PALASTREN
Jurnal Studi Gender
Volume 19, Number 2, 2026. (PP : 234-266)
https://journal.iainkudus.ac.id/index.php/Palastren/index
http://dx.doi.org/10.21043/palastren.v18i1.39344

Voicing Resistance to Sexual Harassment and Pursuing Justice through Indonesian Cinema: Analysis of the 'Photocopier' Film

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ABSTRACT

This study examines the discourse and practices of sexual harassment in both public and private spheres in Indonesian cinema, with 'Photocopier' film as a case study. Using a descriptive qualitative approach based on audiovisual content analysis, this study explores

manifestations of sexual harassment in university settings and the strategies victims use to seek justice. The findings indicate that sexual harassment manifests through the unauthorized removal of clothing, image manipulation, and visual exploitation. This study contributes in media and gender studies by framing the issue in technology-based violence within hierarchical power relations, showing how digital media enables new forms of violence without direct physical contact. The novelty of this research lies in its critical analysis of cinema as a representation of empirical reality, while also mapping the convergence between physical and digital sexual violence. The study concludes that universities must implement systemic reforms in handling cases, moving beyond reactive responses to viral cases to provide comprehensive protection for victims.

Keywords: Film studies; Photocopier; popular culture; sexual harassment; survivor of sexual harassment.

A. Introduction

Sexual harassment is a problem that has not been resolved so far, with the highest rate occurring in the public sphere (Suhadi, 2023). In Indonesia, various news reports present acts of sexual harassment that occur in public places, transportation, schools, and campuses, which statistically state that clothing is not a significant factor (Azizah, Muzakki, & Kholil, 2022). Unfortunately, in this case, the victim chose to keep her mouth shut under the pretext of disgrace, or her voice was not heard, resulting in increasingly limited social expression, narrower thinking, and a high psychological burden. A World Health Organisation survey conducted in various countries shows that the perpetrators of sexual harassment were those closest to the victim (Ulfaningrum, Fitryasari, & Mar'ah, 2021). Sexual harassment is not limited to acts of rape and physical violence. Some actions that show sexual harassment, such as verbal remarks,

sensitive comments, and unwanted treatment in cyberspace, can be sexual harassment (Rahayu, 2014; Rosyidah & Nurdin, 2018), as experienced by the victim in the film 'Photocopier'.

'Photocopier' won 12 Citra trophies at the Indonesian Film Festival (FFI), and it premiered at the Busan International Film Festival in October 2021. The 'Photocopier' film is now officially on Netflix. Although it is considered a good film that reveals the realities of the current phenomenon, it has been controversial because of a crew scandal that involved a sexual harassment case in the movie. As a result, people boycotted the film so it would not be shown in theaters. The 'Photocopier' film is interesting to study because its character names, scenes, and even plot use light as a recurring motif whose meanings are interconnected. Like the main character, Suryani, a member of the Matahari Theater, this theater does all its work in the campus photocopying area. In the end, this photocopy machine is used to amplify the voices of victims of sexual harassment by copying their faces on the device and distributing it from the campus rooftop (Bhanuteja, 2021).

Women are vulnerable to injustice in society's social construction and on social media (Sinanda, 2021). As in social construction films, women are portrayed as feminine through clothing and skirts, long hair, floral patterns, and a nurturing soul, often associated with the control of the kitchen. However, it is undeniable that women also display in the form of masculinity as well as stocky women, smoking, or fighting (Firdiyogi, 2022). The film is not only a mass communication medium but also a product of popular culture that has a significant role in constructing various existing realities (Gunawan & Philipus, 2019).

The spotlight on women in films promotes ideals of beauty, intelligence, and work, so this depiction reinforces negative stereotypes because the image of women is not realistic (Ginting, Sunarto, & Rahmiaji, 2022). The message that reaches the community is that it is significant that women with attractive appearances become a big target of sexual harassment. Besides that, it is also the point that women are inferior figures with lower positions, functions, and roles than men, reflecting the cultural attitudes of a society (Yuliantini, 2021).

Women's roles in films create a unique impression, full of emotion and sensitivity. It is more interesting, as in Mira Lesmana's film, that women's roles and representation in cinema are essential in popular movies that aim to be agents of change (Kartikawati & Aryanto, 2023). Unfortunately, the role of each gender is often found in various films, even though the feminist movement is trying hard for this paradigm (Susanto, 2020); however, in some popular films, such as 'Photocopier', women are no longer limited to one role that requires them to stay at home and do nothing. The existence of gender equality has also changed people's mindsets; even in the film 'Photocopier', women are depicted as destroyers of injustice.

