

Sexual Harassment in Film *Penyalin Cahaya*

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Abstract

Research on sexual harassment is becoming a hot topic because data shows that crimes of sexual harassment are increasing every day. This study aims to show the form of patriarchy and the impact of patriarchy in the film *Penyalin Cahaya* using radical feminism theory. The researcher uses a qualitative descriptive research method with the primary data source of the film *Penyalin Cahaya*. Data collection techniques are carried out by listening to and recording related data. The results of this study found that there were six forms of patriarchy form of modes of production, patriarchy in jobs with wages, patriarchy in the state, male violence, patriarchy in sexuality, and patriarchy in institutions. The patriarchal influence in the film *Penyalin Cahaya* includes positive impacts, namely hard work and solidarity, while adverse effects include losing scholarships, stealing data, and promiscuity.

Keywords: *Film, Penyalin Cahaya, Radical Feminism, Sexual Harassment*

Introduction

Sexual harassment is a problem that has not been resolved to date, with the highest rating occurring in public spaces. In Indonesia, various news reports present acts of sexual harassment in public places, transportation, schools, and campuses which

statistically state that clothing is not a significant factor. Unfortunately, in this case, the victims chose to keep their mouths shut under the pretext of disgrace, or their voices were not heard, which resulted in increasingly limited social expression, narrower thinking, and a high psychological level. Based on a



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survey by the World Health Organization conducted in various countries, it was found that the perpetrators of sexual harassment were carried out by those closest to the victim, such as friends, teachers, or work leaders who were around the victim.¹ Sexual harassment is not only limited to acts of rape and physical violence, but several acts that show signs of sex, comments that smell sensitive, and also unwanted treatment in cyberspace can be declared as sexual harassment.² As experienced by the victim in the film *Penyalin Cahaya*.

The film *Penyalin Cahaya* took home 12 Citra trophies at the Indonesian Film Festival (FFI). At the same time, this film premiered at the Busan International Film Festival in October 2021, and the film *Penyalin Cahaya* is now officially available on Netflix. The film *Penyalin Cahaya* is good because it reveals the reality of the phenomenon that is currently happening. Still, this film has been

controversial due to the crew scandal, which tripped over a case of sexual harassment in the performance of this film, so a public boycott resulted in this film not being shown in theaters. Films that *Penyalin Cahaya* are interesting to study because everything from the choice of character names, scenes, and even plots uses light as a highlight, where the meanings are interrelated. Highline light can be seen in the name of the main character Suryani, a member of the *Matahari* Theatre. This theater does all its work in the campus copy shop, and the photocopier is used to voice the voices of victims of sexual harassment by tracing faces on the machine and spreading it from the campus roof.

So far, in general, research on acts of sexual abuse in children, adolescents, and adults has primarily focused on three categories. First, prevention of sexual harassment either through the media or direct directives.³ Second, sanctions and legal

¹ Hayu Ulfaningrum, Rizki Fitriyasaki, and Mka Misbahatul Mar'ah, "Studi Literatur Determinan Perilaku Pencegahan Pelecehan Seksual Pada Remaja," *Jurnal Health Sains* 2, no. 2 (2021), <https://doi.org/10.46799/jhs.v2i2.119>; Wiwid Adiyanto, "Pemanfaatan Media Sosial Instagram Sebagai Ruang Diskusi Upaya Pencegahan Pelecehan Seksual Di Lingkungan Akademis," *Jurnal Ilmiah Pangabdhi* 6, no. 2 (2020), <https://doi.org/10.21107/pangabdhi.v6i2.7594>; Susi Eryani, "Pencegahan Pelecehan Seksual Pada Anak Melalui Pendidikan Kesehatan Reproduksi," *Mitra Raflesia (Journal of Health Science)* 11, no. 2 (2019), <https://doi.org/10.51712/mitraraflesia.v11i2.21>.

² Feryna Nur Rosyidah and M. Fadhil Nurdin, "Perilaku Menyimpang: Media Sosial Sebagai Ruang Baru Dalam Tindak Pelecehan Seksual Remaja," *Sosiogloba: Jurnal Pemikiran Dan Penelitian Sosiologi* 2, no. 2 (2018): 39–48; Endrian Mjw, Dewi Adawiyah, and

Dedi Supriadi, "Pencegahan Pelecehan Seksual Pada Remaja Putri Di Sekolah Menengah Pertama," *Jurnal Kesehatan Stikes Muhammadiyah Ciamis* 6, no. 1 (2020), <https://doi.org/10.52221/jurkes.v6i1.54>; Indri Kemala Nasution et al., "Pencegahan Kekerasan Seksual Pada Anak," *TalentaConference Series: Agriculturn & Natural Resource (ANR)* 3, no. 2 (2020); Christy A. I. Aleng, "Sanksi Hukum Terhadap Pelaku Pelecehan Seksual Secara Verbal," *Lex Crimen* 9, no. 2 (2020).

