CHAPTER I

INTRODUCTION

A. **Background**

A film is an art and culture, conveying information and entertainment through audio-visual media storytelling (Turnip et al., 2021 in Karo-karo & Wardana, 2022). A film serves to communicate messages to the public through storytelling. Just as a short story conveys a message, a film must have a meaningful message that leaves the audience with lasting impressions, a moral message, motivation, or knowledge. Napoli (2018) stated that technological changes, particularly in available media technologies, have been a fundamental driver of media evolution. Additionally, it is essential to note that films or movies constitute another prominent form of communication media. Films deliver messages through visual and audio aspects, for example, the culture of patriarchy in the Photocopier movie.

The film "Photocopier" functions as a visual communication medium that significantly influences its audience. This film can influence the way the audience thinks in viewing the patriarchal issues presented. The movie effectively portrays its characters within the college environment, addressing relevant issues for the selected student informants, considering the prevalent discussions on social pressures, sexual violence concerns, and the influence of patriarchy in Indonesia, especially on college campuses.

Patriarchy originates from the term "patriarchate," signifying a system where men hold the exclusive, central, and overarching authority.

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This patriarchal system, which prevails in societal culture, gives rise to gender inequality that influences various facets of human life (Rokhmansyah, 2016). Spradley (2007; Israpil, 2017) further state that patriarchal values view women as individuals destined to complement men, intending to build a more harmonious social framework. Many types of male domination are shown in films and how Indonesia's patriarchal culture is still influential. Consequently, women find themselves relegated to subordinate or inferior positions due to limitations imposed by patriarchal norms, leading to their subjugation and exposure to various forms of discrimination, including sexual violence.

Sexual harassment cases done by men continue to be a significant concern even in 2023. The issue of sexual harassment that happened to women shows a higher number from a total of 19.688 in this statistic by SIMFONI PPA. Various types of cyber and physical sexual violence have become a global issue. Since 2021, There have been cases of sexual harassment that are widely discussed among students at the selected informant location in Yogyakarta. Conversations about harassment surfaced and became a significant concern.

There were scenes in Photocopier movie (2021) showing types of patriarchy, such as men always being the leaders. The film shows mostly men leading the campus organization, men are more dominant in making decisions, and women are required to follow men's decisions, if women do not agree to being under men's control, then women are considered as lacking in societal norms of respect. This has been shown when Sur and

other victims need to lay low even if they are the victims, and the savior is when Sur's male best friend Amin gives a photocopy machine to help Sur seek justice at the movie's end.

The women in this movie are characterized as mischievous, impatient, untruthful, facing financial challenges, and displaying disobedience due to their reluctance to comply. In contrast, the male characters, like Rama, who leads a campus organization, are portrayed as powerful, wealthy, and influential. These scenes showed how male-dominated culture is still relevant until the present time in campus settings. Specific audiences may find patriarchal culture appealing, and some might find patriarchy intolerable. The audience's background, environment, how individuals think, and many aspects could influence how the audience interprets messages delivered from the film.

In a patriarchal culture, men are often portrayed as superior and given unlimited freedom to treat women. This culture makes men appear as initiators of harassment, viewing women as objects or targets for such behaviour, using their privilege as men to justify acts of violence. In the photocopier film, many scenes depict women as powerless against men. This culture also reinforces the notion that men are linked with masculine solid egos while devaluing femininity as something fragile. A.P. Murniati (2000; in Budiati, 2010) provides an example of Javanese culture closely associated with patriarchy.

There is a stigma called victim-blaming, where the person who experiences harm is unfairly held responsible for what happened. Cultural

teachings of this nature lead to the categorization of women within society and result in expectations for their behaviour. These expectations are often perceived as constraints and challenging for women to overcome. The consequence of such stereotypes is that women are often seen as incapable of entering specific fields, representing a form of gender discrimination against them (Budiati, 2010).