Over the past five years, research on sexual violence related to 'Photocopier' has tended to focus on three areas. First, it examines the representation of sexual violence in the film (Aisyah, 2022; Azizah et al., 2022; Faidzin, 2026; H & Harini, 2025; Hasan & Sa'idah, 2025; Muzaki, 2026; Nirmala & Zuhri, 2023; Nurhidayah, Bakhri, & Baharuddin, 2023; Safrina, 2025; Siswanto, Luik, & Angela, 2022; Syamsurrijal, Iswadi, & Arniati, 2025; Prameswari Oktaviaginta Wibowo & Claretta, 2023; Zahro, Sadono, & Hamim, 2024). Second, sexual violence occurring in the digital space (Ellen Santoso & Boedi Prasetyo, 2025;

Fahham, Ariefa, Hakim, Tedja, & Susiana, 2019; Firsatara Shalihat, Al Husain, Sinaga, & Kasih, 2025; García-Mingo, Lorca, & Ruiz-Repullo, 2025; Martínez-Díaz et al., 2026; Melisa Arisanty et al., 2025; Ningsih, Istiadah, Pratama, & Tamami, 2026; Quinlan & Fogel, 2026; Roz, Saimima, Salmon, Wadjo, & Fitrian, 2025). Third, sexual violence in academic settings (Ali, 2026; Amabile et al., 2025; Driessen, 2025; Handayani, 2025; Jones, 2025; Mair et al., 2025; McCann & Sharp, 2025; Nursyifa, Somantri, & Seda, 2026; Ostridge, 2025; Saudah et al., 2025; Schmidt, Christmann, Lamour, Wazlawik, & Dekker, 2025; Setiansah, Nuryanti, Santoso, & Wuryaningsih, 2025; Syafaq, Musyafa'ah, & Rajafi, 2025; Waskito Aji, Fadholi Rofif, Raidar, Wibisono, & Mahmud, 2025; Syifa Sofia Wibowo, Rimawati, Kusumawati, & Ashari, 2025).

Previous studies have generally treated film texts merely as reflections of reality or discussed digital and institutional violence separately from the cinematic realm. The main gap lies in the limited number of analyses that examine the convergence between technology-based violence and academic power hierarchies through a cinematic lens. This study addresses this gap by adopting a theoretical position at the intersection of media studies, digital technology, and institutional power relations. From this perspective, this article specifically analyzes how 'Photocopier' represents the dual role of technology as both a tool for technology-facilitated abuse and an instrument of resistance for victims amid the structural barriers within higher education institutions in responding to sexual violence.

Pierre Bourdieu's concept of symbolic violence examines how silencing operates subtly without direct physical coercion. This form of domination takes effect when patriarchal norms and institutional hierarchies are unconsciously validated by the surrounding environment.

As a result, victims are driven to doubt their own experiences to the point of internalizing guilt over the injustices they have suffered. In 'Photocopier', this mechanism is clear when the demand to protect the university's reputation and the threat of academic sanctions force the victim to accept silence as the norm.

The concept of power relations examines how power operates asymmetrically through hierarchical structures in society. This power operates in an unbalanced manner, encompassing academic authority, social status, and control over knowledge. Consequently, the imbalance in status between those in authority and the dominated creates a space of dependency that limits the victims' agency to resist. In 'Photocopier', this mechanism is vividly illustrated when the positions of high-achieving seniors and campus officials are exploited to dominate, manipulate, and stifle the victims' efforts to seek justice.

Both mechanisms show that the injustice Sur experienced is not merely an individual case, but the result of a skewed and manipulative campus structure. The power imbalance directly stifles the victim's ability to act. At the same time, the pressure of rules and the dogma of the institution's reputation forces the victim to accept this silencing without being able to fight back. Ultimately, the 'Photocopier' film reveals that the victim is fighting not only the perpetrator but also an academic system that systematically protects those in power.

