my client’s phone. Everything you’ve done is against the law!

.....
REPRESENTATIVE 2. Please, if possible, let’s settle this problem internally.

SUR’S FATHER. Please, I’m begging you

SUR. Dad, Stop it! Why are you on your knees?

SUR’S FATHER. Shut up! Shut up! You’ve made mistakes and you want to make another one?

RAMA. Sir, please. Stand up. What I need is nothing more than a clarification

.....
RAMA. We prefer to solve this issue like a family. Moreover, we’re currently busy preparing show for Kyoto. That’s why I just want Sur to make a public apology and clarification. (Bhanuteja, 2021, 01:31:55 – 01:34:57)

In the end, despite Sur’s still wanting to proceed with the case, she submits to the pressure from the university, her father, as well as Rama, and is forced to make an apology video. The apology video is recorded by her father in public and the whole recording process is witnessed by a lot of people including Rama, her mother, the university representatives, and other students. In the video, Sur is forced to admit that the accusation and evidence she gathered against Rama are false and stating the case will be settled amicably as seen from figure 3 and 4 below.

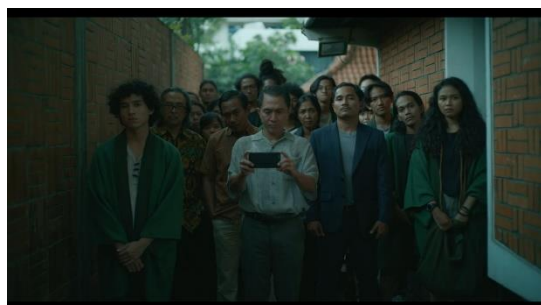


Figure 3. Sur’s apology video is being recorded by her father and witnessed by Rama and other people in campus. (Bhanuteja, 2021, 01:35:27 – 01:35:33)





Figure 4. Sur is being forced to make an apology video to Rama. (Bhanuteja, 2021, 01:35:35 – 01:36:43)

From the discussion of the power-to aspect above, the film demonstrates that Sur is represented outside the stereotypical victimized woman who lacks in agency and power to solve her own problem. On the contrary, Sur is represented as a woman who possesses the power-to needed to solve the sexual violence that she experiences. However, the film also shows that the power-to that Sur possesses is futile as she is being blamed and silenced when revealing her case to the authority. Those authoritative figures, namely the university representatives as well her father, choose to ignore the evidence that she has gathered and instead practice BTV or blaming the victim, which defined as the tendency to hold victims responsible for the assaults they experience (Eigenberg et al., 2008). According to Gravelin et al., such attitudes are typically shown by those who possess ‘high-power,’ which demonstrates “low motivation to form accurate appraisals of others and thus are less likely to adopt others’ perspectives” (2019). In Sur’s case, she is blamed for what happens to her as in “determining blame, people often attribute an assault to the presence of drugs or alcohol” (Hayes-Smith et al., 2010). The apology video that Sur forced to make is a form of silencing by authorities when it comes to sexual violence. Silencing is considered necessary due to the stigma and shame that could affect the victims in the context of familial and communal. Silencing is often enacted by “local, national and at times, international authorities, who may fear the complex political and social repercussions of this violence.” (George et al. 2017, p. 1). The acknowledgement that sexual violence happened is considered as a disruption of peace thus women’s silence on such case is considered necessary to prevent further disruption.

4.2 Power-Over

The second category of power that Sur exerts in the film is power-over, which according to Allen (1998) refers to “the ability of an actor or set of actors to constrain the choices available to another actor or set of actors in a nontrivial way” (p. 33). This type of power can be seen in two scenes in the film, both of which involve the character Amin, Sur’s close friend.

The first scene happens after Sur is kicked out from home by her father and ends up staying at Amin’s place while collecting the evidence needed to reveal the sexual violence case against her. Nevertheless, Amin tells her that she cannot keep staying at his place as he is also financially limited. Knowing that Amin has ever stolen some students’ theses and sold them illegally for money in the past, Sur says that she will help him sell theses again so that both could earn some money to live, and Sur can stay at his place longer. In the end, Amin agrees to do as Sur says. Based on what happens in this scene, Sur uses her knowledge of Amin’s dirty past deed to “constrain” his choice and lead him to let her stay at his place longer while she is dealing with the



sexual violence case. This shows how Sur has power over Amin and how she uses that power to get what she needs in the middle of her attempts to reveal the sexual violence case against her.