In cases of sexual assault, women are frequently subjected to this blame. It can be tied to their clothing, behaviour, the timing of the incident, or arguments that shift the blame away from men. This reasoning suggests that it is somehow acceptable for men to engage in sexual misconduct due to their needs, and women are struggling to face challenges in seeking justice in this male-dominated culture. Women are then viewed as being unable to protect themselves or not conforming to societal norms of respect. As a result, victims often face social stigma and negative labeling (Irma & Hashanah, 2014).

Culture and religion can also play an essential role in maintaining patriarchal norms. Several cultures in Indonesia have a tradition of favoring men in terms of leadership and decision-making, and this could be part of the cultural legacy from the colonial period. The problem of patriarchy is when men control and have power over women, and women are viewed as way weaker and more submissive. Gouda (2007:43) said in the book, in indigenous culture, women are usually considered children who must obey their fathers. If they were married, they had to be providers in case their husbands needed anything from them including doing all the house chores.

Women are often labeled to be under men in social structure. The labeling is usually negative, such as women being weak, sensitive, often crying, and so on (Yusalia, 2014). This pattern of society is called patriarchal culture.

This study was carried out to examine how students in Yogyakarta from various universities, especially males and females aged 18 to the age limit of 22 audience reception and how they understand films that include scenes that depict male domination which leads to sexual harassment incidents in Yogyakarta, and the influence towards the audience daily life within a campus environment setting. The informants interviewed ranged from 18 years old to the age limit of 22 years, which would be relevant to the university standard. Informants are selected based on predetermined conditions. Both two women and two men selected will be interviewed as community representatives.

The differences among the chosen universities stem from their distinct cultures and lifestyles. Each faculty adheres to different ideological understandings. Communication students tend to be more open to discussing social issues like patriarchy and sexual harassment. Similarly, law students frequently engage with sexual harassment cases in their daily studies. In contrast, engineering students are often viewed as embodying traditional masculinity, while English Literature students focus deeply on analyzing classic literature.

The researcher conducted thorough interviews with students from various universities in Yogyakarta, spanning different fields of study, to ensure a comprehensive and representative analysis of perceptions

regarding patriarchal culture resulting in sexual harassment. This methodological approach allows for the inclusion of diverse perspectives, enhancing the validity and reliability of the findings by capturing a broad spectrum of experiences and viewpoints across different academic and social environments

By conducting extensive interviews with individuals from various universities, a more comprehensive perspective can be obtained, representing the diversity of students. Given that college students largely come from middle-class backgrounds, they are generally more attuned to issues such as sexual harassment within educational settings.

This study uses Stuart Hall's reception analysis theory, focusing on the encoding-decoding process for analyzing the collected data. This emphasizes the audience's interpretation, as the decoding process allows for variations in the meaning received by individuals, influenced by their interactions with others, perceptions, past experiences, and individual thoughts. Stuart Hall (1980) proposed three possible positions through which audiences decode media messages: dominant hegemonic position, negotiation, and opposition.

According to Stuart Hall (1997), encoding and decoding information is not entirely symmetrical, implying a level of comprehension and misinterpretation during the communication between the sender (encoder) and receiver. This lack of code conformity between the two parties can be attributed to imbalances, potentially leading to misunderstandings (Kellner & Durham, 2006). Cultural, political, and emotional factors can lead to

encoding and decoding misunderstandings in media. This means that when a message is conveyed through various media channels, it can be interpreted differently by different people. This diversity of interpretations can sometimes give rise to misunderstandings. Hall (1980) mentions several stages in the circulation process related to television discourse, and these stages together create a complex framework for the media sharing process.

Like how products go through Production, circulation, use, and reproduction in commodity circulation, television discourse follows four similar stages. First, in Production, film producers create "meaning," taking raw information and making it understandable. This is called "encoding". It is essential to know that information not only makes sense but also requires effort in how the meaning can be conveyed to the audience. Then, in a second step, the "finished" content is delivered to viewers. It is like when a product is delivered to a store. Films have become something that can be watched and understood but may mean different things to different people. The third step is when the audience understands what the film is trying to convey. This is called "decoding". However, like language, what we understand can be influenced by many things, such as what we already know and how we view things. Next, there is the fourth phase, namely the reproductive stage. During this period, viewers generate new interpretations and provide feedback regarding meaning, and viewers may even produce completely new content (Xie et al., 2022).