³ Kemala Nasution et al., "Pencegahan Kekerasan Seksual Pada Anak"; Ulfaningrum, Fitriyasaki, and Mar'ah, "Studi Literatur Determinan Perilaku Pencegahan Pelecehan Seksual Pada Remaja"; Mjw, Adawiyah, and Supriadi, "Pencegahan Pelecehan Seksual Pada Remaja Putri Di Sekolah Menengah Pertama"; Eryani, "Pencegahan Pelecehan Seksual Pada Anak Melalui Pendidikan Kesehatan Reproduksi"; Bayu Aji Lestari, "Pengaruh Media Video Animasi Tentang Mimpi Basah Dan Pencegahan Pelecehan

protection.⁴ Third, the trauma of victims of sexual harassment.⁵ The three categories of studies above tend to be more concerned with observing sexual harassment that occurs in society. The researcher wants to develop it by using the object of film as material for his study, considering that films are entertainment that people like so that they can educate people about how sexual harassment occurs and its causes.

The purpose of this study is to reveal sexual harassment in the film *Penyalin Cahaya*. Therefore, three questions can be formulated: (a) What is the form of radical feminism in the film *Penyalin Cahaya*? and (b) How is the impact of radical feminism in the film *Penyalin Cahaya*?

This research is based on the assumption that the film is a means of entertainment and education that various age

Seksual (Eksperimen Pada Remaja Disabilitas),” *Borneo Student Research (BSR)* 2, no. 1 (2020); Adiyanto, “Pemanfaatan Media Sosial Instagram Sebagai Ruang Diskusi Upaya Pencegahan Pelecehan Seksual Di Lingkungan Akademis”; Sielly S Laurent et al., “Perancangan Kampanye Sosial Pencegahan Pelecehan Seksual Terhadap Perempuan Remaja,” *Jurnal DKV Adiwarna* 1, no. 14 (2019); Mutmainnah and Hasrul, “Hubungan Pengetahuan Orang Tua Terhadap Pencegahan Pelecehan Seksual Pada Anak,” *Jikep©Jurnal Ilmiah Kesehatan Pencerah* 7 (2018); Y Putri, D Diana, and S N Jati, “Pengaruh Penggunaan Media Audio-Visual Terhadap Pengetahuan Pencegahan Pelecehan Seksual Pada Anak Kelompok B2 Di TK Aisyiyah Bustanul Athfal 1 Kota Pontianak,” *Edukasi: Jurnal Ilmiah Pendidikan Anak Usia Dini* 8, no. 1 (2020).

⁴ Yuni Kartika and Andi Najemi, “Kebijakan Hukum Perbuatan Pelecehan Seksual (Catcalling) Dalam Perspektif Hukum Pidana,” *PAMPAS: Journal of Criminal Law* 1, no. 2 (2021), <https://doi.org/10.22437/pampas.v1i2.9114>; Ferry Ardianoor, “Pelecehan Seksual Ditinjau Dari Hukum Pidana Indonesia,” *Sosiologi* 1, no. 1 (2020); Christy A. I. Aleng, “Sanksi Hukum Terhadap Pelaku Pelecehan Seksual Secara Verbal”; Diding Rahmat, “Penyuluhan Hukum Di Desa Sampora Tentang Perlindungan Hukum Korban Pelecehan Seksual Terhadap Perempuan Di Indonesia,” *Empowerment: Jurnal Pengabdian Masyarakat* 3, no. 01 (2020), <https://doi.org/10.25134/empowerment.v3i01.2684>; Wisnu Adi Saputera, “Analisis Upaya Perlindungan Hukum Terhadap Korban Pelecehan Seksual Di Lingkungan Militer,” *Ikatan Penulis Mahasiswa Hukum Indonesia Law Journal* 2, no. 1 (2022), <https://doi.org/10.15294/ipmhi.v2i1.53742>; Jaka Susila, “Monodualistik Penanganan Tindak Pidana Pelecehan Seksual Perspektif Pembaharuan Hukum Acara Pidana Indonesia,” *Al-Ahkam Jurnal Ilmu Syari'ah*

