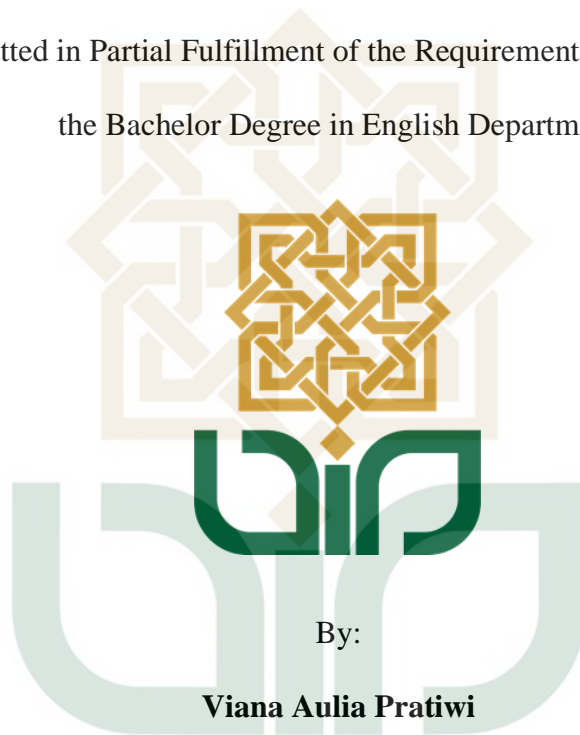


**VICTIMHOOD TO GUILT: A COMPARATIVE STUDY OF RAPE
NARRATIVE TRANSFORMATIONS IN *AUDRIE & DAISY (2016)* AND
*PHOTOCOPIER (2021)***

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Graining
the Bachelor Degree in English Department



By:

Viana Aulia Pratiwi

21101050082

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
ENGLISH DEPARTMENT
YOGYAKARTA
FACULTY OF ABAD AND CULTURAL SCIENCES

STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA

YOGYAKARTA

2025

NOTA DINAS



KEMENTERIAN AGAMA REPUBLIK INDONESIA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA
Jl. Marsda Adi Sucipto, Yogyakarta, 55281, Telp./Fax. (0274) 513949
Web: <http://adab.uin-suka.ac.id> Email: adab@uin-suka.ac.id

NOTA DINAS

Hal: Skripsi
a.n. Viana Aulia Pratiwi

Yth.
Dekan Fakultas Adab dan Ilmu Budaya
UIN Sunan Kalijaga
Di Yogyakarta

Assalamu'alaikum Wr. Wb

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi saudara:

Nama : Viana Aulia Pratiwi
NIM : 21101050082
Prodi : Sastra Inggris
Fakultas : Adab dan Ilmu Budaya
Judul : **VICTIMHOOD TO GUILT: A COMPARATIVE STUDY OF RAPE NARRATIVE TRANSFORMATIONS IN AUDRIE & DAISY (2016) AND PHOTOCOPIER (2021)**

kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, kami mengucapkan terima kasih.

Wassalamu'alaikum Wr. Wb

Yogyakarta, 21/01/2025
Pembimbing

Dr. Danial Hidayatullah, SS, M.Hum
NIP: 19760405 200901 1 016

MOTTO

“Do not falter or grieve, for you will have the upper hand, if you are ‘true’ believers.”

Q.S. Ali ‘Imran (3:139)



DEDICATION

I want to express gratitude and thankfulness to Allah Ta'ala.

I dedicate this thesis to my beloved parents, who always support me in all ways, with prayers and financial support, and who will wait for me until I complete my thesis.

For myself, who has struggled up and down, tears and laughter have been passed, who always try and believe that Allah's help is authentic, that I can get through this.

To all the lecturers of English Literature at the Faculty of Adab and Cultural Sciences, thank you for all the knowledge and love that accompanied me during my studies.

For my supervisor, Dr. Danial Hidayatullah, SS, M.Hum, thank you for guiding me and giving all the advice and counsel.

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

VALIDATION



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA
Jl. Marsda Adisucipto Telp. (0274) 513949 Fax. (0274) 552883 Yogyakarta 55281

PENGESAHAN TUGAS AKHIR

Nomor : B-242/Un.02/DA/PP.00.9/02/2025

Tugas Akhir dengan judul : VICTIMHOOD TO GUILT: A COMPARATIVE STUDY OF RAPE NARRATIVE TRANSFORMATIONS IN AUDRIE & DAISY(2016) AND PHOTOCOPIER (2021)

yang dipersiapkan dan disusun oleh:

Nama : VIANA AULIA PRATIWI
Nomor Induk Mahasiswa : 21101050082
Telah diujikan pada : Rabu, 22 Januari 2025
Nilai ujian Tugas Akhir : A

dinyatakan telah diterima oleh Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga Yogyakarta

TIM UJIAN TUGAS AKHIR



Ketua Sidang

Dr. Danial Hidayatullah, SS., M.Hum
SIGNED

Valid ID: 67a06c23593d8



Penguji I

Dr. Witriani, S.S. M.Hum.
SIGNED

Valid ID: 67a05c3286d2d



Penguji II

Febriyanti Dwiratna Lestari, SS., MA
SIGNED

Valid ID: 67a068142f3bf



Yogyakarta, 22 Januari 2025
UIN Sunan Kalijaga
Dekan Fakultas Adab dan Ilmu Budaya
Prof. Dr. Nurdin, S.Ag., S.S., M.A.
SIGNED

Valid ID: 67a0710331c6b

FINAL PROJECT STATEMENT

I certify that this graduate paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other researcher's opinion or finding included in this research is quoted or cited in accordance with ethical standards.

Yogyakarta, 01/21/2025

The signature,



Viana Aulia Pratiwi

NIM: 21101050082

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

ACKNOWLEDGEMENT

Assalamu'alaikum Wr. Wb.

Alhamdulillahilahi rabbil 'alamin

Firstly, I would like to thank Allah Ta'ala, who has given me the blessings of health, strength, patience, grace, and guidance, so that I can complete this graduating paper. By His will, I can complete this graduating paper entitled “Victimhood to Perpetration: A Comparative Study of Rape Narrative Changes in *Audrie & Daisy (2016)* and *Photocopier (2021)*” to fulfill the requirements to obtain a Bachelor of English Literature, Faculty of Adab and Cultural Sciences, Islamic State University Sunan Kalijaga Yogyakarta. Secondly, I would like to say my deepest gratitude to the following parties who have supported me:

1. Prof. Dr. Nurdin, S.Ag., S.S., M.A, as the Dean of the Adab and Cultural Sciences Faculty.
2. Dr. Ulyati Retno Sari, S.S, M.Hum, as the Head of English Department.
3. Dwi Margo Yuwono, M.Hum, as the Secretary of the English Department.
4. Fuad Arif Fudiyartanto, S.Pd. M.Hum., M.Ed., Ph.D., as Academic Supervisor of class C.
5. Dr. Danial Hidayatullah, S.S, M.Hum, as the supervisor of this research.
6. Dr. Witriani, S.S. M.Hum, as the lecturer of English Department and the 1st examiner in Munaqosyah.
7. Febriyanti Dwiratna Lestari, S.S., MA, as the lecturer of English Department and the 2nd examiner in Munaqosyah.