This study aims to understand audience reception to various aspects of the film, including emotional responses towards Traditional male-

dominated culture influential in Indonesia, where this culture follows a social system in which patriarchal beliefs prevail, sexual harassment act done by men, and their understanding and interpretation of the moral story raised in the film. As a visual communication medium, the film has the power to influence viewers in various ways. It not only delivers narratives and messages but also elicits varied responses and interpretations from the audience Spradley (2007; Israpil, 2017).

A reception analysis is used, which is a study of how people receive information through mass communication and examines how viewers understand written and visual media. Reception analysis also explores how audiences view media content. Therefore, analyzing the audience reception of a film is crucial to comprehend how viewers receive and interpret it. Reception theory is a concept that focuses on the audience. It tries to understand how people with different backgrounds understand messages from the media. The basic idea is that the audience is considered an active person. This means that the people watching now can interpret the message in their own way and choose what they want to see or not see (McQuail in Aldisa, 2018).

This research has the inspiration to fill the gaps in previous literature. A literature review involves examining research findings related to the problem under study. Its purpose is to regularly present the outcomes of previous studies that are relevant to the ongoing research. In this context, the authors identified several research results related to the topic. The first research is "Representation of Sexual Violence Against Women" by Wisti

Valerina, which aims to see the depiction forms of sexual violence against women in the film "7 Hati 7 Cinta 7 Wanita" using qualitative methods and semiotic analysis.

The findings show numerous signs of sexual violence, in alignment with the National Commission on Violence Against Women's criteria. The study also highlights the impact of male dominance, which can lead to demeaning and confusing treatment. What sets Wisti's research apart from this current research is the analysis, while this research uses Stuart Hall's acceptance analysis. Additionally, it differs in terms of its research focus, object, and subject matter.

Galih Kenyo Asti et al. conducted "Representation of Sexual Violence in Film." The study explores sexual representation in KZL series episodes 7 - 8 using descriptive qualitative research. Data is analyzed with Alan Mckee's textual analysis, revealing that catcalling, ranging from giving compliments to open teasing, is the most common form of harassment, often leading to physical harm.

Another similar research titled "Representation of sexual violence against women in the film "2037" (Ferdinand de Saussure's semiotic analysis study)" is research by Ika Amiliya Nurhidayah et al. the film "2037" which is a qualitative analysis based on Ferdinand de Saussure's semiotic approach identified three forms of sexual violence against women: forced marriage, verbal harassment, and sexual harassment. The analysis theory used, object research, and subject research have differences from the current

research, this research fills the gap about how patriarchy could be the cause of the issues that might lead to sexual harassment.

In 2023, Mirza Gulam Fanani and colleagues conducted a thesis. A qualitative approach with Stuart Hall's reception analysis involved Communication Studies students as participants. The results indicated that four informants held a dominant perspective, seeing the film's portrayal of sexual violence victims as positive and morally educational for Indonesian society, especially within the campus context. One informant took a negotiating stance, emphasizing support for victims rather than blame. Notably, no informant held an oppositional position.

The four previous studies primarily address sexual harassment as a central issue without delving into the potential link between patriarchal culture as a contributing factor to men engaging in such behaviours or how men often take the lead in such incidents. This study fills the gap by examining how audiences interpret patriarchal culture as depicted in the film "Photocopier." It explores the portrayal of men as more dominant and powerful than women in various aspects, which potentially leads to an arbitrary attitude to do as they might, including sexual harassment. Therefore, it is crucial to comprehend how audiences perceive and interpret these patriarchal cultures.

B. Research Problem

Based on the description given above, the problem is "How do students at the various universities in Yogyakarta interpret the message in the film Photocopier, which shows patriarchal culture and how patriarchal culture affects the audience's lives?".