Dan Hukum 4, no. 2 (2019), <https://doi.org/10.22515/al-ahkam.v4i2.1795>; Fara Novanda Fatura, “Telaah Tindak Pidana Pelecehan Seksual Secara Verbal Dalam Hukum Pidana Indonesia,” *Jurnal Hukum Pidana Dan Penanggulangan Kejahatan* 8, no. 3 (2019); Dara Manista Harwika and Amelia Puspita Sari, “Perlindungan Hukum Terhadap Korban Pelecehan Seksual Di Kosan Umum (Studi Pada Wilayah Rangkut),” *DiH: Jurnal Ilmu Hukum* 17, no. 2 (2021), <https://doi.org/10.30996/dih.v17i2.5233>; Alvina Zamroatul Adha, “Peranan Asas Teritorial Dalam Pelecehan Seksual,” *Yurispruden* 3, no. 2 (2020), <https://doi.org/10.33474/yur.v3i2.6609>.

⁵ Hafizi Isro, “Gangguan Stres Pasca Trauma Pada Korban Pelecehan Seksual Di Kalangan Pelajar,” *PROCEEDING IAIN Batusangkar* 1, no. 1 (2017); Ni Made Apriliani, “Diagnosis Dan Manajemen Stress Paska Trauma Pada Penderita Pelecehan Seksual,” *E-Jurnal Medika Udayana*, 2013; Ning Sasi Awaliyah, Ulin Nihayah, and Khozaainatul Muna, “Konseling Traumatik Untuk Menangani Gangguan Kesehatan Mental Trauma Pada Korban Pelecehan Seksual,” *Ghaidan: Jurnal Bimbingan Konseling Islam Dan Kemasyarakatan* 5, no. 1 (2021), <https://doi.org/10.19109/ghaidan.v5i1.7003>; Aries Dirgayunita, “Gangguan Stres Pasca Trauma Pada Korban Pelecehan Seksual Dan Pemerkosaan,” *Journal An-Nafs: Kajian Penelitian Psikologi* 1, no. 2 (2016); Hera Wahyuni, “Faktor Resiko Gangguan Stress Pasca Trauma Pada Anak Korban Pelecehan Seksual,” *Kbayanah Pendidikan, Jurnal Ilmiah Kependidikan* 10, no. 1 (2016); I Nyoman Bagus Darma Yudha, David Hizkia Tobing, and David Hizkia Tobing, “Dinamika Memaafkan Pada Korban Pelecehan Seksual,” *Jurnal Psikologi Udayana* 4, no. 02 (2018), <https://doi.org/10.24843/jpu.2017.v04.i02.p18>.

groups enjoy. Second, the problem of sexual harassment must be resolved immediately so that victims do not add up daily and affect other women's mentality. Third, the theory of radical feminism is an effective analytical tool for overcoming problems related to sexual harassment because of women's weakness in voicing gender differences.

Method

This study uses a descriptive qualitative approach that aims to describe⁶ the sexual harassment of the main character who struggles to face life's problems in the film "Penyalin Cahaya." Based on these objectives, the approach used is radical feminism analysis as an effort to develop an understanding of the object under study. The research method used in the analysis of feminism is radical. Based on the selection of the object, the researcher intends to analyze the form as well as the impact on the film "Penyalin Cahaya" using a radical feminist analysis approach. And problem-solving is done by presenting results based on facts that match what is from the film. The target of this research is the conversation and capture of the movie "Penyalin Cahaya." The research focus is on the utterances used by the characters in the

conversations exhibited throughout the exhibition.

Data collection was carried out using the technique of observing and noting. The listening technique is a very appropriate choice for this research in order to obtain data to be investigated so that it can answer the research problem⁷. In this study, researchers were not involved in conversational activities that took place on research subjects. So researchers are only observers and listeners in the film "Penyalin Cahaya." The instrument in this study came from the activeness of the researcher as an observer. By establishing a research focus, the researcher himself does the analysis, assesses, interprets, and draws conclusions independently in the process of this research. Before going through the instrument stage, research data must be documented for analysis needs. The documentation stage is carried out by downloading the film, which is the subject of the research. The tools and materials needed when collecting data are gadget facilities, telegram applications, Netflix applications, and internet connections.

The researcher analyzed the data by watching the film *Penyalin Cahaya* to obtain the data needed in this study, then the researcher recorded, examined, and then

⁶ Fadli, Muhammad Rijal. "Memahami Desain Metode Penelitian Kualitatif." *Humanika* 21, no. 1 (2021). <https://doi.org/10.21831/hum.v21i1.38075>.

⁷ Wahyudin Darmalaksana, "Metode Penelitian Kualitatif Studi Pustaka Dan Studi Lapangan," Pre-

Print Digital Library UIN Sunan Gunung Djati Bandung, (2020).

classified the data according to the theory that the researcher used as an analytical knife, and the final stage was that the researcher drew conclusions based on the data and theory that had been that classification.