Figure 5. Sur mentions that Amin has ever stolen some students' theses. (Bhanuteja, 2021, 00:39:20)

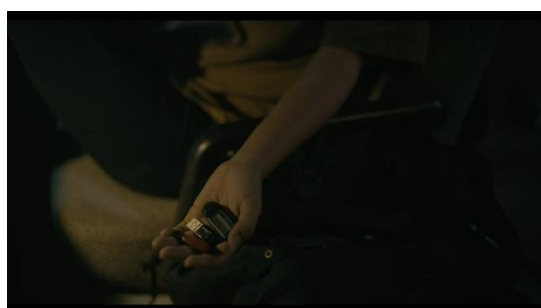


Figure 6. Sur says that she has got three theses to sell. (Bhanuteja, 2021, 00:49:19)



Figure 7. Sur helps Amin sell the theses to earn some money to live. (Bhanuteja, 2021, 00:50:14)

The second scene that depicts Sur exerting her power over Amin happens after she overhears the conversation between Amin and Rama. Sur is staying upstairs when Rama comes to Amin's photocopy center. She then tries to hack Rama's mobile phone to get some evidence of his sexual violence but fails to do so. Nevertheless, she instead overhears Rama mentioning the secret drawer below Amin's aquarium. Sensing that the secret drawer might have something to do with Rama's sexual violence against her, Sur threatens Amin to open it, saying that she will send the pictures of Amin illegally selling theses to the university if he refuses to do what she asks him. In the end, Amin opens the drawer, which indeed contains a hard disk storing pictures of women – including Sur – in their various states sold by Amin to Rama for Rama's artistic inspiration.





Figure 8. Sur overhears Amin and Rama's conversation about the secret drawer. (Bhanuteja, 2021, 01:21:41)



Figure 9. Sur forces Amin to open the secret drawer by threatening him with the picture of him selling theses. (Bhanuteja, 2021, 01:22:25)



Figure 10. Amin eventually opens the secret drawer, revealing a hard disk containing the evidence to Rama's sexual violence. (Bhanuteja, 2021, 01:22:53)

Based on this scene, Sur exerts her power-over by using her knowledge of Amin's dirty past deed to "constrain" his choice. Sur knows that Amin does not have any options but to submit to her demand lest he will be fired from his job by the university. Sur's action in this scene shows how she has power over Amin and how she uses that power to facilitate herself in getting what she needs to deal with her sexual violence case.

The two scenes above show that in the film Sur is represented as a woman who is able to exercise her power over Amin by constraining his choice. However, at the same time, both scenes also show that the reason behind her actions is because Sur herself is also constricted in terms of options due to her circumstances as a sexual violence victim. The ways Sur exercises her power-over towards Amin happen in dark and hidden places which are the upstairs room of Amin's workplace (as seen in figures 5, 6, 8, 9 and 10) as well as the transactional place where they sell the theses (as seen in figure 7). Both places are shot using low-key lighting, which makes both scenes dark and unclear for the audience to see. This implies the secretive nature of what she does to Amin to survive and to find evidence for her case. As such, both scenes that show Sur's power-over Amin reveal that she could only exercise her power in secret because in the process, she has to threat and blackmail him to do her bidding – something that she cannot do or reveal in public.



The scenes demonstrate how limited the power-over that Sur possesses due to the limited options that are available for her as a sexual violence victim. At the same time, the way Sur exercises her power-over also demonstrates how desperate her circumstance is, which drives her to do some illegitimate actions because she is unable to exert her power-over anybody else as a sexual violence victim.

In retrospective, Sur's representation in the aspect of power-over may reflect the reality and repercussion of the situation that sexual violence victims may experience. Many of them may also have limited options in dealing with their situations, may have to be secretive about what happens to them, and may be forced to do illegitimate stuffs to survive because they are unable to get the help that they need due to the negative labels as sexual violence victims. Regarding laws that regulate sexual violence in Indonesia, Rahayu et al. (2017) stated that the existence of the law "has not been able to provide optimal protection, especially for victims of sexual violence." (p. 175) and in need of revision because those laws "have not provided a mechanism for prevention, protection and handling that stand up for the victim." (p. 176).

4.3 Power-With

The third and last category of power to be discussed from Sur's representation in the film is power-with. Power-with according to Allen is "the ability of a collectivity to act together for the attainment of a common or shared end or series of ends" (p. 35). From the previous discussion about power-to and power-over, Sur is mostly being represented as a woman who acts alone to solve the sexual violence case that she experiences. However, there are three scenes in the film which show that she exerts her power with other sexual violence victims to expose Rama as a repeated sexual offender that not only victimizes Sur but also many others.

