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Representation of Women in *Demi Nama Baik Kampus* Short Films from Sara Mills' Perspective

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ABSTRACT

This study aims to reveal the representation of women in the short film *Demi Nama Baik Kampus* from the perspective of Sara Mills' critical discourse analysis. This research includes descriptive qualitative research with a critical paradigm. The research data are characters' speeches that show the form and meaning of actors' positions, while the data source comes from the short film *Demi Nama Baik Kampus*. The data collection was done by a note-taking technique that refers to Sara Mills' critical discourse analysis theory. The results showed that (1) the subject position is occupied by Sinta; (2) the object position is occupied by Mr. Rector and Mr. Arie; and (3) the audience position is directed to take themselves from the perspective of Sinta as a victim of sexual harassment who was silenced for the sake of maintaining the good name of the campus. At the end of the story, women are represented as brave, persistent, tough, strong, and powerful. In general, the implications of this research emphasize a more positive paradigm, inspire more responsible and inclusive media use, and promote the development of narratives that support gender equality and women's empowerment.

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1. Introduction

Language and gender studies are still an interesting issue to discuss because gender inequality is still growing, especially in patriarchal societies. Patriarchal societies assume that men are more powerful than women so women are often placed in a lower position (Panuntun & Chusna, 2021). In this case, language is perceived to have a powerful force to vocalize socio-cultural practices and constructions related to gender inequality. Although modern society has recognized the existence of emancipation, the concept of "kodrat" is often still a weapon to marginalize women as people who must submit to male power. This view has given rise to various feminist movements that emphasize issues related to gender inequality and marginalisation of women and advancement in the transformation of structural, systematic and cultural practices (Chiliza & Masuku, 2020).

Social inequality caused by gender also widely appeared in the mass media with various stigmas raised, such as male dominance over women, women as an object of male sexual desire, and the image of women as weak creatures (Widiyaningrum & Wahid, 2021). The media as a means of mass communication has the ability to lead public opinion regarding certain issues. In relation to gender inequality, the media is

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often still trapped in the construction of a patriarchal culture so the portrayal of women tends not to be strategic. The portrayal of women in the mass media is still often dominated by gender discrimination practices that present women as weak figures who are often victims of violence and rape (Tenriawali, 2018). In this case, it is important to understand that the mass media has a significant role in shaping society's perception of the image of women. When the media constantly portrays women as weak, vulnerable and often victims of violence, it can reinforce negative or unfair views of women in general. Again, women lose their freedom to decide what to do with themselves and again, women have to follow the existing structure (Akalili & Sari, 2021). One of the mass media that fiercely raises women's issues is short films.

Short films, as a medium of language expression in digital form, have the power to reach various social segments. In practice, both short films and feature films are able to represent a series of actions in real life that are motivated by social constructs and created by individuals (Novianti et al., 2022). Films are able to reveal fragments of people's lives in the form of representations that reject, support, criticize, or even are neutral. The study of women in short films is often associated with gender stereotypes that develop in society. Stereotypes are closely related to social conflict intentions that are realized by subjectively attaching certain attributes or traits to others (Suyono & Nirwanasari, 2022). In this context, gender stereotypes in short films are often used to reinforce or create social conflicts related to the role and position of women in society. This is showing that the social system still has a tendency to put women in an unfree position. Gender relates to socio-cultural beliefs, behaviors, and responsibilities that distinguish men and women so that gender stereotypes are not inherent, but are established to fulfill society's gender identification standards (Dhayef & Al-Zubaidi, 2021). It means that gender stereotypes are not something inherent or natural, but something that is constructed and accepted by society as part of social norms and expectations related to gender. As a form of representation, the depiction of characters in media, including short films, will help people to understand norms, behaviors, and gender.

This study attempts to reveal the representation of women in the short film *Demi Nama Baik Kampus* from the perspective of Sara Mills' critical discourse analysis. This short film was chosen as the object of research with several considerations, including (1) the story idea is very relevant to patriarchal culture. This can be seen from the character Sinta's thoughts on the figure of Kartini, as well as the sexual violence she experienced; (2) the short film *Demi Nama Baik Kampus* represents the stereotypes that have developed in society regarding the image of women. Through critical discourse analysis, this research can reveal how these stereotypes are manifested in the female characters in the film. Stereotypes that often occur, such as women as sexual objects or weak women, can be identified and critically analyzed; and (3) the short film *Demi Nama Baik Kampus* contains moral values that are very close to efforts to voice justice for women. Through critical discourse analysis, this research can reveal how the film presents a narrative about sexual violence and women's struggle for justice. In each scene, moral values such as justice, freedom, and women's human rights can be found and critically examined. This research will help enlighten the view on the importance of fighting for justice for women in a cultural context that is still bound by patriarchal norms.