Discussion

Sexual harassment is no longer a crime that is difficult to find because the fact that sexual harassment occurs anytime and anywhere does not rule out the possibility that in crowded places, sexual harassment often occurs. This research builds on previous studies that focus on events in society, strategies, and sanctions for sexual harassment so that researchers are here to continue research using film objects because they see the high interest of the public in the world of entertainment so that later the film can educate the public about sexual harassment and how way to survive. In more detail in the explanation below:

Forms of Patriarchy in the film *Penyalin Cahaya*

The film *Penyalin Cahaya* is busy being discussed by the public. Apart from the controversy surrounding the film, it also

depicts a female character who survives, and this woman (Suryani) is also a figure who reveals, examines, and speaks up about sexual harassment that has long existed on her campus, along with the patriarchal forms that exist in *Penyalin Cahaya* film:

Forms of Patriarchy in the film <i>Penyalin Cahaya</i>	production mode
	Work patriarchy with wages
	Patriarchy in the country
	Male violence is diverse and systematic
	Patriarchy in sexuality
	Patriarchy in Institutions

Table. 1

The table above shows that in the film *Penyalin Cahaya* there are six forms of patriarchy that occur with detailed explanations as follows:

a. Production mode

At first, the mode of production was limited to households only, but over time this mode of production developed so that it could be used in every place.⁸ The mode of production is a class in which women become class objects to produce, and a man benefits from that class.⁹ In the film *Penyalin Cahaya*, a character named Rama acts as a scriptwriter as well as a regular

⁸ Achmad Mulyadi, "Perempuan Madura Pesisir Meretas Budaya Mode Produksi Patriarkat," *Karsa* 19, no. 2 (2011); Annisa Yuliana Sari, "Ketidaksetaraan Gender Sebagai Bentuk Kekerasan Terhadap Perempuan Di Jepang," *Journal of International Relation* 6, no. 2 (2020).

⁹ Alfatih Nur Indah Sari, "Patriarchal Oppression To The Main Characters In Etaf Rum's A Woman Is No Man" (UIN Maulana Malik Ibrahim Malang, 2020); Siti Rahmah et al., "Patriarchal Oppression in Kim Ji-Yeong, Born 1982 By Cho Nam Joo: A Feminist Literary Study," *KnE Social Sciences*, 2020, <https://doi.org/10.18502/kss.v4i10.7428>.

donor in all activities at the *Matabari* Theater, using the UKM as a place for sexual harassment. The victims of this sexual harassment were several members of the *Matabari* Theater, which Rama deliberately covered up entirely with the money he had. The advantage that Rama gets is the satisfaction he gets from this action.

Every semester, *Matabari* Theater UKM opens open recruitment for every student and university student who wants to develop their respective soft skills. Soft skills are skills and life skills, in oneself, in groups, in society, and in creators.¹⁰ Apart from developing soft skills, this UKM is also a forum for students who want to express their ideas through drama performances. However, unfortunately, this theater is misused by Rama as a mode of production to fulfill his satisfaction. In this film, Fara's character, who is a victim of harassment, resigns for an undisclosed reason, but the theater members say that

Fara leaves the theater because Fara is a bitch and they can't work well together.

b. Work patriarchy with wages

The following form of patriarchal hegemony is a configuration of patriarchal power in a wage work structure in which there are inequality practices such as segregation of work positions and differential wages for women.¹¹ With Suryani's skills, the sun theater drama was watched by many people through its website. Even though it is said that creating a website is not a lowly job, in this film, Suryani herself is portrayed as having an innocent personality, a genius brain, and a scholarship winner, so she should be able to become a job that is more promising than just a web developer. The web developer is a programmer whose main task is to create programs or applications for the World Wide Web (WWW) and can be run using internet media.¹² In this film, it is described that men rule over women seen in two forms, namely working as a

¹⁰ Ika Suryono Djunaid, "Penyuluhan Pentingnya Pemahaman Siswa SMK Pariwisata Tentang Skill Yang Dibutuhkan Dalam Dunia Kerja Pariwisata Di SMK Darmawan Bogor," *Jurnal Pengabdian Dan Kewirausahaan* 5, no. 1 (2021), <https://doi.org/10.30813/jpk.v5i1.2724>; Anna K. Touloumakos, "Expanded Yet Restricted: A Mini Review of the Soft Skills Literature," *Frontiers in Psychology*, 2020, <https://doi.org/10.3389/fpsyg.2020.02207>; Keow Ngang Tang, "The Importance of Soft Skills Acquisition by Teachers in Higher Education Institutions," *Kasetsart Journal of Social Sciences* 41, no. 1 (2020), <https://doi.org/10.1016/j.kjss.2018.01.002>.