8. Anisah Durrotul Fajri, S.S., M.Hum., as the lecturer of English Department.
9. Dr. Ubaidillah, S.S., M.Hum., as the lecturer of English Department.
10. Aninda Aji Siwi, S.Pd., M.Pd., as the lecturer of English Department.
11. Harsiwi Fajar Sari, S.S., M.A., as the lecturer of English Department.
12. Dr. Arif Budiman, S.S., M.A, as the lecturer of English Department.
13. Bambang Hariyanto, S.S., MA., Ph.D., as the lecturer of English Department.
14. Laiyinatus S., as the lecturer of English Department.
15. My parents always give full support, pray for me, and help me in all aspects.
16. My lovely brother, little sister, aunt dan uncle.
17. My best friends. Thank you for listening to all my complaints and helping me in all conditions.
18. My class C friends, who have accompanied me through my studies and who have loved me when I am sad and happy, thank you for everything.

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

Yogyakarta, 31 January 2025

The Researcher



Viana Aulia Pratiwi

TABLE OF CONTENTS

NOTA DINAS	ii
MOTTO	iii
DEDICATION	iv
VALIDATION	v
FINAL PROJECT STATEMENT	vi
ACKNOWLEDGEMENT	vii
TABLE OF CONTENTS	ix
LIST OF FIGURES	xii
ABSTRACT	xiv
ABSTRAK	xv
CHAPTER I INTRODUCTION	1
1.1. Background of Study.....	1
1.2. Research Questions	6
1.3. Objective of Study	6
1.4. Significance of Study	7
1.5. Literature Review	7
1.6. Theoretical Approach	8
1.6.1. Representation Theory	8
1.6.2. Discourse Theory	11

1.6.3.	Film Theory.....	11
1.7.	Method of Research.....	13
1.7.1.	Type of Research.....	13
1.7.2.	Data Sources.....	13
1.7.3.	Data Collection Technique.....	13
1.7.4.	Data Analysis Technique	14
1.8.	Paper Organization/Presentation	15
CHAPTER II INTRINSIC ELEMENTS.....		16
2.1	Film Summary.....	16
2.2	Theme.....	19
2.3	Audrie & Daisy’s Plot	19
2.4	Photocopier’s Plot	21
2.5	Characters and Characterizations	23
2.6	Setting.....	41
2.7	Point of View.....	48
CHAPTER III FINDINGS AND DISCUSSION.....		50
3.1	Imbalanced Frames: Power in Cinematic Perpetration Narratives.....	50
3.2	The Influence of Patterns of Cultural Differences on Film Narrative....	60
3.3	Monstrous Sex Offender vs Humanized Sex Offender	66
CHAPTER IV CONCLUSION.....		71

REFERENCES..... 72

CURRICULUM VITAE..... 79



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

LIST OF FIGURES

Figure 2.1 Audrie and Amanda.....	24
Figure 2.2 “John R” as a perpetrator.....	25
Figure 2.3 Amanda and Audrie’s selfie.....	26
Figure 2.4 Daisy Coleman.....	27
Figure 2.5 Paige, Daisy’s friend.....	28
Figure 2.6 Matt and Jordan in News.....	29
Figure 2.7 Jordan.....	30
Figure 2.8 Nick Gromoutis.....	30
Figure 2.9 Cole.....	31
Figure 2.10 Suryani in the bathroom.....	32
Figure 2.11 Suryani at the exam of her scholarship.....	32
Figure 2.12 Farah in campus.....	34
Figure 2.13 Amin in his place.....	35
Figure 2.14 Rama’s house with his parents.....	36
Figure 2.15 Rama as a Perseus.....	36
Figure 2.16 Saratoga, United States.....	42
Figure 2.17 Maryville, Missouri, United States.....	42
Figure 2.18 Saratoga’s student.....	43
Figure 2.19 Saratoga’s soccer player.....	43
Figure 2.20 Amanda Le.....	44
Figure 2.21 Suryani’s selfie photos on her social media.....	45

Figure 2.22 Jakarta City	46
Figure 2.23 Party at Rama’s house	46
Figure 2.24 Suryani’s house.....	47
Figure 2.25 Amin’s place.....	48
Figure 3. 1 Making of Suryani's clarification video.....	51
Figure 3.2 Medusa's stick at Rama's house party.....	54
Figure 3.3 Suryani in front of the scholarship board and faculty.....	61
Figure 3.4 The conversation between the perpetrator and Audrie	63
Figure 3.5 Suryani finds out what happened (Photocopier, 1:41:25)	68
Figure 3.6 Daisy cuts her hand.....	69



**VICTIMHOOD TO PERPETRATION: A COMPARATIVE STUDY OF
RAPE NARRATIVE TRANSFORMATIONS IN *AUDRIE & DAISY* (2016)
AND *PHOTOCOPIER* (2021)**

By: Viana Aulia Pratiwi

ABSTRACT

This study aims to reveal how the narrative focus shifts in the representation of perpetrators of sexual violence from victims to perpetrators in *Audrie & Daisy* (2016) and *Photocopier* (2021) through discourse so, that the existence of the actual perpetrator does not become "unmarked." This discourse has the effect of normalizing sexual act. Despite different backgrounds, such as socio-culture and educational levels in America and Indonesia, the perpetrators of both films should be investigated further with the assumption that first-world text differs from the third-world text of the discourse of women as subject and agency. Probing and comparing the construction of discourses of the perpetrators in the rape narrative within Stuart Hall's representation theory examines both films' narratives, sociocultural representation, and representation of perpetrators. This qualitative study identifies rape narrative through discourse in the constellation of gender relations between sexual perpetrators and victims or survivors in *Audrie & Daisy* and *Photocopier*. At the Indonesia end, the male perpetrator's privileges and status place him above the female survivor. Comparably, at American end, the unpunished perpetrator clasps a higher hierarchical position. Individual autonomy values that are upheld in American culture still place males in a hegemonic position, while Indonesian social embeddedness values, the narrative observably is strong in sacrificing women for group interests. Both texts highlight discourses that grant rapists narrative power and possibly also the un-condemnation or elicit sympathy from the reader.