Demi Nama Baik Kampus is a short film produced by the Character Strengthening Center, Indonesia Ministry of Education, Culture, Research, and Technology. The film, directed by Andi T, was released on December 14, 2021 with the theme of sexual violence against women. The short film *Demi Nama Baik Kampus* tells the story of a student named Sinta who was undergoing thesis guidance, but she was mistreated and harassed by her own supervisor. The short film depicts the tragic and confusing experiences that victims of sexual violence often go through. Through Sinta's story, the short film provides a powerful depiction of the inner conflicts faced by victims of sexual violence, as well as the challenges and dilemmas faced when they decide to stand up against injustice. The sexual harassment had an impact on Sinta's mental health, who eventually became a woman who liked to be alone and shut herself in her room while crying. When linked to social reality, this represents the powerlessness of women as marginalized people who are often victims of sexual violence. Based on preliminary studies conducted by researchers on the komnasperempuan.go.id website, the National Commission on Women noted that throughout 2021 there were 338,496 cases of gender-based violence (GBV) against women with details, complaints to *Komnas Perempuan* totaling 3,838 cases, service institutions totaling 7,029 cases, and BADILAG totaling 327,629 cases. This figure shows a significant increase of 50% in GBV against women, which amounted to 338,496

cases in 2021 (from 226,062 cases in 2020). The sharp jump occurred in BADILAG data by 52%, namely 327,629 cases (from 215,694 in 2020). Starting from the many cases of sexual violence against women in society, critical discourse analysis from the perspective of Sara Mills' theory can be a neat bridge in looking at these problems.

Sara Mills' critical discourse analysis emphasizes on how women are presented in the text (Suryaningsih & Sayuti, 2023). In this theory, Sara Mills emphasizes the position of the actor which is classified into the subject-object position and the position of the reader. Sara Mills puts representation as an important part of her analysis that can reveal how a group, person, idea, or event that is displayed can influence the meaning received by the public (Hariyana et al., 2020). In the context of women, Sara Mills' critical discourse analysis tries to reveal and analyze how texts portray women, including how women are objectified or controlled by existing narratives. It also pays attention to how the representation of women in texts can influence social constructions, norms, and stereotypes associated with women in society. Thus, the positioning of women in the mass media also influences the establishment of representations of women. Unfortunately, women in the mass media are often portrayed as passive, meek, submissive, patient, and loyal male victims (Rachmadhani et al., 2022). In contrast, men in the social structure are portrayed as strong, brave and reliable individuals (Akalili & Sari, 2021). The phenomenon of gender inequality that is still alive in this society makes the relationship between language and gender interesting to discuss.

Research related to language and gender in the perspective of Sara Mills' critical discourse analysis has been conducted by Abdullah (2019) with the title "Analisis Wacana Sara Mills tentang Kekerasan Perempuan dalam Rumah Tangga: Studi Terhadap Pemberitaan Media Kumparan". Five news articles with titles related to violence against women were analyzed. The research aims to describe Kumparan media's perspective in reporting the case. The results showed that Kumparan media tended to place women in the position of objects who always received harsh treatment in the form of verbal fights, repeated knife stabs, and blows that resulted in death. However, on several occasions, Kumparan also presents women as subjects who represent themselves in the text.