¹¹ Retno Putri Utami, Endry Boeriswati, and Zuriyati Zuriyati, "Hegemoni Patriarki Publik Terhadap

Tokoh Perempuan Dalam Novel 'Hanauzumi' Karya Junichi Watanabe," *Indonesian Language Education and Literature* 4, no. 1 (2018), <https://doi.org/10.24235/ileal.v4i1.2571>; Nuke Farida, "Hegemoni Patriarki Di Media Massa," *UG Journal* 8, no. 1 (2013).

¹² Ade Sutedi et al., "Program Pelatihan Web Development Untuk Komunitas Maya," *PKM Miftak* 2, no. 1 (2021): 19–27; Naveed Ul Haq et al., "Determinants of Client Satisfaction in Web Development Projects from Freelance Marketplaces," *International Journal of Managing Projects in Business* 11, no. 3 (2018), <https://doi.org/10.1108/IJMPB-02-2017-0017>; Cristian Vidal-Silva et al., "Applying PHP Codeigniter for Easy Web Development," *International Journal of Scientific and Technology Research* 9, no. 3 (2020).

web developer and selling *warteg* (*warung tegal*).

Suryani has a side job as a web developer in any place that requires her services. Even though Suryani's intelligence does not affect her education in college, she is still able to manage her time well while she is busy helping her mother sell. Suryani's cleverness is proven by the scene when Suryani's mother forgot to put it in silent mode. Suryani helped her look for her cell phone via a laptop; after a while, the cell phone that she had forgotten to put rang, and her father took the cell phone.

Apart from that, Suryani's mother only works as a warteg (Tegal stall) salesperson, whose income turnover is below average, so even to pay for Suryani's studies, her mother cannot afford it and relies on Suryani campus scholarships. Meanwhile, Mr. Suryani does not appear to have a job or, in other words, is unemployed, so his mother is the backbone to meet his daily needs, and it is also shown that Suryani helps his mother in between busy lectures and other activities. This film shows that it is women who have to work twice as much to make ends meet. Besides that, in this film, it is also shown that women work hard for meager wages while the male

characters are shown that have high positions, such as lawyers, entrepreneurs, and lecturers, so the gender gap in this film is clear that men rule over women.

c. Patriarchy in the country

The patriarchal constellation legitimizes male superiority and female inferiority which does not only occur in one or two groups of people but in all parts of the world with data that the most severe cases are in Indonesia with the third position in the world.¹³ In this film, lawyers can be bribed with money. It was proven when Suryani tried to report sexual harassment that happened to her. However, on the part of the suspect, it was easy to turn the facts around. The evidence collected by Suryani in an orderly, neat, clear, and systematic way became a boomerang for Suryani himself on charges of defamation as well as illegal data theft. The lawyer brought by Rama casually defended the suspect and asked Suryani to provide a video of the classification or accusation.

Lawyers are people who provide legal services both inside and outside the court who meet the requirements of the law, with one of the requirements being good behavior, honesty, responsibility, fairness,

¹³ Riska Mutiah, "Sistem Patriarki Dan Kekerasan Atas Perempuan," *Komunitas* 10, no. 1

(2019),
<https://doi.org/10.20414/komunitas.v10i1.1191>.

and high integrity.¹⁴ In the film *Penyalin Cahaya*, a lawyer can sell his justice for his client's extra money. Rama as a client of the lawyer, asked Suryani to make a video clarification on defamation, proven by all the evidence that Suryani brought was fake. The innocent Suryani insists on evading and blaming the ethics lecturer who has publicly disclosed the evidence, but Suryani's father forces her to make the video and kneels before Rama to beg Suryani to be forgiven and released. With a heavy heart, Suryani made the video that Rama wanted, which was witnessed by Suryani's parents and all members of the *Matahari* theater. The video was uploaded and spread throughout campus, which made Rama's name and reputation clean again.

d. Male violence is diverse and systematic

Violence perpetrated by men is to take a favorable position by placing women's position under their power.¹⁵ Violence can happen anytime and anywhere. Victims of violence in this film occur to women and men. In the film *Penyalin Cahaya*, the implementation of *vogging* (spraying dengue fever mosquitoes) is carried out to cover up the crime and evidence committed by the

perpetrator, along with the *vogging* smoke that covers the streets, the perpetrator also dances in the smoke as if to show that the perpetrator is satisfied with the success of his plan. His sly smile shows that he loves art at all costs.