The first scene that showcases Sur's power-with revolves around her working together with Farah. Farah is Sur's senior at the university who is also a former member of Mata Hari theatre. When Sur identifies Farah's tattoo during her investigation and finds out that she is also a victim of Rama's sexual violence, Sur asks Farah to report the case to their university's ethical committee as seen in figure 11. However, Farah refuses Sur's proposal because she thinks such action is useless, as seen in figure 12, and leaves Sur alone.



Figure 11. Sur tries to persuade Farah to report the case to the ethics board. (Bhanuteja, 2021, 01:27:55 – 01:28:22)





Figure 12. Farah rejects Sur's proposal to go to the ethics board. (Bhanuteja, 2021, 01:28:22 – 01:28:30)

The scene above uses medium over-the-shoulder shot that focuses on Sur and Farah, which highlights the oppositional stance they both have as to whether to report the case or not to the ethics board. Farah's position as a silent victim and her reaction against Sur's proposal occur because victims of sexual violence tend to "being wary of potential consequences for their careers and/or their reputations; their fear of not being believed, and of being told they have 'misread' the situation" (Roberts et al., 2019, p. 324). Sur, on the other hand, exercises her power-to and shows resistance, which is in line with Roberts et al. (2019) who argues that some women show resistance against sexual violence they experience to challenge patriarchal ideals by problematizing the aggressor's action and to make their resistance an example of social change.

However, later in the film, after Farah watches Sur's apology video, she decides to look for Sur and help her to find proofs that Rama is the offender in the sexual violence cases that they both experience as seen in figure 13. Farah and Sur work together and support each other as fellow sexual violence victims. Thus, it gives them more power to find leads in proving that Rama is the one who sexually violates them, as seen in figure 14.



Figure 13. Farah decides to help Sur with her investigation. (Bhanuteja, 2021, 02:10: 25)



Figure 14. Farah and Sur work together to prove that Rama is the offender. (Bhanuteja, 2021, 01:43:10 – 01:43:20)

Sur and Farah working together as sexual violence victims showcases collectivity and the ability to act together for a common end. In the film, their cooperation enables them to find strong



evidence against Rama as the sexual offender to a point that Rama forcefully erases the evidence that they have found by posing as a fogging company officer near the end of the film. Their collective efforts as victims of sexual violence show the significant impact of the power-with that the victims created when they are supporting one another. Sur and Farah's action is in line with what Roberts et al., (2019) describe as one form of short-term strategies to resist sexual violence called collective resistance, which emphasizes on the agency that the victims have in resisting the circumstances they are in with other victims or possible victims.

The second scene which highlights the aspect of power-with is shown from the interaction between Sur and her mother. The scene happens after Sur is forced to make an apology video. As they ride a motorbike together, Sur's mother asks her what really happens to her. Being asked that question makes Sur break down in tears and finally tells her mother the truth about the sexual violence that she experiences, as seen in figure 15.



Figure 15. Sur cries when her mother asks what happens to her. (Bhanuteja, 2021, 01:38:00 – 01:39:13)

After everything that happens to her, Sur's mother gives her the emotional support that she needs. Sur's mother then decides to bring Sur to Siti, her mid-wife friend, to check-up on her and help her. The way Sur's mother treats Sur shows how the two women support each other, and it encourage Sur to continue her investigation. The maternal supports for her daughter demonstrate power-with aspect between the victims of sexual violence and their family members. Sur's mother tries to protect her daughter by bringing her to a safe place away from her father who blames her for everything she does in her investigation against Rama. As such, in terms of power-with, Sur's mother action is crucial as "the role of maternal support has been perceived as vital throughout the recovery process of sexually abused children" (Serin, 2018, p. 539).

The last scene, which occurs at the end of the film demonstrates the impact of power-with aspect from Sur and Farah as sexual violence victims. The scene happens after Rama manages to erase all the evidence that proves he is the one who sexually violates Sur, Farah, and many other victims. Realizing that there is no more that they can do, Sur and Farah decide to bring a photocopier to the campus rooftop. There, they copy Sur's birthmark and Farah's tattoo. They also write down the stories of sexual violence that they experience on paper, copy them, and spread them all over the campus, as seen in figure 16 and 17.