Keywords: *Rape Narrative, Perpetrator, Comparative Study, America, Indonesia*

**VICTIMHOOD TO PERPETRATION: A COMPARATIVE STUDY OF
RAPE NARRATIVE TRANSFORMATIONS IN *AUDRIE & DAISY* (2016)
AND *PHOTOCOPIER* (2021)**

Oleh: Viana Aulia Pratiwi

ABSTRAK

Penelitian ini bertujuan untuk mengungkap bagaimana pergeseran fokus naratif dalam representasi pelaku kekerasan seksual dari korban menjadi pelaku dalam *Audrie & Daisy* (2016) dan *Photocopier* (2021) melalui wacana sehingga eksistensi pelaku sebenarnya tidak menjadi “tidak teridentifikasi.” Wacana ini berdampak pada menormalisasi kekerasan seksual. Meskipun memiliki latar belakang yang berbeda, seperti sosial-budaya dan tingkat pendidikan di Amerika dan Indonesia, para pelaku dalam kedua film tersebut harus diteliti lebih lanjut dengan asumsi bahwa teks dunia pertama berbeda dengan teks dunia ketiga dalam hal wacana perempuan sebagai subjek dan agensi. Menelusuri dan membandingkan konstruksi wacana pelaku dalam narasi pemerkosaan dalam teori representasi Stuart Hall yang mengkaji narasi film, representasi sosiokultural, dan representasi pelaku. Penelitian kualitatif ini mengidentifikasi narasi pemerkosaan melalui wacana dalam konstelasi relasi gender antara pelaku dan korban atau penyintas dalam film *Audrie & Daisy* dan *Photocopier*. Di Indonesia, hak istimewa dan status pelaku laki-laki menempatkannya di atas penyintas perempuan. Sebagai perbandingan, di Amerika, pelaku yang tidak dihukum memiliki posisi hirarki yang lebih tinggi. Nilai-nilai otonomi individu yang dijunjung tinggi dalam budaya Amerika masih menempatkan laki-laki pada posisi hegemonik, sementara nilai-nilai keterikatan sosial di Indonesia, narasinya terlihat kuat dalam mengorbankan perempuan untuk kepentingan kelompok. Kedua teks tersebut menyoroti wacana yang memberikan kekuatan narasi kepada pemerkosa dan mungkin juga tidak ada kecaman atau menimbulkan simpati dari pembaca.

Kata Kunci: *Narasi Pemerkosaan, Pelaku Kekerasan Seksual, Studi Perbandingan, Amerika, Indonesia*

CHAPTER I

INTRODUCTION

1.1. Background of Study

Sexual violence is a case that still occurs frequently around the world, regardless of when and where including at the educational level or school environment. US Department of Education said that female victims dominate sexual violence that occurs in schools (Richards et al., 2021). Meanwhile, in Indonesia, according to the National Commission on Violence Against Women, it was noted that from year to year, cases of sexual violence against women increased rapidly (Paradiaz & Soponyono, 2022).

Two films with the theme of sexual violence, with inconsistencies in the rape narrative, *Audrie & Daisy* and *Photocopier*. *Audrie & Daisy* is American's film, while *Photocopier* is Indonesian's film. The victims in *Audrie & Daisy* are two underage teenage girls named Audrie and Daisy. While Suryani, a college student, is the victim in *Photocopier*. There is an issue of trauma in both films, such as how it impacts the victims. It will be detrimental in the form of ongoing trauma effects (Ringel & Brandell, 2012, p.180).

Both films narrate the spotlight and focus on female victims and survivors. Women are narrated as idealized 'victims of sexual violence' to align with the audience's sympathy (Fredriksson, 2020). Littleton et al., (2018) and Walby et al., (2017, p. 2), stated that furthermore, women are more often positioned as idealized victims of sexual violence due to gender differences. In *Audrie & Daisy* and *Photocopier*, male actors occupy a higher two-gender hierarchy by demonstrating

dominant power relations. Drozdek & Wilson (2007), mentioned that those patterns can influence people's behavior in judging female victims to normalize harassment against them.

Audrie & Daisy falls into the category of the general rape theme narratively. *Photocopier*, however, can be narratively categorized under the rape-revenge category because it contains both rape (attempted rape and rape) and revenge (Nicholas & Heller, 2021, p. 9)—victim and survivor, which in the difference of genres implies two-character identities that can be used. In *Photocopier*, the female victim is positioned as the victim and survivor, while in *Audrie and Daisy*, the female victim is positioned as a victim.

Weakness and passivity are the identities of victims, while recovery and resistance are associated with survivors (Hockett & Saucier, 2015; Lamb, 1999; Papendick & Bohner, 2017). Currently, though, survivor is the preferred term. As Keating (2022) said, while survivor is considered empowering, the term victim is a narrative element connecting the characters and the audience. *Photocopier* creates ambiguity, namely that even though the female victim is indeed a 'victim,' where the audience will give sympathy. However, it can simultaneously eliminate sympathy by shifting the narrative focus of the perpetrator's representation from the victim to the perpetrator. The narrative in *Photocopier* tells how the female victim acts 'like 'starting' the actual perpetrator's action.

This study examines the films *Audrie & Daisy* and *Photocopier* using comparative literature. Through comparative literature, we can understand literature's historical and cultural relevance, even though there are contextual

variations (Hokenson, 2000). Comparative literature includes analysis of literature from various cultural and linguistic backgrounds and nationalities. It includes contrasting multiple artistic mediums. However it can propose different perspectives for studying literary works that require comparative analysis, and all literary criticism involves the process of comparison (Brown, 2013).

In addition, Bakhtin's theories highlight that literature is a prominent component of culture and cannot be understood apart from its broader cultural background (Skulj, 2000). However, there has been a shift in the discipline, particularly in America, towards more interdisciplinary studies, which may have led to a de-emphasis on the core of comparative literature (Remak, 2002). Comparative literature explores how various cultures and societies use literature to communicate their ideas, opinions, and values, offering a distinctive viewpoint on the human condition. Cultural distinctions profoundly impact how literary works in comparative literature are interpreted because they shape how meanings are created and comprehended in various contexts.

There are three reasons why this study examines the narrative and discourse of sexual violence in the films *Audrie & Daisy* and *Photocopier*: 1) It is important to investigate the perpetrators of sexual violence while also considering the differences in American and Indonesian contexts, including socio-cultural factors, environment and education levels. Previous studies on these films have primarily concentrated on survivors rather than perpetrators. 2) *Photocopier* is a film with different characteristics from previous films with the theme of revenge rape in Indonesia. Films with such themes are included in the horror category, and the

characters take revenge after becoming victims or ‘monsters’ (Sutandio, 2023). This will create ambiguity to eliminate sympathy for the victims. Meanwhile, the documentary *Audrie & Daisy* presents the theme of rape through a different narrative approach compared to feature films; for example, *I Spit on Your Grave* tackles the same subject. 3) Additionally, as stated by Bletzer & Koss (2004), it is important further to explore the narratives of sexual abuse across different cultures, as existing research primarily focuses on white women who speak English, including those in the film *Audrie & Daisy*, or emphasizes external factors, such as technology, in the sexual abuse faced by women (Nabila & Winiharti, 2023).

A famous football player at Audrie's school harassed Audrie as the first case and took her photo when Audrie attended her school friend's party. The photo was spread in her school, which made Audrie end her life in her bathroom. In the second case, Daisy was 14 years old. She went with a female friend to a small party at her senior male friend's house in Maryville, Missouri. Daisy was very drunk and was abused and recorded on video. Meanwhile, Suryani, in *Photocopier*, was drunk and harassed by her senior male friend.