The next research relevant to this research is "Analisis Wacana Sara Mills pada Berita Pemerkosaan Anak di Bawah Umur di Kompas.com" by Muawanah (2021). In this study, the researcher focused on analyzing the news of the rape of minors contained in the Kompas media. The results showed that Kompas media placed women as objects who were victims of underage rape told in the text. This can be seen from the news that tends to show that minors who are women, become victims of rape with narratives of inappropriate treatment that lead to death. This shows that the news in Kompas media still puts women in an unfree position. However, Kompas media also occasionally places women in the position of a subject who is portrayed as someone who has the opportunity to tell the events they experience. The difference between the two previous studies and this research is found in the object of study and the issues raised. The object of study of this research is the short film *Demi Nama Baik Kampus*, while Abdullah (2019) research uses objects sourced from Kumparan media and Muawanah (2021) uses objects sourced from Kompas media. Both studies focus on analyzing news in the media, while this research focuses on analyzing short films which are basically based on audiovisual media. In addition, this research raises the issue of sexual violence, while Abdullah (2019) research raises the issue of domestic violence and Muawanah (2021) raises the issue of rape of minors. Thus, this research is expected to contribute ideas related to the study of language and gender in short films that contain issues of sexual violence, and reveal the representation of women from the perspective of Sara Mills' critical discourse analysis.

2. Method

This research uses a descriptive qualitative method with a critical paradigm to reveal the representation of women in the short film *Demi Nama Baik Kampus*. The study of women's representation is analyzed using Sara Mills' critical discourse analysis theory. Sara Mills' critical discourse analysis has two basic concepts, the subject-object position and the audience/reader position in the text (Erantika & Asnawi, 2021). The subject-object position seeks to see who is the subject of the storytelling and who is the object of the storytelling, then how the text structure and meaning are enacted in the text as a whole. Meanwhile, the audience/reader position in the text looks at how the audience/reader positions themselves in the storytelling of the text. This research was conducted in February - March 2023. The research data is in the

form of character speech that shows the form and meaning of the actor's position, while the data source comes from the short film *Demi Nama Baik Kampus* which can be accessed at the link <https://youtu.be/Er0Oz0edpLE>. Data collection was done by a note-taking technique through procedures, including (1) Researchers downloading the *Demi Nama Baik Kampus* short film video at the relevant link; (2) Researchers listening to the downloaded *Demi Nama Baik Kampus* short film video; (3) Researchers transcribed the character's speech; (4) Researchers selected the speech; (5) Researchers classified the data; and (6) Researchers analyzed the data and drew conclusions.

To ensure data validity, researchers use data triangulation by involving several researchers to analyze the same data. Discussion and comparison of analysis results will be conducted to ensure understanding and agreement between researchers. In addition, the researcher will also record reflective thoughts and consider subjectivity factors that might affect the analysis. After the data was collected, an analysis was conducted that included an analysis of female stereotypes, the use of language that influences representation, visual depictions, the role and identity of women in the narrative, and the influence of power and domination that appears in the discourse of short films. The analysis refers to three classifications, namely subject positions, object positions and reader/viewer positions. In this case, Sara Mills' critical discourse analysis was chosen to examine the representation of women in the short film *Demi Nama Baik Kampus* because this theory provides a strong framework for analyzing how language and representation in texts influence the social construction of gender, stereotypes, and norms associated with women in society. In addition, this theory emphasizes the importance of the actor's position in the text, both as subject and object. In the context of this study, Sara Mills' critical discourse analysis theory allows researchers to see how women in the short film *Demi Nama Baik Kampus* are placed in the position of subject or object in the narrative, and how this affects the way the audience understands and responds to these women. By using Sara Mills' critical discourse analysis theory, research on the representation of women in the short film *Demi Nama Baik Kampus* can reveal and analyze how the short film reflects, influences, and encourages changes in the views and perceptions of women in society.

3. Result

In this section, the results of data findings regarding the position of actors in the short film *Demi Nama Baik Kampus* are presented. The findings are based on Sara Mills' critical discourse analysis theory, which focuses on the position of actors, which is classified into subject-object positions and reader/viewer positions.

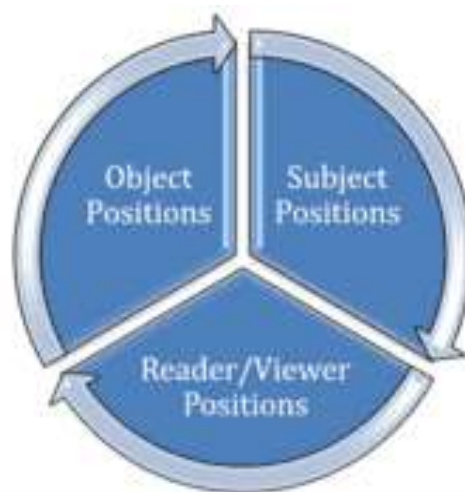


Fig 1. Sara Mills' Critical Discourse Analysis Theory

Subject Positions in the Short Film *Demi Nama Baik Kampus*

The position of the character as a subject is about who tells the story (Ayustin & Christin, 2022). It is a condition that positions the actor as a storyteller who can be analyzed through every scene he plays. From the analyzed scene, it will show how the event is seen, from whose perspective the event is seen, and who is the actor that became the subject in the story (Novianti et al., 2022). The subject in a short film is an