Grounded in film and gender studies, this research operates on three core premises: first, the film functions as a medium of entertainment and socio-cultural education. Second, sexual harassment in academic settings is a critical issue that demands immediate resolution to prevent recurring victimization and its broader impacts. Third, sexual harassment in this context extends beyond physical violence to include non-physical violations such as the

unauthorized use of bodily traits that prompt the victim to seek truth and justice. Aligning with these premises, this study aims to uncover the dynamics of sexual harassment depicted in 'Photocopier'. To do so, it addresses the overarching research question: How does the 'Photocopier' film construct discourses on power relations, digital objectification, and collective resistance to sexual violence within an academic setting? Specifically, this study explores: (a) what forms of sexual harassment are illustrated in the 'Photocopier' film? And (b) what are the victim's survival and justice-seeking strategies in the 'Photocopier' film?

This study uses a descriptive qualitative approach to describe victims of sexual harassment who struggle to face life's problems in 'Photocopier'. Based on these objectives, the study uses feminist analysis to develop an understanding of the object under study. Based on the selection of the object, the researcher intends to analyze the forms of sexual harassment and the victim's strategy in dealing with the perpetrators there. Problem solving is done by presenting the results based on the facts that match what the film is. This research focuses on the conversation and characterization of the 'Photocopier' film. The study focuses on the utterances used by the characters in the discussions shown throughout the film.

This study employs a descriptive qualitative approach integrated with multimodal cinematic discourse analysis to examine the representation of sexual harassment and the victim's coping strategies in 'Photocopier'. A qualitative descriptive design is utilized to provide a comprehensive and factual account of the social phenomena depicted in the narrative. At the same time, cinematic discourse analysis serves as the primary tool for decoding both verbal dialogue and visual grammar. Grounded in the theoretical frameworks of power

relations and symbolic violence, this methodological synthesis enables the researcher to systematically investigate how institutional hierarchies, digital objectification, and structural barriers are constructed through cinematic choices.

The primary data source for this research comprises audiovisual materials from the film 'Photocopier', accessed through Netflix. As the primary human instrument, the researcher conducted non-participatory observation through listening, viewing, and note-taking techniques to systematically document dialogue, timecodes, and visual cues. To capture data accurately without active intervention in the research setting, the data collection process involved logging key scenes, transcribing textual dialogues, and recording specific cinematic elements related to non-consensual violations and victim resistance.

To ensure analytical rigor and methodological clarity, the operational procedure of cinematic discourse analysis was executed through a continuous four-stage pipeline. The process began with data identification and scene selection, where relevant film segments capturing forms of sexual harassment, digital exploitation, and coping mechanisms were systematically isolated by timecode. Next, the selected scenes underwent multimodal data categorization, breaking the narrative into verbal textual layers (dialogue, speech delivery, and tone) and cinematic grammar layers (framing, camera angles, lighting palettes, mise-en-scène (theatrical production), and auditory cues). In the discourse interpretation phase, the researcher cross-examined how these verbal utterances intersected with visual and spatial codes to decode underlying power dynamics, technological abuse, and symbolic violence within academic settings, and finally synthesized these

findings through the lens of power relations and symbolic violence to draw comprehensive descriptive conclusions.

B. Method

1. Sexual Harassments in the 'Photocopier' Film

Sexual harassment is not merely an isolated behavioral act; it operates as a clear manifestation of power relations that can occur anytime, anywhere, and to anyone, as evidenced by circulating social media issues, news reports, and scholarly works. In the 'Photocopier' film, the university setting, specifically the Matahari Theater student activity unit, becomes a site of systematic sexual violence due to the deeply entrenched power asymmetry between the perpetrator, Rama, and the members. As an influential scriptwriter and theatre group's primary financial donor, Rama uses his economic capital to secure impunity and institutional protection, turning a creative student space into a venue for exploitation.

One primary form of sexual violence depicted in the film is unauthorized undressing aimed at body exploitation and symbolic violence. This is evidenced in the following account by the victim:

Data:

"*Habis itu gua inget badan gua dibawa ke sebuah mobil sampai ada satu sosok yang nyamperin gue, baju gue dibuka perlahan, dan gue denger suara shutter kamera" (Bhanuteja, 102:31)*. (After that, I remember my body being carried into a car, then someone approached me, slowly removed my clothes, and I heard the sound of a camera shutter)

Discursively, the act of drugging and undressing victims while they are unconscious signifies a complete

erasure of victim consent and bodily autonomy. Rather than executing direct physical assault, Rama visually invades and appropriates the victims' private bodily features such as birthmarks, scars, or tattoos to serve as artistic raw material and documentation for his theater productions. This practice constitutes both technology-facilitated objectification and symbolic violence, wherein the perpetrator exerts absolute visual ownership or gaze over the victim's body without their knowledge or authorization.