Rama uses the help of *vogging* officers and online drivers to cover up the crimes he has committed. As in the picture above, Rama performs a dramatic action with the scene of burning evidence in the form of a cellphone belonging to the online driver's grandfather. The cellphone contains many photos and videos of victims of Rama's crimes, including the bodies of Suryani, Fara, and Thoriq. In order to silence the grandfather of the online driver, Rama gave some money as well as guaranteed the safety of the grandfather's family. The grandfather of the online driver is just an ordinary person who has to make ends meet for his wife and grandchildren in a very small rented house, so Rama's offer is quite tempting for the well-being of the online driver's grandfather's family.

In the spraying *vogging* broadcast that took place, "in order to stop the dengue fever outbreak in Indonesia, free *vogging* will be carried out for all citizens, please stay at

¹⁴ Darwis Manurung, "Tinjauan Yuridis Terhadap Peran Dan Fungsi Advokat Dalam Penyelesaian Perkara Perdata," *Borneo Law Review* 3, no. 1 (2019), <https://doi.org/10.35334/bolrev.v3i1.1014>; Risdalina Siregar, "Hubungan Antara Advokat Dengan Klien Dalam Penegakan Hukum Perdata," *JURNAL*

ILMIAH ADVOKASI 7, no. 1 (2019), <https://doi.org/10.36987/jiad.v7i1.241>.

¹⁵ Firman Panjaitan and Kalis Stevanus, "Ekualitas Antara Laki-Laki Dan Perempuan: Upaya Mereduksi Kekerasan Secara Domestik," *THRONOS: Jurnal Teologi Kristen* 1, no. 2 (2020), <https://doi.org/10.55884/thron.v1i2.3>.

home until all *vogging* activities are finished. We will drive away the *Aedes aegypti* mosquito from your house to stop the spread, please do 3M: drain, cover, bury." The 3M seems to be in accordance with what Rama did to cover up his crime, like draining here is equated with finding sources of evidence, closing is likened to throwing away all evidence, and finally, burying is eliminating all traces of what Rama has done.

e. Patriarchy in sexuality

Male superiority is a sign that in a patriarchal society there is discrimination against gender and sexual minorities.¹⁶ Sexual harassment can happen anytime and anywhere, especially if that person has a high rank so that the victim becomes a survivor who cannot fight back, let alone be defended. To be heard, the victims have to lose their self-respect and dignity, while the perpetrators simply remain silent and pretend not to know what is being said.

In the film *Penyalin Cahaya*, the figure of Rama, who protects all members of the theater, is the mastermind behind sexual harassment. Who would have thought that the background drama performances that were always shown were clichéd photos of

themselves in black and white and then colored. Like the wound on Thoriq's hand, the tattoo on Fara's back, and also the birthmark on Suryani's back is a form of sexual harassment committed by Rama in the organization. Rama first knew the victim was targeted from the data Rama bought through Amin. In this action, Rama always took photos and videos of the victim in an unconscious state. He first gave the victim medicine to make him unconscious in the next few hours, then he took him to the car and stripped him naked to find an object he was going to shoot at. Sadly, he did that not only to women but to men too; to be precise, Rama sexually assaulted almost all members of his theatre.

f. Patriarchy in Institutions

An institution is a place that houses the community in a particular field. In this film, the campus is an institution that functions to educate the public. However, in reality, is the students who control the movement of the campus to their advantage. In this film, such as lecturers, officers, and even employees are controlled by Rama by using his money, lecturers who side with Rama, officers who let Rama

¹⁶ Nikodemus Niko and Alfin Dwi Rahmawan, "Supremasi Patriarki: Reaksi Masyarakat Indonesia Dalam Menyikapi Narasi Seksualitas Dan Perkosaan

Kasus Reyhard Sinaga," *Analisa Sosiologi* 9, no. 1 (2020): 137–52.

commit acts that violate sexual behavior, and employees who help Rama's actions.

Suryani made the request as ordered by Rama, namely to make an apology video that was uploaded on social media; although initially, Suryani refused, Suryani could not bear to see her father prostrate to Rama to apologize. Actually, Suryani is innocent. She tries to ask for help from the code of ethics lecturer to help her uncover who had framed her by using a selfie photo so that her scholarship had to be revoked. However, the party sent it to Rama to spread it to other students so that Suryani was accused of defamation and data theft. In this film, it is depicted that even large institutions can be controlled with money, and even those who are right can be found guilty. And ironically, this situation has become a custom, or in other words, it is commonly practiced.