actor who has the power and authority to present himself in a free form while acting as a storyteller who presents other people in the film. The position of the character as a subject will build the audience's meaning of the content of the story or events presented. In the short film *Demi Nama Baik Kampus*, the character who acts as the subject is Sinta.

Sinta as the main character in the movie is portrayed as a cheerful and optimistic college student. This optimism is reflected in her enthusiasm to find the topic of her thesis, as well as her seriousness in following the guidance with her lecturer. Unfortunately, this cheerfulness and optimism did not last long because she experienced sexual harassment by her own supervisor during the guidance. Mr. Arie, the lecturer, sexually touched Sinta on the pretext that he would facilitate Sinta's thesis if she would kiss him. As a result, Sinta refused and tried to run away with the excuse of going to the bathroom. However, Mr. Arie chased her and threatened her if she reported the incident to the campus leadership. As a victim, Sinta experienced mental distress, so she often shut herself in her room and cried. However, with the support of her best friend named Abi, she managed to muster the courage to speak out for justice.



Fig 2. The Scene when Mr. Arie Tries to Kiss Sinta

At the beginning of the story, especially when Sinta experienced sexual harassment and her report was not responded well by the campus leadership, it seemed to show that Sinta occupied the position of object. Sinta's position as an object is portrayed as weak and powerless. However, the next scene illustrates the dominance of Sinta's position as a subject in the short film. Sinta is portrayed as a victim of sexual harassment who is finally able to fight back until it leads to Mr. Arie being fired from the campus institution. At the end of the story, it is also told that Sinta managed to change the rector's thinking regarding how to maintain the good name of the real campus. This shows that Sinta has power and authority in presenting herself in the short film. The storytelling does not only describe events from the perspective of the perpetrator, but also gives space to Sinta as a female character to show herself in the form of fighting for justice, expressing her ideas, courage, and ideas.

As a subject, Sinta has agency and her existence plays an important role in the development of the storyline. The audience can see the world from Sinta's perspective, understand her feelings, thoughts and struggles in dealing with the sexual harassment she experienced. This subject position allows the audience to connect emotionally with Sinta, understand the complexity of her experience, and see the impact it has on her life. By placing Sinta as the subject, the short film provides an opportunity for the audience to question, criticize, and empathize with women's experiences and perspectives in the context of sexual violence. Through Sara Mills' critical discourse analysis, research into Sinta's subject position in the short film can reveal how the representation of women in the film or text influences the social construction of gender and opens up space for reflection and change in society.

Object Positions in the Short Film *Demi Nama Baik Kampus*

If the subject position places the character as the storyteller, the object position tries to position the character as the one whose presence is defined and described by others (Nurhasanah et al., 2022). The

positioning of women as objects in storytelling can cause women to be marginalized, which is detrimental to women (Ashari et al., 2022). In this context, someone who is placed in an object position in the story has a tendency to depend on the views and actions of others. In the short film *Demi Nama Baik Kampus*, the characters who act as objects are Mr. Rector and Mr. Arie. This can be seen from the perspective of how their existence and behavior are defined and described by other characters. In the context of this story, Mr. Chancellor as the campus authority, and Mr. Arie as the supervising lecturer, are placed in the position of objects that depend on the views and actions of other characters. The object position does not mean that the character has no role or influence in the story, but rather the focus of the story emphasizes how the character is positioned and described by others, especially by women.