C. Research Objectives

This research aims to gain a deeper understanding of how students from different universities in Yogyakarta perceive the issue of patriarchal culture, which leads to sexual harassment, as depicted in the film Photocopier.

D. Research Benefit

The findings of this study will provide readers with a deeper understanding of how film serves as a medium to enhance the interpretation of patriarchal culture depicted in Photocopier Film. Because reception analysis is a significant component of communication science, it is considered essential and relevant to investigate from a communication science perspective.

E. Theoretical Framework

A theoretical framework functions as a guide for researchers in studying research topics. In a research context, specific terms are used to describe the phenomena being studied, and these are known as concepts. Theory is a group of assumptions, concepts, constructions, definitions, and

propositions arranged systematically to explain certain social phenomena by formulating relationships between these concepts (Singarimbun, 1989, p. 37). In this research, researchers adopted the following theoretical framework:

1. **Reception Analysis**

    Reception originates from the Latin word "Recipere," which in English means welcoming or receiving an audience. In a broader sense, reception is how people understand and react to text or shows. Reception theory, or understanding what readers or viewers take from it, focuses on how the audience interprets the message, not on who sent it. The message's meaning is shaped by the audience's cultural background and life experiences (Ghassani & Nugroho, 2019).

    As explained by Baran and Davis, this theory focuses on studying the audience, often called an audience-centered theory (Wahyono et al., 2020). Reception theory, emerging in the early 1970s in Germany and the United States, introduces promising perspectives. This approach significantly diverges from the prevailing method of examining a work and its impact, which predominantly centers on the author and the text. Traditionally, the challenge in reading and interpreting a text was thought to involve uncovering the author's ideas, perspectives, and intentions during the writing process. Reception theory shifts its focus to the reader's role and their capacity to generate "something new" during the act of reading and interpreting.

Reception-focused theory, history, and criticism all examine how literary texts are received, both when they are initially published and over time. This involves understanding how texts are interpreted, adapted, modified, evolved, passed down, recognized as canonical, or even forgotten by various audiences. A wide range of techniques and methodologies are used in the study of reception, such as media theory, archaeology, ethnography, deconstruction, semiotics, and sociology. Postcolonial, Marxist, feminist, and black criticism are also incorporated. Researchers can learn more about the texts, their possible meanings, applications, and relevance, and the interpretive frameworks of historical periods and cultural situations by investigating their reception. This analysis adds to our knowledge of language meaning and communication (Willis, 2021).

Studying the audience involves looking at how media content is made in the social and political world (Encoding) and how people use and understand media content in their everyday lives (Decoding). Reception analysis focuses on individuals in the mass communication process (decoding), namely, how they interpret the meaning and deep understanding of the media content. Contextual factors involve aspects like who the audience is, how they see the film or TV show, and even the more significant social, historical, and political backdrop. In simple terms, this theory considers the different things that affect how people watch or read something and how they understand it (Oktayusita et al., 2020).

In addition to developing various approaches, reception studies also face extensive criticism. Some experts object that without an objective idea of truth or reason, reception theory experts cannot seriously debate the interpretation of a text; they can only acknowledge and respect different perspectives. However, reception studies demonstrate that objective validity or correspondence with facts does not eliminate the influence of reader bias. Such validity or correspondence also does not negate that a text can yield multiple reasonable interpretations (Phillip, 2022).

In conclusion, Reception theory significantly influences the comprehension of how texts, readers, and the creation of meaning are interconnected. It highlights the dynamic and evolving nature of interpretation, emphasizing the crucial role readers play in shaping a text's significance. Reception theory's core message is that readers are active creators of meaning. Just as readers continuously generate new meanings and connotations when engaging with a text, archaeologists are engaged in an ongoing process of "rewriting" the past through their interpretations of material remains. Ultimately, reception theory challenges to acknowledge the intricate interplay between text, reader, and context, offering a valuable perspective for understanding the multifaceted nature of interpretation and construction in literary and archaeological studies (Heinz, 2018).

