

Representation of Sexual Violence Survivors in Cinta Pertama Ayah Movie

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ABSTRACT

Keywords

Film, Semiotic Analysis; Qualitative;
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Lived experiences, trauma, stigma, and recovery are complex emotional and psychological issues which survivors of sexual violence deal with, which are often portrayed in the media including movies. This study aims to analyze how survivors of sexual violence are represented in the film Cinta Pertama Ayah. This study will identify and interpret the signs and symbols used in the film to depict survivors of sexual violence, exploring the emotional and psychological impacts experienced by the victims. The theory used is Roland Barthes' semiotic theory, which helps to explore signs and symbols in the narrative and key scenes that represent the traumatic experiences of survivors. This study is qualitative descriptive. The sampling technique applied is purposive sampling, with scene criteria (scenes, dialogues, settings) that depict survivors of sexual violence, sexual violence survivor characters. Data collection techniques in the form of observation are carried out by watching in depth scenes that present survivors of sexual violence, and data validity is tested using the triangulation method. Data analysis uses Barthes' semiotic model by identifying layers of denotative, connotative, and mythical meaning. The results of the study show that the meanings constructed by survivors of sexual violence in the film Cinta Pertama Ayah vary greatly, depending on the context and scenes shown. The film successfully depicts the traumatic experiences of survivors through visual and narrative signs and emphasizes the importance of emotional support from the surrounding environment in the recovery process.

1. Introduction

Sexual violence in Indonesia is a deep and complex problem, with reported cases increasing significantly in recent years. Data from the National Commission on Violence Against Women notes that cases of sexual violence against women have seen a drastic increase. In 2022 more than 8,000 cases of sexual violence against women increased compared to previous years (Aziza Meria et al., 2020).

According to Eigynysebroto, violence is an act committed by an individual or a group of people who occupy a position of power (or perceive themselves to be in a position of power) against an individual or group perceived to be in a weaker position. This is often based on the perpetrator's superior physical strength. The object of violence will experience suffering as a result of the imbalance created by the perpetrator (Arum, 2022).

Data indicate that young women and children are the most vulnerable groups to sexual violence (Faisal et al., 2023). However, these figures may represent only a fraction of the actual cases, given that social stigma, fear of retaliation, and the lack of legal support for victims often hinder reporting. Sexual violence also occurs in various contexts, including within families, workplaces, and public spaces, indicating how deeply rooted this issue is across different aspects of society (Agusty & Aisha, 2022).

In response to the high incidence of sexual violence, strong legal instruments such as the Draft Bill on the Elimination of Sexual Violence (RUU PKS) have emerged to protect human rights,

although the bill remains a subject of public debate. Criminal acts related to sexual violence under Indonesia's criminal law are regulated in Article 285 of the Criminal Code (KUHP), which addresses rape and stipulates a maximum prison sentence of 12 years for perpetrators. This article defines intercourse as involving penetration, which implies that forced sexual acts without penetration—such as pressing genitals, touching a woman's body, kissing, or other sexually suggestive behavior—are categorized as immoral acts or indecent assault. These acts fall under Article 289 of the Criminal Code, which covers indecent acts and carries a maximum penalty of 9 years in prison (Riyan Alpian, 2022).

Sexual violence that occurs in public or community settings, as reported by Komnas Perempuan in 2018, reflects a highly complex issue due to the involvement of cultural factors. In other studies, media has been identified as one of the key contributors to the cultural construction within a particular region (Surahman, 2024).

Sexual violence against women is also frequently portrayed in films as a representation of reality that reflects social and cultural issues. Film has the power to reconstruct reality through various codes, conventions, and ideologies that exist within society. One such film that addresses the theme of sexual violence is *Cinta Pertama Ayah* by Sky Film, which focuses on the trauma experienced by a sexual violence survivor. However, it also raises debates about how the film portrays forms of oppression against women.

In this context, film serves as a medium to initiate discussions about gender bias and stereotypes that are often attached to the representation of women—whether by depicting the reality of sexual violence or by potentially reinforcing the objectification of women. This film evokes a range of responses, from admiration for its courage in challenging viewers to seriously consider the issue of sexual oppression, to sympathy elicited by the portrayal of violent scenes (Lusianukita & Sunarto, 2020). The film *Cinta Pertama Ayah* not only reflects the reality of sexual violence but also serves as a mirror of the social dynamics surrounding violence against women, reinforcing discourse on the representation of women in the media. *Cinta Pertama Ayah* is a production by Sky Films, released on January 27, 2024, via the Vidio streaming platform. The film tells the story of a high school girl named Amara, whose life is shattered in a single tragic night during her best friend's birthday party. Her father, Darna, unable to accept what happened to his daughter, is determined to fight for justice. Directed by Hadrah Daeng Ratu and starring Ahmad Al Ghazali, Yasmin Napper, and Dwi Sasono, the film addresses the rising issue of sexual violence, especially among teenagers in Indonesia and abroad. The producers conducted thorough research on sexual violence cases to ensure the film delivers its message effectively to viewers. It has been watched over 4,000,000 times on Vidio.

Cinta Pertama Ayah draws significant attention as it explores a topic considered highly sensitive in society—sexual violence. The researcher is interested in examining this film because it portrays a father's struggle to seek justice for his daughter, Amara, as a victim of sexual violence. In the context of studying the representation of sexual violence survivors in *Cinta Pertama Ayah*, several research gaps can be identified, which provide a foundation for formulating a relevant research inquiry (Saskhia & Suranto, 2023).