The Rector is portrayed as the leader of the campus who spearheads the decision-making regarding the follow-up of the sexual harassment case experienced by Sinta. In the first complaint, the Rector asked Sinta to withdraw the accusation against Mr. Arie due to the absence of witnesses and physical evidence. The request to withdraw the accusation was considered the best step to resolve the problem so that both could forgive each other and the name of the campus was not tainted. The Chancellor's attitude disappointed Sinta and Abi. However, Sinta and Abi did not lose their minds. They met with the Sexual Violence Prevention and Handling Task Force to help them resolve the problem. After going through various processes and stages, evidence was finally found in the form of anonymous witness testimonies that corroborated the truth of the allegations of sexual harassment reported by Sinta against Mr. Arie. As a result, the Rector decided to fire Mr. Arie from the campus institution he leads. In this case, the object position given to the Rector shows that the women in the story view him as a figure who has the authority and ability to take actions that can affect Sinta's fate. The Rector's response and handling of the case will determine how he is portrayed in the story, whether as the one who fights for justice or the one who ignores the problem.



Fig 3. The Scene when the Rector Receives Anonymous Witness Testimony

In the depiction of the story, it can be seen that the role of the Rector is controlled by other characters. This shows that the Rector as a representation of a male character in a short film has no power, so there is a tendency for the director to put himself in a female perspective. In other words, men are not a priority so they do not have the opportunity to present themselves. The same thing also happened to the character of Mr. Arie. Mr. Arie is portrayed as a lecturer who sexually abuses his students. Mr. Arie represents the irresponsible perpetrator of sexual harassment because he shuts himself down to reveal the real truth. In one of his scenes, it is depicted that the sexual harassment he committed against Sinta was not his first sexual harassment. However, several female students had also been victims. Even so, Pak Arie still occupies the position of an object because there are efforts in the storytelling that marginalize Pak Arie's position. This is shown by Sinta's attitude who is finally able to reveal the silencing that occurred in her case. Moreover, the presence of an anonymous witness at the end of the story further marginalizes Mr. Arie's position as an object who has no power to present himself. Mr. Arie's behavior and actions are described

and defined by Sinta as a victim, and this places him in the position of an object that is contrary to the norms and values expected of a lecturer.

Viewer Positions in the Short Film *Demi Nama Baik Kampus*

Sara Mills' critical discourse analysis pays attention to the position of the audience as an important part of a text that their role must be considered (Nur & Riyadi, 2023). In her concept, Sara Mills tries to examine how a media places the audience in a certain position in the story so that the audience's perception of the story can be known. In the short film *Demi Nama Baik Kampus*, the director directs the audience to position themselves from the perspective of Sinta as a victim of sexual harassment who was silenced in the interests of maintaining the good name of the campus. The director shows his partiality to Sinta as a representation of women who are victims of sexual harassment. The depiction of the storyline directs the audience to feel the suffering experienced by Sinta after experiencing sexual harassment. The suffering is reflected in Sinta's condition who was slandered by Mr. Arie, silenced by the campus, and led public opinion to the stigma that shows Sinta as a cheap woman. The storyline also describes Sinta's depression due to the lack of justice in her case. At the end of the story, the director directs the audience to support Sinta's courage in fighting for justice as an independent woman.

In the short film *Demi Nama Baik Kampus*, the position of the audience in Sara Mills' critical discourse analysis emphasizes the importance of reading and parsing the narrative displayed in the short film. The audience is faced with the critical task of identifying how the representation of women in this short film is shaped, whether they are placed as subjects who have agency or as objects that are influenced by others. The audience is given an active role to explore the meanings conveyed by the short film and see how the representation of women can influence the way they understand issues of gender, sexual violence, and justice. It is Sara Mills' intention that consideration of the audience's position will enable them to align themselves with the characters in the text (Khaerah et al., 2022). Thus, the position of the audience allows them to be actively involved in the process of deconstructing the narratives and representations shown in the short film, as well as encouraging more just and equal reflection and social change.

4. Discussion

The short film *Demi Nama Baik Kampus* is based on the story of Sinta who wanted to raise Kartini's portrayal in the media as the topic of her thesis. According to her, Kartini's thoughts contained in her letters are considered very sharp in criticizing the injustices felt by women, both in society, politics, and culture. Unfortunately, the media often gives a different storytelling by cornering women into a position that is too obedient and polite. Women are often underrepresented in the media and the content favors men (Asheva & Tasyarasita, 2022). The values and philosophy of a journalist cannot be separated from the topic of how women are portrayed in the media. Most people think that language writers and speakers are not neutral, but are highly effective mediators, therefore speakers of a language must make linguistic decisions based on ideological considerations (Fowler, 1991). Linguists have investigated language in the media using various techniques, including the Critical Discourse Analysis method. This method helps reveal how the use of language, narrative organization, and emphasis on certain aspects can influence the perception and representation of women in the mass media.