However, at the discourse level, in *Photocopier*, the story's focus slowly shifts to the perpetrator through discourse. This discourse has the effect of creating sympathy for the actual perpetrator of sexual violence instead of empathy for the victim. Suryani, as the victim, is depicted as being very cared for by the perpetrator. Although it is expected to create an element of surprise, this positive depiction of the perpetrator can weaken the discourse about the perpetrator's loss of morality. As stated by Jarnkvist & Brännström (2019), the perpetrator gives the victim full

attention, so it becomes a trap in which the victim will feel very dependent on the perpetrator.

It is beneficial for perpetrators of sexual violence because of the shift in focus on *Photocopier*. If this discourse remains as a film narrative, it can perpetuate the myth of rape culture. If the discourse of the myth of rape culture is continued as in *Photocopier*, then this can create a discourse to normalize sexual violence, especially against women. This can be supported by what happened in American and Indonesian society.

In Indonesia, based on the National Commission on Anti-Violence Against Women, an average of 35 women suffered sexual harassment daily between 2001 and 2012. In 2012, there were 4,336 recorded cases of sexual harassment involving women, increasing to 5,629 cases in 2013, affecting victims aged 13-18 and 25-40 (Paradias & Soponyono, 2022). Data from the Indonesian Ministry of Women's Empowerment and Child Protection in 2020 showed a rise to 7,191 reported cases (Paradias & Soponyono, 2022).

Meanwhile in America several surveys show, it was found that the majority of American students in schools had experienced sexual violence in 2001 and 2011 (Kearl & Hill 2011, p. 47). The survey indicated that 23% of respondents reported experiencing offender acts of sexual harassment, including corporeal intimidation, unwelcome corporeal contact, forced sexual acts, or obscene exposure. Among 12th-grade informants, a gender gap of 23 percentage points was remarked, with 62% of girls contrasted to 39% of boys reporting occasions of sexual harassment during the school year (Kearl & Hill, 2011, p. 13).

Revealing the representation of the perpetrators through discourse in the two films is the aim of this study so that the existence of perpetrators of sexual violence does not become 'unmarked.' Because of the existence of power relations in the two films also lies in how the actors' positions are depicted as famous football players at their school, senior-junior relations in academic environments, and the game of power relations from privilege in wealthy families. As mentioned by Burck & Speed (2001), LeSuer (2021), or Smith in 1994, written in the book by Morrison et al. (2002), this is called a gender hierarchy that gives rise to the potential for crime and sexual harassment.

Researcher shows and proves that there is a shift in discourse from victim to perpetrator and that the image of the perpetrator is no longer conventional (cruel, evil, or criminal). This shows that this study is essential to compare the contrast of the representation of actors from the films *Audrie & Daisy* and *Photocopier* to find differences in the shift in discourse and whether the narrative and discourse in both films reinforce gender hierarchy because of the differences in social and cultural backgrounds, as well as countries, America and Indonesia. From this contrast, gender ideology can help understand the direction of cultural change in both countries.

1.2. Research Questions

How do the representations of the perpetrators shift from the victims to the perpetrators in the two films from different backgrounds?

1.3. Objective of Study

The study is going to identify and compare the construction of the discourses of the perpetrators in the shift rape narrative focus from victims to perpetrators in *Audrie & Daisy* and *Photocopier*. How the image of the perpetrator is no longer conventional with the play of power relations. This is against the backdrop of social and cultural differences in the two films and how gender ideology can help understand the direction of cultural change in the two countries.

1.4. Significance of Study

This study focuses on literature developments: First, previous research on the topic of sexual violence only focuses on victims, so there are many narratives about victims. Second, the discourse in *Audrie & Daisy* and *Photocopier* gives narrative power to the perpetrators of rape so that there is no condemnation of the perpetrators and sympathy for the victims. So that perpetrators of sexual violence do not become 'unmarked'.

1.5. Literature Review

The researcher conducted several existing studies related to sexual violence involving the films *Audrie & Daisy* and *Photocopier*. First, the article was written by Faishal Ammar & Triyono (2023), entitled "Power Relation of a Sexual Violence Victim in *Penyalin Cahaya*: A Critical Discourse Analysis". It aims to analyze the struggles of victims of sexual violence that occurred to the victim. It examines the existence of power imbalances, how this affects the victims' struggles and also identified the existence of a patriarchal concept. It tends to focus on how victims of sexual violence struggle and does not deeply explore the representation of perpetrators of sexual violence, especially regarding the shift in rape narratives.

Second, the article was written by Debora & Ariastuti (2021), entitled "Recounting Traumatic Events: Pragmatic and Multimodal Discourse Analysis in Audrie and Daisy". It aims to analyze how linguistic information in the documentary film *Audrie & Daisy* is related pragmatically using the film's audio-visual discourse. The results showed that this film underwent an investigation of the testimonies of key witnesses and the statements of the perpetrators to narrate the traumatic events that befell the victims. It is different because does not use representation theory but refers to pragmatic theory and multimodal discourse analysis. The results are more about what the perpetrators have done to the victims.

Third, the article was written by Gjika (2020), entitled "New media, old paradigms: News representations of technology in adolescent sexual assault". It aims to examine the coverage of Audrie and Daisy sexual assault cases, showing that the cases were publicized by using digital media to distribute them. The results show how powerful and influential discourses about digital media and coverage are on deterministic understandings and reproducing risky narratives for victims of sexual violence. The article is different from this study because it uses thematic analysis.

1.6. Theoretical Approach

1.6.1. Representation Theory

The theory of representation is used in this study because representation through language can create a way of working meaning in the mind (Hall, 1997, p. 15). Hall (1997, p. 1), claimed that representation is a process of using signs

displayed with sound, images, or language that is meaningful to others. The results of this study have several functions: discursive, mythical, and symbolic.

Discursive function is a group of statements that facilitate language and provide meaning when discussing specific topics. Myth functions as a cultural meaning for something that naturally occurs. The function of myth is to provide a cultural meaning of something that occurs naturally. Symbolism describes the concept and ideal meaning.

Discourse and language, a representation, are interrelated as representations of work, cultural models, and meaning (Hall, 1997, p. 44). Hall (1997, p. 51), it is stated that Foucault's discourse constructionism focuses on how practices and discourses produce knowledge. Hall (1997, p. 55) stated that the discursive approach will produce knowledge of discursive formation, how the idea of 'truth regime' discourse produces subjects and power, and the subject position is defined from which knowledge comes to the field of representation. However, everyone has different ideas, but they share a conceptual map called culture. It can help us to interpret the world and communicate with more or less the same care. However, more than just a conceptual map is needed because the same language is needed by humans who can think critically to represent or exchange concepts, ideas, and meanings (Hall 1997, p. 18).