Stuart Hall (1997) introduced audience reception theory to emphasize that audiences actively interpret and engage with media

content, considering their cultural and social backgrounds. This theory underscores the significance of recognizing audience diversity in shaping the meaning of media messages. Viewers are considered as part of a group of interpreters who are always actively understanding messages and creating meaning. They are not just passive individuals who merely accept the meaning given by mass media (Dwita & Sommaliagustina, 2018). The theoretical framework of reception analysis plays an important and inspiring role in understanding how audiences interpret and understand the message in films, and the Encoding-decoding model plays a vital role in understanding the entire communication process of media content.

By studying audience reception, we can tailor messages and content to better resonate with the intended audience and ensure that the message is understood and has the desired impact. It also helps us gain insights into cultural differences and preferences in communication, which is essential for creating culturally sensitive and inclusive messages. The reception analysis used in this research is the Encoding Decoding model by Stuart Hall to understand different meanings interpreted by the audience with different backgrounds and characters.

2. **Stuart Hall's Encoding Decoding Theory**

The encoding-decoding theory is the process of giving a message for audiences both to consume and create meaning when they receive the mass media content they consume. The encoder is the individual who develops and sends the message to the recipient (decoder). Encoding

Refers to changing ideas into messages using symbols that will be conveyed to the audience. On the other hand, decoding is a step in this process that includes grasping these symbols to ensure the message is understood accurately. This research on audience reception can be divided into three types, namely dominant-hegemonic positions, code negotiation positions, and opposing code positions. Encoding is a component of mass communication, and its anticipated impact in real-life situations also depends on how the receiver interprets the message (Xie et al., 2022).

The encoding process involves selecting an appropriate communication medium and converting thoughts into messages the recipient can understand. The viewers observe the film made by the filmmaker. After that, a few of them grasp and interpret the movie independently, based on their knowledge. They then uncover the hidden beliefs and inclinations the film conveys by analyzing and thinking deeply about it (Xiong, 2020).

The encoder must also consider interference or obstacles that may affect the recipient's understanding of the message. Apart from that, the encoder needs to choose a suitable communication medium so that the message can reach the decoder. In the communication process, apart from Encoding, the decoding stage is also critical, where the recipient understands and interprets the message he receives. The process of encoding decoding by Stuart Hall is shown in the following picture:

Picture 1. Stuart Hall Encoding-Decoding Model.
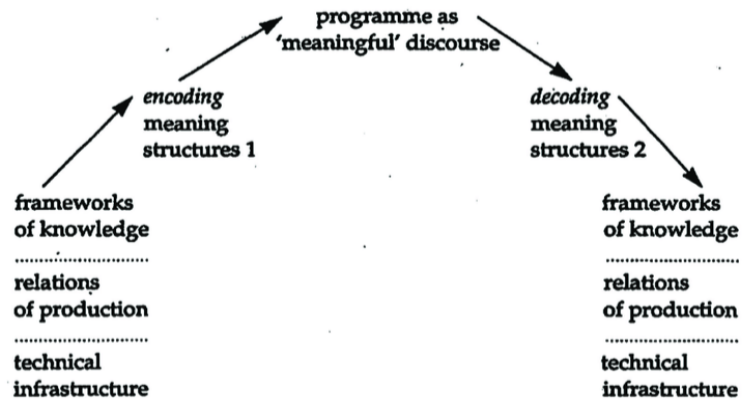
Source: Durham & Kellner (2006).

Hall (1997) explains the four stages, firstly Production. The production process is an ongoing process involving meanings and ideas controlled by society's ideology. For example, television content is influenced by professional ideology, knowledge, and assumptions about the audience, forming the structure of television production. On the other hand, the audience can define meaning in other forms. Secondly, the circulation process is how audiences perceive something visually or in writing. In short, how the messages get distributed and how it affects the audience who receives the message and uses it.