Furthermore, the involvement of multiple victims (such as Fara and several other theater members) highlights how structural power dynamics enforce institutional silence. The victims' reluctance to confess and their choice to remain silent reflect a normalized culture of fear and social stigma surrounding campus sexual violence. While existing literature emphasizes the necessity of personal safety and risk recognition skills (Mashudi, 2015), the systemic nature of drug-induced and technology-facilitated harassment renders individual self-defense mechanisms ineffective when victims are rendered unconscious.

Under Indonesian legal frameworks, such non-consensual violations fall under Article 5 Paragraph (1), which encompasses physical, non-physical, and technology-facilitated sexual violence (Hamid, 2022). Critically, this scene shows how power imbalances in academic environments shift the burden of shame onto victims. Instead of holding the financially backed perpetrator accountable, societal and institutional discourses continue to stigmatize victims, thereby deepening gender-based injustice in higher education settings.

Another pervasive form of sexual violence depicted in 'Photocopier' is the manipulation and exploitation of

bodily images. As an influential theater director, Rama systematically captures and alters photos of victims' intimate physical attributes such as birthmarks, scars, incisions, tattoos, and nipples to construct abstract visual backdrops for his theatrical performances.

Analytically, this systematic appropriation of victims' bodily images reveals the sinister convergence between power relations and symbolic violence in contemporary digital spaces. Rama's transformation of non-consensual intimate photographs into theatrical backdrops serves as a mechanism to normalize and disguise abuse under the veneer of high art. Through this symbolic transformation, the perpetrator does not merely objectify the victim digitally, but actively asserts institutional control by forcing the campus community to consume and applaud the visual evidence of their own violation without realizing it. Consequently, 'Photocopier' shows that the perpetrator's primary weapon is not merely technological sophistication, but the structural authority that lets symbolic violence render structural abuse invisible, legitimate, and immune to institutional accountability.

The victim's frustration with this unauthorized digital appropriation is articulated in the following account:

Data:

"*Seumur-umur gua belum pernah ngasih ini ke siapapun si bajingan itu pasti ngambil foto gue pas lagi mabuk" (Bhanuteja, 101:30).* (I've never given this to anyone in my life, that bastard must have taken a picture of me when he was drunk)

Discursively, Rama's digital alteration of intimate body parts into abstract aesthetic elements (disguised as galaxy portraits) illustrates how technology-facilitated violence intersects with artistic objectification. By detaching these bodily markers from the victims' consent

and recontextualizing them as public "art," Rama asserts absolute ownership over their physical identities while rendering the violence invisible to the audience. This sophisticated form of digital manipulation functions as symbolic violence (Novarisa, 2019), wherein the violation operates subtly without direct physical force, yet inflicts profound psychological distress and existential trauma on the victims.

Furthermore, the narrative challenges conventional gendered assumptions surrounding sexual violence by depicting male victims, such as Thoriq, alongside female victims like Sur and Fara. This inclusion demonstrates that sexual violence is fundamentally an assertion of institutional and relational power rather than merely driven by physical attraction or provocation. However, Rama's socio-economic privileges create structural barriers that suppress accountability, leaving victims isolated. Consequently, societal discourses often default to victim-blaming and stigmatization, erroneously questioning the victims' behavior or helplessness rather than interrogating the perpetrator's uncontrolled abuses of power and digital exploitation.

The third distinct form of sexual violence identified in 'Photocopier' is unauthorized visual recording of the victim's body, which serves as a tool for ongoing technology-facilitated harassment and structural coercion. Beyond instantaneous violations, Rama utilizes digital devices to record and store visual evidence of the victims' exposed bodies for future display and manipulation.

The unauthorized visual recording and digital storage of victims' bodies demonstrate how power relations are extended into enduring forms of symbolic violence. By converting living bodies into static digital data, Rama establishes a persistent dynamic of surveillance that transcends physical space and strips victims of their

agency. Within the academic environment, this digital archive functions as a latent instrument of coercion, a constant, invisible threat that enforces compliance without overt physical force. Through this mechanism, 'Photocopier' reveals how technological tools, when wielded by figures holding institutional authority, institutionalize victim vulnerability and weaponize digital space to sustain unchallengeable dominance.