The study incorporates data from both films by analyzing the production of the discourse of the perpetrators in rape narratives using Stuart Hall's theory. It evaluates both films' narratives, socio-cultural representation, and perpetrator representation. The Hall's constructionist depiction is used to decipher the portrayal

of the perpetrators. Representation is a cultural meaning-making process that establishes a network of correspondences. Human thinking concepts organized into many classification systems produce complex thoughts and ideas by forming relationships between them. Classification based on sequence is one example of this concept's organizing principle.

There are two representation systems as cultural meaning in this study. According to Hall (1997, p. 19), the first is to build a series of equivalence chains between objects, people, abstract things, events, and conceptual map systems. The second relies on constructing a series of correspondences between conceptual maps and a series of signs, sorted into various forms of language representing the concept (Hall, 1997, p. 19). These objects, signs, and concepts are the core of the production of meaning in a language, which are interrelated with each other, so they are called representations. So, if the relationship between the sign and its referent becomes less clear, the meaning becomes lost and uncertain. However, meaning cannot be placed entirely only on people, objects, or words, but we must construct it to strengthen the meaning itself. The use of this construction can help this study, which aims to find out the shift in discursive focus from victims or survivors to perpetrators of sexual violence.

This study's depiction is classified as a language character in a social and political context. Hall (1997), stated that humans should not mistake the material world, where people and things exist, with symbolic processes and practices that include representation, language, and meaning. It is called constructivist because the linguistic system, or whatever reflects these notions, produces meaning rather

than material reality. Construction workers portray a sign using a). One differs from the other, b). These items are organized in a particular order (Hall, 1997). Film representation has never been straightforward or obvious but rather complex and influenced by ideas (Bucciferro, 2021).

The study of media representation entails addressing the "textual generation of meaning" (Barker & Jane, 2000, p. 45). Meaning is expressed through a variety of cultural things and social discourses (Bucciferro, 2021). This indicates that the thing itself does not convey meaning. The sign's meaning can only be determined by itself. The narrative of sexual objects or victims in *Audrie & Daisy* and *Photocopier* generate signals because they have been assigned concepts and meanings in a language and society. The victims or survivors in both films serve as symbols, symbolizing the idea of objectifying women as victims of sexist violence. They regulate social behavior, and if discursive narratives like these two films continue to be perpetuated, they will have significant material and social impacts.

1.6.2. Discourse Theory

Sexual discourse is essential since everything about sex is a public possibility that must be managed and regulated through analytical discourse (Foucault, 1978, p. 24). Foucault (1978, p. 26), stated that sex is a public issue on which, the state and the individual must develop a network of discourse, analysis, orders, and specific knowledge. Discourse significantly impacts various issues, including conventions and regulations, mental health, medical treatment, and sexuality.

1.6.3. Film Theory

Semiotics in film theory refers to language, such as the predominant mechanism through which a culture can form and reproduce social meaning (Turner, 1999, p. 52). This study uses film objects because films fulfil human needs through meaningful plots, visualizations, and audio (Ebert Roger, 2011, p. 7). However, Ebert Roger (2011, p. 241), mentioned that film focuses on what you see and how it affects the audience. The researcher uses film theory from Amy Villajero, where there are two concepts of *mise-en-scène* and cinematography.

Mise-en-scène is the theatrical process of staging where it is the theatrical overtone, which means "put into the scene", referring to everything enclosed by the frame (Villarejo, 2007, p. 28). Cinematography is where the camera shoots an object, such as shooting angle, camera distance, and the depth of field of the shooting itself.

Here is in Villarejo (2007, p. 38) anthropocentric taxonomy for describing distance, which uses the human body as the reference point for each shot;

1. Extreme long shot (ELS) : An extreme long shot where human figures or objects are almost indistinguishable.
2. Long shot (L) : The human figure remains visible, but the shot later shows the figure or object dwarfed by the back.
3. Medium long shot (MLS) : A medium shot where the human figure is seen from the knee up.
4. Medium close-up (MS) : The human figure is seen shot from the waist up.

5. The medium close-up (MCU) : The shooting position is closer, and the human figure is seen from the chest up.
6. The close-up (CU) : The human figure is isolated (the face is most prominent).
7. Extreme close-up (ECU) : Part of the human figure's face is evident on screen (very close).

1.7. Method of Research

1.7.1. Type of Research

This study uses a qualitative method. Qualitative methods function to understand the context and background of a problem (Cresswell, 2013, p. 43-48). Qualitative methods also describe a series of interpretations, including recordings, talks, photos, examinations, field notes, and personal memos. So, it is very relevant to this study to analyze the shift in focus in the narrative of the films *Audrie & Daisy* and *Photocopier*.

1.7.2. Data Sources

Audrie & Daisy (2016), and *Photocopier* (2021) are the primary data sources in this study. *Audrie & Daisy* was shown in 2016 and directed by Bonni Cohen and Jon Shenk. *Photocopier* was shown in 2021 and directed by Wregas Bhanuteja. The analysis through dialogue, scenes, images, cinematics, and symbols that show the representation of perpetrators of sexual violence by linking it to Hall's representation theory and Foucault's discourse. Books and scientific journal articles are secondary data.

1.7.3. Data Collection Technique

The researcher collected data with several steps. First, the researcher watched the whole movie *Audrie & Daisy* and *Photocopier* to understand in detail how the construction of discourses of the perpetrators in the rape narrative in both texts with Stuart Hall's Representation theory. Secondly, the researcher used some other supporting data, namely Michel Foucault's sexual discourse theory and the books and scientific articles in journals.

1.7.4. Data Analysis Technique

Researcher determine variables; narratives, and discourses with the context of socio-cultural and perpetrators of sexual harassment representations from Stuart Hall's theory and Foucault's discourse theory to identify data related to sub-chapters. Then link the findings or data to the theory. This study identifies narratives planned through discourse in the constellation of gender relations between perpetrators and victims or participants in both films. Reeser (2010, p. 23-31) stated that discourse is a collection of texts on a topic with the same function, containing certain assumptions. Discourse functions to normalize society and cause society to adapt to the power that social institutions want to use.

The concept of focalization is also used in this study. Speech can be recognized when text and context are presented. The presentation of these two elements is always based on a specific vision. Whether it is an indisputable fact or a fictional event, the chosen point of view, a certain approach to seeing something, and the story's point of view are clearly partial or subjective (Bal, 2007, p. 132-133). Bal also said that the relationship between vision and what is seen is focalization. Furthermore, this study identifies all focal variables as data to

investigate how financial narratives are presented in a particular discursive ideological model.

1.8. Paper Organization/Presentation

This research will be divided into four chapters. The first chapter is the introduction and preface, which includes the background research, research question, objective, significance, literature review, theoretical approach, method of research, and paper organization. The second chapter explains the intrinsic elements or literary aspects of the two films, *Audrie & Daisy* and *Photocopier*. The third chapter explains how to analyze the collected data. The last chapter, Chapter Four, concludes the research or offers suggestions for further research and the next researcher.