The Influence of Patriarchy in the film Penyalin Cahaya

The film Penyalin Cahaya creates positive and negative impacts on the audience, as shown in the table below:

Table .2

The Influence of Patriarchy in the film Penyalin Cahaya	
Positive	Negative
Hard woker solidarity	Lost scholarship Steal data Promiscuity

The table above shows that the female character in the film Penyalin Cahaya named

Suryani plays both positive and negative influences that can be used to educate the audience, as explained below:

a. Positive impact

1. Hard woker

Starting from Suryani's scholarship was revoked, and at the same time, she was also kicked out of her own home, making Suryani inevitably have to find a side job to fulfill her daily life. Apart from focusing on his lectures, Suryani also must look for evidence and arrange messy puzzle pieces to find the mastermind of all this. After being kicked out of the house, Suryani lives with Amin on the second floor of the campus cooperative. However, after a big fight, Suryani was disappointed and left the cooperative. For some time, Suryani spent her time in internet cafes to organize the evidence that had been collected.

The positive impact of this incident is that Suryani becomes more independent with herself. Suryani is described as a woman who never gives up and is a hard worker. Despite the successive trials, Suryani doesn't seem to strain her eyes at all in every scene she performs. Even though the nature of women who are weak and cry easily is broken by Suryani's courage, even in this film, Suryani always appears wearing casual clothes that can be

considered tomboyish for women, Suryani dares to reveal facts without fear of the risks, Suryani is quick to make decisions regardless of the consequences.

2. Solidarity

Solidarity is a situation between individuals and groups that prioritizes moral, emotional, and trust feelings together.¹⁷ Solidarity in this film is evident when Suryani reveals sexual harassment on campus. Her voice is not heard and is simply ignored. Ironically, all the evidence that Suryani has collected is just slander and defamation of Rama's name. However, Suryani's enthusiasm is not superficial. She tries to find other victims and comes to them one by one to reveal what really happened on the campus they studied.

Papers scattered from each other from the rooftop, which was originally only one sheet. As time went on, it increased until it couldn't be counted. Because the evidence had been burned by Rama, there was no other way but to copy the existing evidence, make a statement, and distribute it from the top

floor of the campus, and there was only one reason to be heard. Suryani and Fara pushed the copier belonging to the cooperative managed by Amin, they both pushed it up to the rooftop, and then they started their action. At first, no one was interested. However, because of the large number of scattered papers, it stirred the hearts of other students and female students to come up and start voicing their opinions. So that sexual harassment on their campuses can be overcome, perpetrators can respect humans more without regard for possessions, and all victims will be more relieved if what they are harboring can be heard and warmly embraced by others.

b. Negative impact

1. Lost scholarship

Suryani lost her scholarship because of a photo on Suryani's Instagram feed. In the photo, Suryani can be seen taking a selfie with her eyes half open and wearing the green kebaya she wore at the party at Rama's house. The photo was taken while she was drunk, so the lecturers were

¹⁷ Erisandi Arditama, "Jogo Tonggo: Membangkitkan Kesadaran Dan Ketaatan Warga Berbasis Kearifan Lokal Pada Masa Pandemi Covid-19 Di Jawa Tengah," *Jurnal Pendidikan Kewarganegaraan* 8, no. 2 (2020); Ratih Probosiwi and Afrinia Lisdiya Putri,

"Jogo Tonggo: Solidaritas Masyarakat Di Era Pandemi Covid-19," *Sosio Konsepsia: Jurnal Penelitian Dan Pengembangan Kesejahteraan Sosial* 10, no. 2 (2021): 177–92.

disappointed with Suryani and thought that Suryani wasted her scholarship money for fun, not to facilitate her education.

Good behavior is one of the conditions that must be met by scholarship recipients. The picture above shows that Suryani's scholarship was revoked by the campus because there was a photo showing Suryani violating the conditions she had signed when receiving the scholarship. Suryani is very sure that the photo was not taken by her own hand but she was framed by her theater friends. With a confused mind, she tries to return home, but her parents already know about the revocation of the scholarship, and her father throws Suryani out of her house. After being expelled, Suryani stayed at the campus cooperative with Amin and tried to find evidence that he was framed. When looking for evidence, Suryani's suspicion that he was framed was made even stronger by the fact that the black cufflinks that Suryani was wearing were upside down. Suryani was very sure that when she went to a party, she would use cufflinks. The black is in the right position.

2. Steal data

The internet has become a friend that is difficult to separate in the millennial era like now. Because the system is very open, many IT people try to penetrate the network system by using various techniques or commonly called hackers. Some of these hackers do it with malicious intent, namely breaking into a computer network with the aim of stealing data, stealing passwords, credit card numbers, or transferring accounts.¹⁸ Suryani, who has expertise in IT, also uses her knowledge to steal data from the members of the *Matahari* Theater via mobile phones that are plugged into Amin's cooperative computer.