After that, there is a consumption process called Encoding, where the process of interpreting the message received by the audience is influenced by the social, economic, political, and cultural background of the audience. The recipient is referred to as an active audience in interpreting it. The last stage is called reproduction, which is a process that occurs after the audience interprets the message based on their

experiences, understanding, and beliefs, which ultimately influences the audience in producing the message (Annisa, 2023, pp. 122-124).

This is a critical process in communication. However, how messages and texts are understood depends on the recipient's cultural background, level of education, and individual views and beliefs. They can accept, reject, or even negotiate texts from various points of view and levels of understanding (Hall, 1997). Hall identifies three primary categories of how people interpret media messages or readings by the audience, which are as follows:

1. Dominant Position: The audience understands and interprets in the same way as the filmmaker.

2. Negotiating position: This refers to when the audience mixes how they understand something with their experiences. People in the "negotiation" group are somewhere in between; they are flexible in interpreting the message, not strictly agreeing or opposing it.

3. Opposition position: People who do not have the same opinion as what the film is trying to say and come up with their own way of understanding the message. These individuals conflict with the ideas and values presented by the program's creator. They do not accept the message that the creator is trying to convey.

3. Active and Passive Audience

The term 'audience' is commonly used as a collective term for 'recipients' in the primary mass communication model (source, channel, message, receiver, effect). Audiences can then be defined in a way that is different and overlapping: Audiences can be defined by location, demographics, media type, message content, and time. Mass audiences are large, diverse, and widely dispersed, often composed of individuals who are unfamiliar with one another (McQuail, 2011, pp. 144-145).

Stuart Hall introduces the concept of reception studies while discussing decoding. In reception studies, the focus is on audiences as active producers of meaning, in contrast to the traditional view of audiences as media consumers. This difference in the concept of active audiences requires different labeling in the traditions of media effects and reception studies. In this context, we term them "Generation I Active Audiences" in the media effects tradition and "Generation II Active Audiences" in reception studies. Audience research has diverse interests and objectives. Livingstone noted the shift from media effects to audience reception, emphasizing the debate between "passive" and "active" audiences. Bruhn-Jensen categorizes research into quantitative (media effects) and qualitative (audience reception) traditions (Sokowati, 2023).

In the field of audience studies, the focus is on understanding audiences' experiences. Media, through its diverse content, conveys specific messages that affect the audience cognitively and emotionally.

Investigating audiences in the context of media and culture provides insights into how media influences its consumers. Furthermore, this audience research sheds light on what audiences gain from media, their preferences and criticisms, and the underlying reasons for these responses. Media audiences are chosen not just because of their social and economic traits but also because of the specific content they engage with and the cultural and social context of their media habits (McQuail, 2011, pp. 160).

How diversity in Indonesia appears in mass media can often lead to various interpretations from the public as spectators or media audiences. According to Baran & Davis (2002), when audiences watch or read things in the media, they can actively understand and create their meanings. The audience might come up with meanings that are different or better than what the people who made the message intended. Hence, this study focuses on the diversity of the active audience who perceives and understands the message displayed in the media content.

In the traditional model of sending messages, mass media messages were thought to move in one straight line. The sender or message creator was considered the sole source entirely responsible for the message. When the audience receives the message, the process is seen as finished. However, this one-way view of message delivery has been criticized because it overlooks the intricate relationship between the message sender, the message, and the person receiving it. It suggests that the message sender saw the recipient as a passive receiver of the

message (l; passivity. This paradigm challenges the notion of television viewers as passive, emphasizing their active involvement in generating meanings within their cultural milieu). Utilizing reception analysis theory in audience studies aims to shift the perspective, portraying the audience not merely as passive recipients but as cultural agents possessing the capability to produce meanings from the diverse discourses presented by the media (Oktayusita, 2020).