CHAPTER IV

CONCLUSION

The shift in focus from victim or survivor to perpetrator has been evident in first and third-world texts, with cultural ideology influencing the shift in focus in *Audrie & Daisy* and *Photocopier*. Previous works from developed countries, such as America, often present rape narrative films with a shift in focus from victim to perpetrator. There is the influence of social, cultural, and economic values from society that represent the issue of sexual violence in the failure of law and culture in victim-blaming in the context of Western society. While previous works from developing countries, such as Indonesia, still mix how the dynamics of tradition, social hierarchy, and community values influence rape narratives like this on female victims.

The results of the comparison of the two films show that regardless of the socio-cultural background of the two countries, the position of women in the rape narrative is not much different. The male perpetrator in Indonesia, with all his status and privileges, occupies a higher position than the female survivor. In America, the perpetrator who is not punished places him in a higher hierarchy. The existence of individual autonomy values that are upheld in American culture also still places men in a hegemonic position. While in Indonesia, with its values of social attachment, the narrative is seen as potent in sacrificing women for the interests of the group. So, in both texts, the identifiable discourse not only gives narrative power to the rapists but perhaps also the absence of condemnation or even sympathy from the audience.

REFERENCES

- Adikari, N. (2016). Cyber Violence (Crimes) Against Women And Girls. *World Women's Studies Conference*, 1, 1–7. <https://doi.org/10.17501/wcws.2016.1101>
- Aminuddin. (1995). *Stilistika: Pengantar Memahami Bahasa dalam Karya Sastra*. IKIP Semarang Press. https://books.google.co.id/books/about/Stilistika.html?id=NYWxAAAACA&redir_esc=y
- Ananda, D., & Wibowo, A. (2022). Analisis Semiotika: Representasi Ketidakadilan Korban Perpeloncoan Pada Film “Penyalin Cahaya.” *ORASI: Jurnal Dakwah Dan Komunikasi*.
- Armstrong, C. L., Hull, K., & Saunders, L. (2016). Victimized On Plain Sites: Social And Alternative Media's Impact On The Steubenville Rape Case. *Digital Journalism*, 4(2), 247–265. <https://doi.org/10.1080/21670811.2015.1040043>
- Associated Press. (2014, January 9). *Maryville man accused of rape in Daisy Coleman case pleads guilty to child endangerment*. New York Daily News.
- Astu, N., & Kusuma, S. (2024). Analisis Resepsi Kekerasan Seksual pada Perempuan dalam Film Penyalin Cahaya. *Jurnal InterAct*, 12(2), 97–106. <https://doi.org/10.25170/interact.v12i2.4896>
- Bal, M. (2007). *Introduction To The Theory Of Narrative*. University of Toronto Press. www.miekebal.org.
- Barker, C., & Jane, E. (2000). *Cultural Studies*. SAGE Publications Ltd.
- Bateman, J., & Schmidt, K. (2012). *Multimodal Film Analysis: How Films Mean*. New York : Routledge.
- Benedict, H. (1993). *Virgin or Vamp: How the Press Covers Sex Crimes*. Oxford University Press. <https://global.oup.com/academic/product/virgin-or-vamp-9780195086652?cc=id&lang=en&>
- Bletzer, K. V., & Koss, M. P. (2004). Narrative Constructions of Sexual Violence as Told by Female Rape Survivors in Three Populations of the Southwestern United States: Scripts of Coercion, Scripts of Consent. In *Medical Anthropology: Cross Cultural Studies in Health and Illness* (Vol. 23, Issue 2). Taylor and Francis Inc. <https://doi.org/10.1080/01459740490448911>
- Bloom, J. D. (2017). *Reading the Male Gaze in Literature and Culture: Studies in Erotic Epistemology (Global Masculinities)*. Palgrave Macmillan. <http://www.springer.com/series/15013>
- Boardwell, D., & Thompson, K. (2013). *Film Art: An Introduction* (10th ed.). New York, N.Y. : McGraw-Hill. <https://www.amazon.com/Film-Art-Introduction-David-Bordwell/dp/0073535109>

- Brown, C. (2013). What is 'Comparative' Literature? *Comparative Critical Studies*, 10(1), 67–88. <https://doi.org/10.3366/ccs.2013.0077>
- Bucciferro, C. (2021). Representations Of Gender And Race In Ryan Coogler's Film Black Panther: Disrupting Hollywood Tropes. *Critical Studies in Media Communication*, 38(2), 169–182. <https://doi.org/10.1080/15295036.2021.1889012>
- Burck, C., & Speed, B. (2001). *Gender, Power and Relationships*. Routledge. <https://doi.org/https://doi.org/10.4324/9780203134757>
- Burleigh, N. (2013, September 17). *Audrie Pott: Sexting, Shame and Suicide*. RollingStone. <https://www.rollingstone.com/culture/culture-news/sexting-shame-and-suicide-72148/>
- Caulfield, P. (2013, October 14). *Missouri family becomes target in small town after teen claims she was raped*. New York Daily News.
- Chappell, J. A., & Young, M. (2017). Bad Girls and Transgressive Women in Popular Television, Fiction, and Film. In *Bad Girls and Transgressive Women in Popular Television, Fiction, and Film*. Springer International Publishing. <https://doi.org/10.1007/978-3-319-47259-1>
- Connell, R. W. (1987). *Gender And Power*. Polity Press.
- Connell, R. W. (2005). *Masculinities* (2nd ed.). Routledge.
- Cresswell, J. (2013). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*. SAGE Publications Inc.
- Davies, P., Chris, G., & Peter, F. (2017). *Victims, Crime and Society: An Introduction*. SAGE Publications Ltd. <https://doi.org/https://doi.org/10.4135/9781446212202>
- Debora, N. A., & Ariastuti, M. F. (2021). Recounting Traumatic Events: Pragmatic and Multimodal Discourse Analysis in Audrie and Daisy (Pengisahan Kejadian Traumatis: Analisis Wacana Multimodal dan Pragmatik dalam Audrie dan Daisy). *MOZAIK HUMANIORA*, 20(2), 194. <https://doi.org/10.20473/mozaik.v20i2.17575>
- Diaz, & Efron. (2014, April 3). *Newly Released Documents, Tapes From Maryville Teen Alleged Rape Case Reveal New Details - ABC News*. ABC News. <https://abcnews.go.com/US/newly-released%02documents-tapes-maryville-teen-alleged%02rape/story?id=23164717>
- Djohari, A., Setiawan, Dwi, G., & Darmawan, A. (2022). Analisis Visual Batik Kaulinan Sukabumi (Analisis Visual Batik Kaulinan Sukabumi Di Galeri Batik Kaindra Pajampangan Kabupaten Sukabumi). *Jurnal Dasarupa: Desain Dan Seni Rupa*, 2(3), 26–32. <https://doi.org/10.52005/dasarupa.v2i3.101>
- Dowler, K. (2006). Sex, Lies, And Videotape: The Presentation Of Sex Crime In Local Television News. *Journal of Criminal Justice*, 34(4), 383–392.