The severe psychological trauma and institutional fear induced by these digital records are expressed in the following dialogue:

Data:

"Kalau kita kalah gimana? Terus video itu malah kesebar. Lu mau diinget sebagai orang yang dibugilin, telanjangin, difoto-fotoin di mobil itu sampai lu mati"(Bhanuteja, 114:03). (What if we lose? And then that video ends up getting spread around. Do you want to be remembered—until the day you die—as the person who was stripped naked and photographed inside that car?)

Discursively, the non-consensual visual recording of the body represents an infinite multiplication of violence. By capturing and digitally archiving the victims' vulnerability, the perpetrator transforms a singular physical violation into a permanent threat of exposure. This ongoing digital visibility strips the victims of their bodily autonomy. It subjects them to continuous psychological distress, as the potential dissemination of the footage threatens their social and professional survival. In the film, this technological weaponization extends beyond psychological harm to trigger secondary institutional victimization: Sur not only suffers emotional trauma but also faces systemic retaliation, including the revocation of her academic scholarship and being forced to publish a public apology video for alleged defamation.

This practice exemplifies technology-facilitated sexual violence, where digital media is weaponized to preserve power hierarchies and enforce victim silence. Under Indonesian legal standards, specifically Permendikbudristek (Regulation of the Minister of Education, Culture, Research, and Technology) No. 30 of 2021, Article 5, Paragraph (2), Letter f, taking, recording, and distributing sexualized photos or audiovisual content without consent is explicitly categorized as illegal sexual violence (Amal, 2021). Critically, this scene illustrates how institutional structures often protect privileged perpetrators while punishing victims who attempt to expose technology-mediated crimes, thereby reinforcing institutional inertia and systemic injustice in higher education.

The existence of sexual harassment in any form. In general, it has an impact on victims such as (1) short-term and long-term losses, including physical injury and psychopathology in the future; (2) resulting in post-traumatic stress disorder or commonly referred to as post-traumatic stress disorder (PTSD); (3) there is a difference in abnormal relaxation during the cerebellar vermis NMR (Nuclear magnetic resonance) examination of the brain; (4) impact on eating disorders, poor self-esteem, emotional identity disorders, and anxiety; common psychological disorders such as somatization, neurosis, chronic pain; and (5) on learning problems; and behavioral problems including drug abuse, self-harm, criminality as an adult and suicide. From the results of the study, it is known that sexual harassment occupies the highest place in causing PTSD (Wahyuni, 2016).

The form of sexual harassment in the film 'Photocopier' serves as education as well as prevention, so being careful wherever and under any circumstances is a must because the perpetrator's actions do not rule out the

possibility of being in a crowded position, which has been prepared beforehand with what steps to take, at what point the harassment is carried out. If we look further, various modes are carried out before sexual harassment occurs, as illustrated by the characters in the 'Photocopier' film.

2. The Strategy of the Victim in the 'Photocopier' Film

To counter systemic sexual violence, Sur employs strategic interventions that transition from individual survival tactics to collective resistance. The victim's initial strategy involves meticulous evidence collection and digital forensic safeguarding to construct an empirical counter-narrative against the perpetrator. By compiling metadata, cross-referencing social media posts, and tracking digital routes, Sur actively asserts victim agency in the face of technology-facilitated violation. In patriarchal structures where victim testimonies are routinely dismissed, collecting technical evidence becomes a necessary mechanism to establish factual validity. Through this process, the victim actively resists passive victimhood, turning digital tools into instruments of self-defense and narrative reclamation.

Data:

"*Cuma barang bukti ini yang kita punya; selebihnya, yang kita punya cuma cerita" (Bhanuteja, 122:25)*. (This is the only piece of evidence we have; beyond that, all we have are stories)

However, the necessity for victims to perform independent forensic investigations exposes the structural failure of institutional protection. Because the perpetrator leverages immense financial capital and social status to maintain impunity, the victim is forced to shoulder the sole burden of proof to justify her claims. This dynamic illustrates how institutional inertia protects powerful figures while isolating victims, leaving them no choice but

to navigate hazardous investigative processes independently. Consequently, independent evidence collection is both a tactical display of resilience and a stark symptom of systemic institutional neglect.

Furthermore, Sur attempts to activate official academic accountability mechanisms by submitting the collected digital evidence to the university disciplinary committee. The victim utilizes empirical data such as image metadata and timestamped location logs to challenge the perpetrator's authority through formal institutional channels. This step reflects an initial trust in legal-formal procedures, testing whether higher education institutions possess the structural capacity and moral obligation to address gender-based violence within their spaces.