Representation is a linguistic event that refers to how a person or group of people are represented through language, presented as they should be or vilified (Mardiana, 2021). As a representation system, language plays an important role in revealing the form of representation that is reflected through the depiction of the story experienced by the characters. Hasanah & Wicaksono (2021) mentioned that language is a representation system, because through a language, a speaker uses symbols and signs to represent an idea, concept, or feeling to others. The form of representation can be in the form of efforts to favor oneself or marginalize other groups. This shows that understanding language cannot be separated from reality. Through language, humans can understand the substance of each speech event which is a reflection of the speakers' social reality. This is in accordance with the opinion of Kachur (2021) who states that language is one of the social elements that can describe the mentality, character, customs, traditions, moral principles, and values of a community group. In this regard, the representation of women in the mass media is an interesting topic for discussion in cultural studies and gender studies. Mass media has a strong influence in shaping people's perceptions of women and influencing how they see themselves and their roles in society

(Osadola et al., 2022). In addition, the media can be a platform for women to increase participation, promote self-expression, as well as share ideas and experiences that can impact social change and women's empowerment (Peerzada et al., 2021). Although there have been many echoes of women's emancipation in the modern era, the representation of women in mass media is still often trapped in stereotypes and boundaries that can limit their potential.

In the short film *Demi Nama Baik Kampus*, the representation of women is related to gender stereotypes that are still developing, especially in a society with patriarchal thinking. The depiction of this stereotype can be seen from how the director begins his story idea by trying to represent the powerlessness of women as marginalized people who are often victims of sexual violence. Sinta, as a student who wants to do thesis guidance, is harassed by her own supervisor. The inequality of power relations between lecturers and students puts Sinta in an increasingly unfree condition. On the other hand, Mr. Arie as a lecturer has the power to do things the way he wants. Moreover, this power is also supported by the quiet, dark setting, where there are no other people in the place. It is at this point that the director begins his storyline by trying to show how women are viewed in a society with patriarchal thinking. Women are perceived as weak and powerless, making them prone to becoming victims of sexual violence. This seems to reinforce the stigma that men are seen as strong, unfeeling, logical, decisive, and should be placed in the public sphere, while women are seen as weak, whiny, feeling, sensitive, dependent on men, and illogical so they should just take care of the household (Sopandi & Ghaliyah, 2020). On the other hand, women who deviate from this behavioral structure will be labeled as cunning and immoral and deserve punishment and violence (Akalili & Sari, 2021). This certainly illustrates the powerlessness of women as part of society. In this case, short films have the power to represent social reality through the depiction of characters in each scene.

In this modern era, marginalization can have a significant negative impact on women. Marginalization of women in the modern era still occurs albeit in a more subtle and hidden form. Although much progress has been made in achieving gender equality, women still find challenges and obstacles that result in their marginalization in various aspects of life. If allowed to continue, marginalization can be the cause of the high rate of violence against women due to the lack of equality received by women and the stigma that grows from generation to generation about women and men (Ashari et al., 2022). In this case, violence against women is not something new. Women have always been considered inferior people who are weak and do not have the power to fight for and defend their rights (Fadillah & Corputty, 2022). Sexual harassment, domestic violence, and trafficking are still serious problems. Online crimes such as cyber harassment are also growing. This violence and harassment creates an unsafe environment and hinders women's independence and well-being. Unfortunately, when women experience violence, it is not only one type of violence, but is usually followed by other types of violence, such as physical, sexual, economic, political, and psychological violence (Albin & Zubir, 2020).