<https://doi.org/10.1016/j.jcrimjus.2006.05.004>

- Drozdek, B., & Wilson, J. (2007). *Voices of Trauma: Treating Psychological Trauma Across Cultures*. Springer Science & Business Media.
- Ebert Roger. (2011). *Life Itself: A Memoir*. Grand Central Publishing.
- Faishal Ammar, F., & Triyono, S. (2023). Power Relation of a Sexual Harassment Victim in Penyalin Cahaya: A Critical Discourse Analysis. *Jurnal Humaniora UGM*, 35(2). <https://doi.org/10.22146/jh.75418>
- Field, R. E. (2020). *Writing the Survivor The Rape Novel in Late Twentieth-Century American Fiction*. Clemson University Press.
- Foucault, M. (1978). *The History of Sexuality: An Introduction*. Pantheon Books.
- Fredriksson, T. (2020). Avenger In Distress: A Semiotic Study Of Lisbeth Salander, Rape-Revenge And Ideology. *Nordic Journal of Criminology*, 22(1), 58–71. <https://doi.org/10.1080/2578983X.2020.1851111>
- French, S. L. (2003). Reflections on Healing: Framing Strategies Utilized by Acquaintance Rape Survivors. In *Journal of Applied Communication Research* (Vol. 31, Issue 4, pp. 209–319). Routledge. <https://doi.org/10.1080/1369681032000132573>
- Gjika, A. (2020). New media, Old Paradigms: News Representations of Technology in Adolescent Sexual Assault. *Crime, Media, Culture*, 16(3), 415–430. <https://doi.org/10.1177/1741659019873758>
- Gyawali, K. (2020). Sexual Harassment and its Effects on the Mental Health of the Adolescents School Girls in Lalitpur and Rupandehi District. *Tribhuvan University Journal*, 35(2), 72–88. <https://doi.org/10.3126/tuj.v35i2.36192>
- Hall, S. (1997). *Representation: Cultural Representations And Signifying Practices*. Sage in association with the Open University.
- Haney, C. (2020). Addressing the High School Sexual Assault Epidemic : Preventive and Responsive Solutions Addressing the High School Sexual Assault Epidemic : Preventive and Responsive Solutions. *Indiana Journal of Law and Social Equality*, 8(1).
- Heider, K. G. (1991). Indonesian Cinema: National Cinema On Screen. In *Indonesian Cinema*. University of Hawaii Press. <https://doi.org/10.1515/9780824842550>
- Heller-Nicholas, A. (2021). *Rape-Revenge Films A Critical Study* (2nd ed.). McFarland & Company, Inc.
- Herring, S. (2002). Gender Violence: Recognizing and Resisting Abuse in Online Environment. *Sookmyung Women's University Asian Women's Research Institute*.

- Hidayatullah, O. D., & Udasmoro, W. (2019). MASKULINITAS DAN KESALEHAN DALAM NOVEL PEREMPUAN BERKALUNG SORBAN KARYA ABIDAH EL-KHALIEQY *. *Jurnal Bahasa Dan Sastra*, III(2), 193–212.
- Hlavka, H. R. (2014). Normalizing Sexual Violence: Young Women Account for Harassment and Abuse. *Gender and Society*, 28(3), 337–358. <https://doi.org/10.1177/0891243214526468>
- Hockett, J. M., & Saucier, D. A. (2015). A Systematic Literature Review of “Rape Victims” Versus “Rape Survivors”: Implications for Theory, Research, and Practice. *Aggression and Violent Behavior*, 25, 1–14. <https://doi.org/10.1016/j.avb.2015.07.003>
- Hokenson, J. W. (2000). Comparative Literature and the Culture of the Context. *CLCWeb: Comparative Literature and Culture*, 2(4). <https://doi.org/10.7771/1481-4374.1084>
- Holgate, A. (1989). Sexual Harassment as a Determinant of Women’s Fear of Rape. *Australian Journal of Sex, Marriage and Family*, 10(1), 21–28. <https://doi.org/10.1080/01591487.1989.11005984>
- International NGO Forum on Indonesian Development (INFID). (2020). Laporan Studi Kuantitatif Barometer Kesetaraan Gender. *International NGO Forum on Indonesian Development (INFID)*, September, 66–77.
- Jarnkvist, K., & Brännström, L. (2019). Stories of Victimization: Self-Positioning and Construction of Gender in Narratives of Abused Women. *Journal of Interpersonal Violence*, 34(21–22), 4687–4712. <https://doi.org/10.1177/0886260516676474>
- Jewkes, Y. (2015). *Media and Crime (Key Approaches to Criminology)* (3rd ed.). SAGE Publications Ltd.
- Kearl, H., & Hill, C. (2011). *Crossing The Line: Sexual Harassment at School*. American Association of University Women.
- Keating, M. (2022). Victims and Survivors in the Rape-Revenge Narrative: A Comparison of Black Christmas (2019) and I May Destroy You (2020). *CINEJ Cinema Journal*, 10(1), 59–88. <https://doi.org/10.5195/cinej.2022.436>
- Kemp, J. (2013, October 18). *Missouri teen writes about allegedly being raped*. New York Daily News.
- Kreft, A. K. (2020). Civil Society Perspectives on Sexual Violence in Conflict: Patriarchy and War Strategy in Colombia. *International Affairs*, 96(2), 457–478. <https://doi.org/10.1093/ia/iiz257>
- Lamb, S. (1999). New Versions of Victims Feminists Struggle with the Concept. In *New Versions of Victims*. New York University Press. <https://doi.org/10.18574/nyu/9780814752913.001.0001>