Data:

> "*Untuk itu, bukti awal saya serahkan pak foto instalasi Rama, foto punggung saya sampai ke metadata file pengambilan foto itu yaitu jam 2 Subuh tepat saat berhenti di taman, Pak" (Bhanuteja, 88:55)*. (For that reason, I am submitting initial evidence: a photo of Rama's installation, a photo of my own back, and the file metadata—which shows the photos were taken at 2:00 AM, exactly when I stopped at the park)

Nevertheless, the university's response reveals deeply entrenched systemic inertia and corporate collusion that prioritize institutional reputation over justice for the victim. Instead of launching an impartial investigation, the leadership suppresses the report, threatens the victim with defamation lawsuits, and forces a public retraction. This institutional betrayal shows how formal grievance mechanisms often protect financial donors and elite structures, ultimately inflicting secondary victimization on the survivor (Paradiaz & Saponyonyo, 2022).

In response to institutional failure, Sur shifts strategies toward building horizontal solidarity among survivors to break the pervasive culture of silence. Recognizing that individual claims are easily dismissed by academic hierarchies, Sur connects with Fara and Thoriq to validate their shared trauma. This strategic shift turns isolated suffering into a unified political consciousness, showing that resisting structural violence requires breaking isolation and building counterhegemonic coalitions.

Data:

> "*Kalo ini bener tato kakak, ayok kita ke kode etik kak, sekarang juga. Kalo kita bareng-bareng kesana bukti itu akan menjadi lebih kuat, bantuin saya kak kita kesana sekarang juga" (Bhanuteja, 88:30).* (If this is truly your tattoo, let's go to the ethics committee—right now. If we go there together, the evidence will be much stronger. Please, help me out; let's head over there immediately)

Ultimately, the mass-distributing photocopied body evidence across campus represents a radical reclamation of public space and narrative agency through counter-public dissemination. By utilizing the analog technology of the 'Photocopier' to produce images of their own objectified bodies, the victims reclaim control over their visual representations and bypass official institutional censorship. "Speaking up" thus evolves from a passive disclosure into an act of collective resistance that disrupts campus normalcy and exposes systemic abuse to the broader public sphere.

Based on data, the most common form of sexual harassment experienced by females was 21.86%, as was 14.58% (Kusuma, Nasution, & Saputra Nasution, 2021). The high rate of sexual violence in Indonesia, including rape and sexual harassment, is a problem that has not been resolved until now. However, it cannot be concluded

that rape and sexual harassment cases are increasing; more and more women survivors report their issues. Women dare to speak up and are not influenced by the majority opinion that blames victims of sexual violence. One of the exciting phenomena to review is the self-disclosure of women who have survived rape and sexual harassment by their companions (Oktaviani & Azeharie, 2020).

Strategies for overcoming each individual's problem also depend on how they assess the situation. This more widely used method is an indirect coping strategy but is ineffective. Direct coping strategies are less used by victims, such as fighting, ordering, or asking the perpetrator to stop, threatening to tell others, reporting to other authorities, and hitting the perpetrator (Jatmika, 2020). Meanwhile, in cases of sexual harassment, more victims who use indirect strategies see that the stigma of society in Indonesia is more cornering victims of sexual harassment with the stigma that it was the victim who first invited the perpetrator to perform the act of sexual harassment.

C. Conclusion

In conclusion, this study demonstrates that 'Photocopier' provides a critical cinematic account of sexual harassment by revealing the complex intersections between technology-facilitated violence, institutional hierarchies, and victim response. By analyzing audiovisual texts and dialogues, the research highlights how power asymmetries within academic environments facilitate non-consensual visual objectification, weaponize digital records to enforce victim silence, and impose systemic barriers on survivors seeking justice.

Based on its qualitative descriptive design, this analysis contributes to the literature on media and social

violence by offering a contextualized interpretation of how power relations and symbolic violence operate in contemporary cinema. Rather than making generalized claims about cinematic representations, this study specifically clarifies how digital technology can be utilized by authoritative figures as a tool of covert control and how institutional structures inadvertently perpetuate victim displacement.

Practically, while grounded strictly in cinematic analysis, the findings offer valuable qualitative insights into the visual and structural dynamics of campus sexual harassment. The portrayal of secondary victimization and fear of institutional retaliation underlines the importance of designing victim-centered handling mechanisms within higher education. Ultimately, this research emphasizes the need for academic institutions to recognize subtle, technology-mediated forms of symbolic abuse to foster safer and more accountable learning environments.

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