According to Shreeves (2023), gender-based violence against women (GBVAW) encompasses physical, sexual, psychological violence and can take many forms, such as harassment, stalking, rape, female genital mutilation (FGM), domestic violence, forced sterilisation and femicide. Physical violence is related to hitting, slapping, kicking, pushing, and a series of other physical actions, which are carried out using the perpetrator's limbs or certain tools. One of the most common forms of physical violence experienced by women is domestic violence. This involves violent acts committed by an intimate partner, such as a husband or lover. Domestic violence can include punches, kicks, bites, or the use of other physical weapons. In addition, women can also be victims of physical violence in public places, at work, or in certain conflict situations. Meanwhile, sexual violence refers to any form of action that involves sexual coercion or abuse of a person without their consent. This sexual violence can be perpetrated through groping, hugging, kissing, and having sexual intercourse on the basis of threats and coercion, or sexual assault. Then, non-physical violence can be in the form of psychological/emotional violence, including violence by threatening, insulting, humiliating a partner in public, demonizing, which has an impact on the victim's feelings, and other such activities.



Fig 4. The Scene when Sinta is Depressed

When looking at Sinta's story, the violence experienced by Sinta can be categorized into three types of violence at once, namely physical, psychological/emotional, and sexual. Physical violence is seen in the scene when Mr. Arie pulls Sinta, chases her, breaks down the bathroom door and threatens her not to report what Mr. Arie has done to anyone. This threatening action is also considered psychological/emotional violence because it affects the psychological aspects of Sinta as the victim. Psychological/emotional violence can also be seen from the actions of Mr. Arie who slandered Sinta in front of the Rector by saying that Sinta had attacked him. In addition, Mr. Arie also humiliated Sinta by making untrue statements on social media. This had an impact on Sinta's psychology which made her depressed, often crying, shunned by most of her friends, and confined herself to her room. In this position, Sinta as a victim of sexual violence is cornered by negative stigma that is naturally directed to make Sinta appear to be the perpetrator, not the victim.

At the beginning of the story, the audience can see that Sinta occupies an object position because of her helplessness in fighting back. This helplessness is clearly seen from the fruitless reporting efforts. The first report was made by Sinta accompanied by her best friend named Abi. However, the campus did not respond positively to the report on the grounds that there were no witnesses and physical evidence. In order to maintain the good name of the campus, the Chancellor asked Sinta to withdraw her charges against Mr. Arie so as not to cause new problems that tarnish the good name of the campus. Based on the scene, it can be seen that the representation of women in this situation shows powerlessness and coercion over their silence. Sinta, as a female victim, experienced difficulties in seeking justice and getting an adequate response to her report of violence. This seems to reinforce the stigma that presents women as weak, emotional, working in the kitchen, taking care of the house, and even considered only as objects of sexuality so that they are often underestimated (Rachmadhani et al., 2022).

Sinta also faced obstacles in seeking justice due to a lack of support and understanding from the campus. When she reported the incident, the campus did not take it seriously and the reason used for not processing the case was the absence of witnesses and physical evidence. This reflects how victims of violence are often faced with evidence challenges and difficulties in proving the acts of violence they have experienced. Furthermore, the Rector's demand that Sinta retract her report in order to maintain the good name of the campus shows the pressure on victims to maintain the image of the institution, while the victim's need for justice and protection is ignored. This representation reflects the dominance of institutional values and interests over individual rights, especially women's rights.

Analysis of the representation of women in this scene shows the systemic injustice that often occurs against victims of violence, especially women. In the media, women are often represented as inferior to men with the dominant main characters that appear in gender-based violence, namely bad, crazy, and sad (Barlow, 2020). Powerlessness, lack of support, and pressure not to proceed with the legal process illustrate how women are often marginalized and marginalized in the quest for justice. It also highlights the need for changes in the legal system and a more sensitive approach to cases of violence against women, as well as stronger protections for victims. Sinta's story also represents the silencing that no matter how hard a woman voices her rights, she is still underestimated because of the social system that considers women to

have a lower position than men (Hasanah & Wicaksono, 2021). In addition, the unequal power relations between lecturers and female students provide a clear picture of social class differences influenced by gender factors. The female body is considered to have sexual attractiveness that can control human behavior with various interests to be exploited. Women are considered weak beings who are unable to do anything, harassed, ostracized and sidelined, and do not have the right to voice what is in their minds (Abdullah, 2019). The lack of resolution of the first report led Sinta to make a second report with the help of the Task Force for the Prevention and Handling of Sexual Violence.