In conclusion, the concepts of active and passive audiences play a significant role in understanding how people engage with media content. An active audience takes an active role in interpreting and responding to media messages, considering their own perspectives and backgrounds. In contrast, a passive audience consumes media content without actively engaging with it. These distinctions are crucial in media and communication studies to analyze the impact of media on individuals and societies, as well as the role of audiences in shaping the meaning of content.

F. Research Method

1. Types of Research

This study uses a qualitative approach, which means it gathers information in the form of spoken or written words and observes informants' behaviour. In qualitative research, data collection begins with information found when research is carried out in real places. As a result, data analysis is carried out by paying attention to existing facts, and from there, hypotheses or theories that can be developed may emerge (Abdussamad, 2021, pp. 80-81).

It is a type of research that focuses on descriptions. Qualitative research happens in natural settings, uses people as a research tool, analyzes data in a way that discovers theories from observations and emphasizes the process over results. It narrows down the focus, has criteria to check data validity, and the research results are agreed upon by both the researcher and the participants (Moleong, 2002).

The researcher also borrowed and adapted a table from the Stuart Hall model in the book "Memahami Khalayak Media dalam Beragam Perspektif" (Annisa, 2023, pp. 125-126) as a reference guide for analyzing the research findings obtained through interviews.

Table l. Explanation Encoding-Decoding Model.

Three Coding Structures	Encoding: The message conveyed through scenes and dialogs in the "Photocopier" film.	Decoding: Students who have watched the "Photocopier" film.
	Meaning Structure 1: The meaning offered by the "Photocopier" film.	Meaning Structure 2: Meaning generated by students who have watched the "Photocopier" film.
Frame of Knowledge	Background, Ideology, and beliefs of the filmmaker Photocopier determine the process of creating media products "Photocopier" film.	Students who study at the University in Yogyakarta's background, ideology, and beliefs determine the reception and meaning of messages in the "Photocopier" film.
Relations of	The management policies	The meaning

Production	and ideologies of filmmakers, including the social and political relations surrounding the working media system, determine the "Photocopier" film production process.	generated by students is shaped by the individuals they engage with when watching and discussing the content of the "Photocopier" film.
Technical Infrastructure	The quality and quantity of media messages depend on the technology and media infrastructure employed during the Production of the "Photocopier" film. Superior technology and infrastructure yield captivating media content, while inadequate ones diminish quality, creativity, and message effectiveness.	Technology and infrastructure for accessing the film "Photocopier" impact students' understanding of messages. Quality techs, like high-definition TVs, cinemas, and quality audio, can enhance the viewing experience. Conversely, inadequate

		infrastructure will reduce viewing comfort.

Source: Memahami Khalayak Media dalam Beragam Perspektif (2023).

2. Data Collection Technique

a. Interview

The data collection method in this research is the in-depth interview method. An interview is the process of collecting data by means of face-to-face questions and answers between the researcher and the informant. In-depth interviews are often needed to explore deeper information from informants, whether relating to themselves, family, other people, the surrounding environment, or even in a broader context, in more intense and close situations. One of the advantages of in-depth interviews is their ability to obtain valuable information and direct observation of the informant's behaviour. In-depth interviews are flexible. The order of questions and the wording of each question can be changed during the interview and adjusted to the needs and conditions (Mulyana, 2001, pp. 180).

b. Literature Review

The library research method collects information through sources such as books, journals, newspapers, articles, magazines, the internet, social media, and others relevant to the research topic. Article reviews or literature reviews play a crucial role in scientific research. Although there are numerous guidelines for conducting these reviews, they often focus mainly on how studies should be done, the steps to follow, and the terms used (Kraus et al., 2022).

3. Object of Research

In this study, the focus is on analyzing the film "Photocopier," which premiered on October 8, 2021, and was directed by Wregas Bhanuteja. "Penyalin Cahaya" stood out at the 2021 Indonesian Film Festival (FFI) by receiving one of the top awards for Malam Anugerah Piala Citra Festival Film Indonesia (FFI) 2021 as Film Cerita Panjang Terbaik.