Figure 16. Sur and Farah bring a photocopier to the campus' rooftop. (Bhanuteja, 2021, 02:02:01 – 02:02:13)



Figure 17. Sur and Farah spread the copies of their stories all over the campus. (Bhanuteja, 2021, 02:02:52 – 02:03:20)

What Farah and Sur do seem meaningless as it will not bring both the justice that they deserve, and Rama, the sexual offender, still manages to get away without punishment. However, because of their action, other sexual violence victims at their campus feel encouraged to follow the action that they both do. Sur and Farah's collective action in spreading the truth about what happens to them not only allow them both to regain some agency and power amidst the helplessness of their situation, but it also creates a snowball effect that gives other victims power to speak up and share their stories, as seen in figure 18 and 19.



Figure 18. Other victims follow Sur and Farah's action. (Bhanuteja, 2021, 02:04:19 – 02:04:27)



Figure 19. Other victims bring more photocopiers to the rooftop. (Bhanuteja, 2021, 02:04:19 – 02:04:27)



The final scene of the film not only shows the result of Sur and Farah's effort in terms of power-with aspect to expose Rama as the sexual offender but also shows the impact of their collective resistance for other sexual violence victims. Although they fail to reach their goal, they end up inspire other sexual victims to join their collective resistance by speaking up about their own experience. According to Armstrong et al. (2017), in offline context, when it comes to collective action against sexual violence, identity and injustice are two important factors that bring about participation. In the context of the film, those two factors are likely the ones that determine the other students to follow Sur and Farah's example as the other students are aware about the injustice that happens to Sur from her apology video. Meanwhile, the collective identity as women and sexual violence victims forms a sense of identification from other victims which create impacts beyond what Sur and Farah initially aim for.

5. CONCLUSION

The representation of Suryani as the victim of sexual violence in Photocopier provides nuance and complexity that other similar films may fail to address. The film reminds us that there is never an easy answer when dealing with sexual violence. In a patriarchal society like Indonesia, sexual violence victims like Sur are often silenced or choose silence due to the lack of supports by the family members and the government. The way Suryani being treated by her surrounding, particularly by the authoritative figures who are involved in her case, act as a reminder that the voices of the victims are nuisances that often fall upon deaf ears. Moreover, it would be easy to dismiss what happens to Sur in the film as a non-issue as there is no sexual penetration that happens in her case and questioned whether what happens to Sur can be considered a sexual violence. From Sur's representation, the film highlights the importance of consent and the danger of ignorance when it comes to sexual violence.

Furthermore, by applying the three categories of Amy Allen's concept of feminist powers namely power-to, power-over, and power-with in analyzing Sur's representation in the film, it reveals three persistent issues related to sexual violence case. In terms of power-to, it highlights the victim blaming and silencing which is an extremely common response that the victims of sexual violence receive when speaking up about what happens to them. As such, the power-to aspect in Sur's representation showcases how pervasive the silencing and victim blaming in a sexual violence case to a point that even woman with power like Sur is put in a vulnerable position when speaking up.

In terms of power-over, it emphasizes on the lack of options available for women when experiencing sexual violence case. In the film, Sur is represented as a woman who exerts her power-over towards Amin by restricting his choices by threatening and blackmailing him for her own advantages. However, it must be noted that the only reason why Sur exercises her power over Amin in such a way is due to her subordinate position and limited option as a sexual violence victim which force her to secretly do some questionable and illegal deed. As such, the power-over aspect in Sur's representation reveals the urgent need for a systemic change that could provide women with options and supports when dealing with sexual violence.

Meanwhile, in terms of power-with, it highlights the importance of collective actions for women when fighting against sexual violence. The fact that Sur can accomplish so much more when allying herself with other victim like Farah and receiving her mother's supports demonstrates the need for collective resistance between women when dealing with sexual violence case. As



such, the power-with aspect in Sur's representation showcases the impacts that women initiate by supporting and helping one another.

Photocopier presents a reality where sexual offenders roam free and the victims end up receiving no resolution. Suryani's representation reveals ambivalent aspect as she is not portrayed as virtuous or helpless because she is willingly violating others' privacy via hacking and gets her way by threatening and blackmailing others. A morally ambiguous protagonist like Suryani gives the film even more nuance that reflect the complex reality of a sexual violence victim. Sur's representation as a sexual violence victim with powers to act is essential to empower other victims to also take action. Although, it must be acknowledged that the end, she is also being represented as the stereotypical helpless sexual violence victims who failed to obtain justice. However, Suryani's helplessness and failure is necessary as it is act as an urgent wake-up call for the victims not to choose silent and for the audience not to be a bystander. Furthermore, it is also act as a criticism for how often authoritative figures mishandling sexual violence case. By the end of the film, Suryani's role is akin to the film's title, a photocopier, whose experience collectively inspires other victims to voice their stories in demand for justice.

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