Although at the beginning of the discussion, the recommendation from the Sexual Violence Prevention and Handling Task Force to fire Mr. Arie was rejected by the Rector. The Rector rejected the recommendation of the Sexual Violence Prevention and Handling Task Force to fire Mr. Arie, which illustrates how women are often overlooked in cases of violence. However, the Task Force played an important role in fighting for justice for Sinta. They managed to find evidence in the form of anonymous witness statements that corroborated Sinta's case. The anonymous witness statement is listed in Appendix 1 page 17. The day after the Sexual Violence Prevention and Handling Task Force made the announcement of the witness request, someone contacted the Task Force. The person testified that Mr. Arie had told him in a café that it was Mr. Arie who had assaulted Sinta, not Sinta who had assaulted Mr. Arie. The testimony of the anonymous witness became a turning point in justifying Sinta's claim and brought the consequences of the dismissal of Mr. Arie. Through the evidence and Sinta's courage to reveal the truth, Sinta's position as a subject became stronger.

Basically, the short film *Demi Nama Baik Kampus* is a form of social campaign to educate the public about the importance of having the courage to report sexual violence. This film reflects the social reality that shows that women are often victims of sexual violence. Based on a survey by the Directorate General of Higher Education, Research and Technology in 2020, sexual violence occurred at all levels of education and 27 percent of complaints occurred in universities. The survey data illustrates the prevalence of sexual violence in the educational environment, including in universities. However, the movie also highlights that many victims do not report cases of sexual violence for various reasons. In 2015, around 77 percent of lecturers stated that sexual violence occurred on campus and 63 percent of them did not report cases of sexual violence to the campus. For this reason, various policies were issued by the government to overcome it, including the Regulation of the Minister of Education, Culture, Research and Technology Number 30 of 2021 concerning Prevention and Handling of Sexual Violence in the Higher Education Environment and Law Number 12 of 2022 concerning Criminal Acts of Sexual Violence. The various policies issued by the government to address this issue show the importance of joint efforts in preventing and dealing with sexual violence.

Sinta's story in the short film *Demi Nama Baik Kampus* is full of meaning. In this context, Sinta represents an independent woman who is entitled to equal protection and justice with men. She does not accept the stigma of society that marks women as weak and submissive to male power. Her resistance in fighting for justice for the sexual harassment case she experienced shows Sinta's courage, determination, and strength as a woman. In contrast, in the midst of the development of the "nature" system, Pak Arie as a male character is portrayed as an object whose power can be defeated by Sinta. Every lie told is successfully proven through various reporting actions carried out by Sinta, Abi, and the Sexual Violence Prevention and Handling Task Force. This representation illustrates that women should not be considered as objects that are easily suppressed, but as individuals who have the right and ability to fight injustice. It emphasizes the importance of fighting for gender equality and eliminating stereotypes that demean women in society. Strong and persistent representations of women in the media help reinforce positive images of women and inspire more inclusive social change.

This short film invites the audience to see that women are individuals who have rights and voices that must be respected. In addition, this short film implicitly invites the audience to be involved in social change that is more just and equal for all individuals, including in terms of law enforcement and protection of victims of sexual violence. Overall, the representation of women in the short film *Demi Nama Baik Kampus* illustrates the struggle, resilience, and courage of women in the face of sexual violence. Ultimately, this short film invites viewers to reflect on issues of gender and justice, and encourage social change that is more inclusive and equitable for women inside and outside the campus environment.

5. Conclusion

Gender inequality often puts women in a subordinate class that is not free, including in terms of voicing justice for themselves. The short film *Demi Nama Baik Kampus* represents how women are seen as marginalized people who are considered inferior and just objects of male sexuality. Women are often marginalized so that they must submit to whatever men say or do. Based on the results of Sara Mills' critical discourse analysis, the short film *Demi Nama Baik Kampus* places Sinta as the subject, and Mr. Rector and Mr. Arie as objects. In addition, the director directs the audience to position themselves from Sinta's point of view as a victim of sexual harassment who was silenced for the sake of maintaining the good name of the campus. This movie is able to represent women who are brave, persistent, resilient, and strong. Therefore, the perspective on women must be understood as a complex thing and not fixated on patriarchal glasses. This study may have a limited sample size, especially if it only uses one short film as a data source. In future research, it is recommended to involve more films or media that include representations of women to produce a more comprehensive understanding.

Declaration of Conflicting Interest

The authors must state that there is no conflict of interest concerning the publication of this paper.

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