Suryani connected a long cable from the first floor to the second floor to steal the data. To retrieve the data, the victim must print using a USB, where the cooperative wifi has been temporarily turned off. When jazz music is played, it indicates that Suryani has not finished copying data, and dangdut music is a sign that Suryani has finished copying data. With Amin's help, Suryani managed to retrieve almost all of the data belonging to the

¹⁸ Renny Koloay, "Perkembangan Hukum Indonesia Berkenaan Dengan Teknologi Informasi Dan Komunikasi," *Jurnal Hukum Unsrat*, 2016; Moh Yunus, "Analisis Kerentanan Aplikasi Berbasis WEB

Menggunakan Kombinasi Security Tools Project Berdasarkan Framework Owasp Versi 4," *Jurnal Ilmiah Informatika Komputer* 24, no. 1 (2019), <https://doi.org/10.35760/ik.2019.v24i1.1988>.

Matahari Theater members. Rama was the last person whose data was copied by Suryani, but because of Rama's cellphone, which has double security, a notification came in and said that someone was trying to enter his email. Rama, who already knows what will happen after this, takes a screenshot of the notification for standby. This scene is shown in dim lighting, so it can be concluded that only Rama is suspicious of something on the second floor.

In this film, it is also told that it was not only Suryani who took the data but also Amin. The data that Amin took was in the form of thesis data that he sold at a high price, as well as data in the form of private photos that he sold to Rama. If one looks at this story, it can be concluded that the victims of sexual harassment did not only come from Rama's hands but also from several private photos that Rama bought from Amin. Suryani, who knew that Amin's hard disk contained photos of her, felt disappointed and lied to by her own best friend. Suryani did not expect that Amin

would dare to sell Amin's photos simply because he needed more money to pay for the treatment of Amin's sister.

3. Promiscuity

Promiscuity is a negative behavior that violates religious norms and moral norms.¹⁹ The forms of promiscuity such as smoking, drugs, free sex, brawls, drunkenness, cell phones, parties, and others. In the film, *Penyalin Cahaya*'s promiscuity is evident the night after the announcement of the victory of the sun theater. At noon Thoriq proudly announced that there would be a party at Rama's house with the theme of the 80s dress code. Suryani departed accompanied by Amin, wearing a green kebaya and Amin, wearing a vintage party shirt. At Rama's house, the party was held in a lavish manner, and almost all members of the *Matahari* theater came to the event. In this film, Suryani is described as an exemplary student who has a good and innocent character.

At that time, Suryani's party, which never had drunk alcohol, was forced to drink it because the *Robusto* head quiz was directed

¹⁹ Nur Najwa Binti Hasan Ashaari Solehah, "Masalah Pergaulan Bebas Dalam Kalangan Remaja Sekolah," *International Journal of Humanities, Management and Social Science* 2, no. 1 (2019), <https://doi.org/10.36079/lamintang.ij-humass-0201.21>; Hasbahuddin Hasbahuddin, Aztri Fithrayani, and Muhammad Ilham Bakhtiar, "Assertive Training

Untuk Mengurangi Kecenderungan Pergaulan Bebas," *Indonesian Journal of Learning Education and Counseling* 1, no. 2 (2019), <https://doi.org/10.31960/ijolec.v1i2.60>; Ezra Tari and Talizaro Tafonao, "Tinjauan Teologis-Sosiologis Terhadap Pergaulan Bebas Remaja," *DUNAMIS: Jurnal Teologi Dan Pendidikan Kristiani* 3, no. 2 (2019), <https://doi.org/10.30648/dun.v3i2.181>.

at him. Association is indeed very influential on every individual, so many say that the circle has a big role in the running of a process. In this film, it is proven that Suryani, who has never had a party or drunk alcohol, finally joins because of the association she is involved in.

Conclusion

The film *Penyalin Cahaya* is a film that tells about forbidden art because in creating art, the character Rama uses sexual harassment as a way to get what he wants. Because of that, the writer uses feminism theory to dissect the film *Penyalin Cahaya* by revealing the form of patriarchy as well as its positive and negative influences. In the film *Copying Light*, six forms of patriarchy are found in the form of modes of production, patriarchy in paid work, patriarchy in the state, male violence, patriarchy in sexuality, and patriarchy in institutions. The patriarchal influence in the film *Penyalin Cahaya* includes positive influences, namely hard work and solidarity, while negative influences include losing scholarships, stealing data, and promiscuity.

Seeing the many phenomena of sexual harassment that occur, the authors hope that this research can be a contribution to literary research and can be studied more deeply by using various objects both in literary works and field research.

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