- LeSuer, W. (2021). The Impact of National-Level Gender Inequality on the Sexual Abuse of Girls. *Sage Journals*. <https://doi.org/10.1177/10778012211005563>
- Littleton, H., Abrahams, N., Bergman, M., Berliner, L., Blaustein, M., Cohen, J., Dworkin, E., Krahe, B., Pereda, N., Peterson, Z., Pina, A., Rizvi, S., Weaver, T., Ybarra, M., & Zinzow, H. (2018). Sexual Assault, Sexual Abuse, And Harassment: Understanding The Mental Health Impact And Providing Care For Survivors. *International Society for Traumatic Stress Studies*. www.istss.org/sexual-assault
- Messerschmidt, J. (2012). *Gender, Heterosexuality, and Youth Violence: The Struggle for Recognition*. Rowman & Littlefield Publishers, Inc. https://books.google.co.ls/books?id=wN_5ygAACAAJ&printsec=copyright#v=onepage&q&f=false
- Meyers, M. (1997). *News Coverage of Violence Against Women: Engendering Blame*. SAGE Publications, Inc. <https://doi.org/https://doi.org/10.4135/9781452243832>
- Monahan, D., & Barsam, R. (2016). *Looking at Movies: An Introduction to Film* (7th ed.). W. W. Norton & Company. <https://www.amazon.com/Looking-at-Movies-Introduction-Film/dp/0393885836>
- Morrison, T., Erooga, M., & Beckett, R. (2002). *Sexual Offending Against Children* (R. Beckett, M. Erooga, & T. Morrison (eds.)). Routledge. <https://doi.org/10.4324/9780203411773>
- Mulvey, L. (1989). *Visual and Other Pleasure*. Palgrave Macmillan.
- Nabila, D. F., & Winiharti, M. (2023). The impact of technology-enabled disinformation towards the victims of sexual objectification as portrayed in Photocopier (2021) movie. *E3S Web of Conferences*, 426, 01044. <https://doi.org/10.1051/e3sconf/202342601044>
- Noble, A. R., Hakim, L., Ayu, P., Mahanani, R., Komunikasi, P., & Kediri, I. (2024). *THE CONSTRUCTION OF GENDER EQUALITY IN THE WEBCOMIC " HINGGA USAI USAI "*. 23(2).
- Palmer, A. (2015). The Exploration of Human Service Workers Personal Bias in Regards Sex Offenders. *SOPHIA: An E-Community Of Scholarship & Creativity*. https://sophia.stkate.edu/msw_papers/505
- Papendick, M., & Bohner, G. (2017). Passive Victim - Strong Survivor Perceived Meaning Of Labels Applied To Women Who Were Raped. *PLOS ONE*, 12(5), 1–21. <https://doi.org/10.1371/journal.pone.0177550>
- Paradias, R., & Soponyono, E. (2022). Perlindungan Hukum Terhadap Korban Pelecehan Seksual. *Jurnal Pembangunan Hukum Indonesia*, 4, 61–72.
- Pertiwi, P. I., Novanda, Y., & Pratama, S. A. (2024). Analisis Feminisme Radikal dan Eksistensialis pada Film Penyalin Cahaya Karya Wregas Bhanuteja.

- Biduk: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 1(2), 96–119.
<https://jsr.unuha.ac.id/index.php/BIDUK>
- Purbasari, M., & Resita, D. (2014). Warna Dingin Si Pemberi Nyaman. *HUMANIORA Language, People, Art, and Communication Studies*, 5(1).
- Reeser, T. W. (2010). Masculinities in Theory: An Introduction. In *A John Wiley & Sons, Ltd., Publication.* Wiley-Blackwell.
<https://doi.org/10.1002/9781444317312>
- Remak, H. H. H. (2002). Origins and Evolution of Comparative Literature and Its Interdisciplinary Studies. *Neohelicon*, 29(1), 245–250.
<https://doi.org/https://doi.org/10.1023/A:1015663900492>
- Ricciardelli, R., & Moir, M. (2013). Stigmatized Among The Stigmatized: Sex Offenders In Canadian Penitentiaries. *Canadian Journal of Criminology and Criminal Justice*, 55(3), 353–386. <https://doi.org/10.3138/cjccj.2012.e22>
- Richards, T. N., Holland, K., Kafonek, K., & Navarro, J. (2021). Sex-Based Harassment in the United States’ K-12 Schools: Rates and Predictors of Allegations, Student Reporting, and Student Discipline. *Journal of School Violence*, 20(4), 402–416. <https://doi.org/10.1080/15388220.2021.1920423>
- Ringel, S., & Brandell, J. (2012). *Trauma: Contemporary Directions in Theory, Practice, and Research.* SAGE Publications, Inc.
<https://doi.org/https://doi.org/10.4135/9781452230597>
- Salonga, R., & Gomez, M. (2013). *Audrie Pott suicide: Grim picture of Saratoga teen’s final online cries of despair.* The Mercury News.
<https://www.mercurynews.com/2013/04/15/audrie-pott-suicide-grim-picture-of-saratoga-teens-final-online-cries-of-despair-2/>
- Salsabila, S., & Pekalongan, U. (2024). Students’ Sexual Violence Understanding : Educating XI Grade Students of SMK Muhammadiyah Bojong through the Film “Penyalin Cahaya .” *English Language and Literature International Conference (ELLiC) Proceedings*, 6(1), 394–401.
- Skulj, J. (2000). Comparative Literature and Cultural Identity. *CLCWeb: Comparative Literature and Culture*, 2(4), 142–151.
<https://doi.org/10.7771/1481-4374.1088>
- Suhandra, I. R. (2019). Studi Komparatif Makna Konotasi Warna Dalam Budaya Masyarakat Barat Dan Masyarakat Suku Sasak Lombok Indonesia. *Cordova Journal Language and Culture Studies*, 9(1), 17–38.
<https://doi.org/10.20414/cordova.v9i1.1774>
- Sutandio, A. (2023). The Final Girls In Contemporary Indonesian Horror Films: Reclaiming Women’s Power. *Cogent Arts and Humanities*, 10(1).
<https://doi.org/10.1080/23311983.2023.2186593>
- Turner, G. (1999). *Film as Social Practice (Studies in Culture and Communication)*

(3rd ed.). Routledge. <http://www.amazon.co.uk/Social-Practice-Studies-Culture-Communication/dp/0415215951>

- Utami, P. I., Sari, A. P., Indrawati, S. W., & Fitriani, Y. (2022). Hegemoni dan Resistensi dalam Kasus Pelecehan Seksual: Analisis Simbol dalam Film Penyalin Cahaya. *Silampari Bisa: Jurnal Penelitian Pendidikan Bahasa Indonesia, Daerah, Dan Asing*, 5(2), 409–422. <https://doi.org/10.31540/silamparibisa.v5i2.1998>
- Van Dijk, T. A. (1998). Opinions And Ideologies In The Press. *Cardiff Round Table on Media Discourse*.
- Villarejo, A. (2007). Film studies: The basics. In *Film Studies: The Basics*. Routledge. <https://doi.org/10.4324/9780203747544>
- Waglawala, S. F., & Singh, J. (2022). *A Discourse on the Flat and Round Characters in Hemingway's A Farewell to the Arms* (pp. 42–51).
- Walby, S., Towers, J., Balderston, S., Corradi, C., Francis, B., Heiskanen, M., Helweg-Larsen, K., Mergaert, L., Olive, P., Palmer, E., Stöckl, H., & Strid, S. (2017). *The Concept and Measurement of Violence Against Women and Men*. Policy Press.
- Watter, S. B. (2019). On the Concept of Setting: A Study of V. F. Perkins. *Journal of Cinema and Media Studies*, 58(3), 72–92. <https://doi.org/10.1353/cj.2019.0023>
- Wellman, A. P., Reddington, F. P., & Clark, K. R. (2017). What's trending? #SexualAssault: An exploratory study of social media coverage of teen sexual assaults. *Criminology, Criminal Justice, Law and Society*, 18(1), 88–105.
- Witriani. (2019). *Women and Violence in Popular Culture: A Portrayal of Social Construction and Media Commodification*.
- Yang, Y. (2024). The Embodiment and Interpretation of Greek Mythology in The Renaissance: Analyzing Perseus with The Head of Medusa. *Journal of Education, Humanities and Social Sciences*, 28, 603–607. <https://doi.org/10.54097/tjamp162>