4. Research Subject

In this study, Students at the University Muhammadiyah of Yogyakarta, University of Gajah Mada, University of Sanata Dharma and University of Atma Jaya Yogyakarta are the informants. This choice was made because discussions about sexual violence are becoming more common, and many people believe it is crucial. Starting in 2021, there were campaigns about sexual harassment cases that were actively talked about among students. The researcher also selected this age group because their age matches the average age at the university.

To collect more detailed and accurate information, the researcher conducted pre-observation of the four informants' background and lifestyles.

The University Muhammadiyah of Yogyakarta is predominantly Muslim and closely adheres to religious rules. In other hand, the University of Sanata Dharma is considered to have a humanist ideology that emphasizes human rights. Meanwhile, Atma Jaya University differs significantly, with most non-Muslim students and a more individualistic social atmosphere. These universities have distinct social dynamics, which is why the researcher chose them as subjects for this study.

The individuals who will be informants should understand both the research objectives and the subject matter. Informants are chosen based on criteria for the study's focus on patriarchal culture in general and from a cultural perspective. The following criteria are required for informant selection:

1. Male and female.
2. Aged 18-22.
3. International Communication student at the University of Muhammadiyah Yogyakarta, Engineering student at Gadjah Mada University, Law student at the University of Atma Jaya, and English Literature student at the University of Sanata Dharma. This
4. Students that had watched the film Photocopier.

5. Understand about patriarchal culture and sexual harassment issues.

6. Informants that are active and critical in responding to the issues being asked.

7. Has different background ideologies and family beliefs.

5. **Data Sources**

   a. **Primary Data**

   Primary data for this study is collected through in-depth interviews with a Communication student from the University Muhammadiyah of Yogyakarta, as well as an Engineering student from Gadjah Mada University, a Law student from Atma Jaya University, and an English Literature student from Sanata Dharma University.

   b. **Secondary Data**

   Secondary data in this research was obtained from written data sources such as articles, journals, and research books, and the Social Media Content Analysis method involves browsing and analyzing content posted by the public on social media platforms.

6. **Data Analysis Technique**

   This research uses qualitative data analysis, which involves collecting spoken data from individuals who are the respondents in this study. Using the audience reception table guide in the Encoding Decoding model of Stuart Hall, this research explores how the audience receives the issue of patriarchal culture in the film Photocopier. The

data collected through an interview was then analyzed in line with the study's subject, and the findings from the analysis form the study's conclusions. The results of the data obtained from research subjects will be analyzed using the encoding and decoding method by Stuart Hall.

Study analysis follows the interactive analysis model expressed by Miles and Huberman in Abdussamad (2021) through 4 stages. The first step is Data collection, encompassing interviews, observations, documentation, and literature review. Primary data was obtained through in-depth interviews, while secondary data came from existing literature and social media. Following data collection, a reduction process was conducted, focusing on audiences who frequently watched domestic and foreign films and understood patriarchy, specifically in the film "Photocopier."

The presentation of findings involved combining information in various forms, as recommended by Miles and Huberman (1984), with narrative text primarily used in qualitative research. These findings allowed for conclusions to be made regarding how audiences responded to the portrayal of patriarchal culture in the film. These conclusions represent the research's outcomes, providing a comprehensive understanding of patriarchal culture as depicted in "Photocopier."

7. Writing Systematic

Chapter I is an introduction divided into Background, Research Problem, Research Objectives, Research Benefit, Theoretical Framework, and Research Method.

Chapter II contains an overview of the film Photocopier, things that support the film, a synopsis of the film, and the construction of patriarchal culture in the film Photocopier.

Chapter III is a discussion of research results from data that has been obtained from the data processing process, which will then be analyzed using the reception analysis on students at various Universities in Yogyakarta towards the Photocopier film that depict instances of patriarchal culture in Indonesia and examines how Indonesia's male-dominated culture affects their point of view, daily lives, and surroundings.

Chapter IV contains conclusions and suggestions from the research to produce the informant's responses to the Patriarchal culture shown in the film Photocopier.