The researcher focuses on the portrayal of sexual violence survivors depicted in the film *Cinta Pertama Ayah*, aiming to open space for deeper exploration of how digital media represents sensitive issues such as sexual harassment. Sexual violence is a profound and complex problem in society, yet research focusing specifically on its representation in Indonesian media remains limited (Hidayati, 2018).

The film *Cinta Pertama Ayah* has become an intriguing subject of research because it offers a complex representation of sexual violence survivors and its impact on both individuals and society. The portrayal of sexual violence survivors in this film not only encompasses the incident itself but also focuses on the emotional and psychological consequences experienced by the victim. The film explores the struggles of an individual in overcoming trauma, internal conflicts, and behavioral changes that may occur as a response to the violence.

The violence depicted includes both verbal and non-verbal forms. According to Haryatmoko, violence is considered one of the formulas in the world of entertainment, often used to attract the audience's attention. Violence in the media has become a culture, with the primary goal of achieving high program ratings. The portrayal of violence rarely takes into account educational aspects, ethical considerations, or the traumatic effects it may have on viewers (A. Mulyana et al., 2019).

In a literature review titled *Representasi Pelecehan Seksual Dalam Film Penyalin Cahaya* by Wregas Bhanuteja, the film is highlighted as one that addresses the issue of sexual harassment

experienced by a female university student. The purpose of this study is to explain and present the case of sexual harassment depicted in the film *Penyalin Cahaya* using qualitative content analysis and applying Roland Barthes' semiotic analysis technique. The research findings indicate that the representation of sexual harassment in *Penyalin Cahaya* can be analyzed through three levels according to Roland Barthes: denotation, connotation, and myth. The conclusion drawn from the depiction of sexual violence in the film is that *Penyalin Cahaya* portrays a connotative representation reminiscent of the Medusa myth, with the victim's revealing attire being seen as one of the triggers for the sexual harassment (Firdaus et al., 2024).

A study by Lusianukita (2020) titled "*Representasi Kekerasan terhadap Perempuan pada Film '27 Steps of May'*" asserts that this film symbolically represents various forms of violence experienced by women, particularly sexual violence and its psychological impact. Lusianukita's research highlights how the main character, May, becomes a symbol of deep trauma caused by the sexual violence she endured in the past. The film illustrates how sexual violence destroys the identity and social life of the victim, while also portraying the long struggle of the victim to recover from trauma.

Lusianukita also emphasizes the importance of trauma management centered on emotional and psychological support, as reflected in May's relationship with her father and a boxer who becomes a symbol of resistance against the fear and suffering experienced by the victim. Furthermore, the study points out the use of visual and symbolic elements in the film to express unspoken trauma, where May is depicted living in emotional and physical isolation before ultimately finding the strength to begin confronting her fears. According to Lusianukita, the film not only shows the destructive impact of violence against women but also serves as a narrative of hope and resilience (Lusianukita & Sunarto, 2020).

This study aims to analyze the representation of sexual violence survivors in the film *Cinta Pertama Ayah* using Roland Barthes' semiotic theory. The significance of this study is supported by data from Komnas Perempuan, which shows a 23% increase in cases of sexual violence against women in 2023. Among the 5,654 cases, a significant portion involves rape cases against women (Komnas, 2024). This study will identify and interpret the signs and symbols used in the film to depict sexual violence survivors, exploring the emotional and psychological impacts experienced by the victims.

2. Method

This research is a qualitative descriptive study that uses Roland Barthes' semiotic analysis to examine the representation of sexual violence survivors in the film "*Cinta Pertama Ayah*." Data were collected through documentation and in-depth observation of 8 episodes, totaling 40 minutes, with a focus on scenes, dialogues, and settings that represent sexual violence survivors, selected through purposive sampling. The analysis was carried out in three stages—denotation, connotation, and myth—to uncover the literal, emotional-cultural, and ideological meanings of the visual signs, dialogues, and symbols in the film. Data validity was ensured through source triangulation, with the film as the primary source, the streaming platform and literature as secondary sources, and relevant websites as tertiary sources. This study aims to explore in-depth how the issue of sexual violence is framed by the values and ideologies present in society.

3. Result and Discussion

The analysis of the sample shows that sexual violence survivors are represented through the character of Amara. Stuart Hall explains that representation is the process of constructing meaning through a system of signs and symbols within a text (Hall, 1997). In this study, the representation of sexual violence survivors is emphasized through the storyline of how the complexity of the character Amara seeks justice after becoming a victim and struggles to recover, which serves as the highlight of this research.

Psychological Impact on Sexual Violence Victims

The results of the study indicate that survivors of sexual violence experience significant psychological impacts. This is reflected in the denotative analysis of the fourth sample. In semiotics, denotation relates to the literal or primary level of a sign's meaning. Roland Barthes' theory explains that "The denoted image naturalizes the symbolic message, it inoculates the semantic artifice of

connotation,” meaning that denotative meaning is often perceived as something objective, whereas, intrinsically, denotative meaning is influenced by the complex connotative meanings (Barthes, 1957). The results of the analysis show that the psychological impact experienced by sexual violence survivors is a complex phenomenon. Generally, survivors of sexual violence often experience Post-Traumatic Stress Disorder (PTSD), depression, anxiety, and other forms of psychological disorders that affect their quality of life.

In the denotative analysis of the fourth sample, Amara is depicted in an emotionally intense state, with an expression of sadness and weak body gestures. She cries in front of her parents and says that catching the perpetrator will not bring back what she has lost. The connotative meaning of this scene reflects Amara's decision and disbelief in the justice system, as well as her inability to see hope in her life after the sexual violence incident. This mirrors the reality that many sexual violence survivors experience, where they feel that even if the perpetrator is punished, the psychological wounds and trauma they have endured will not simply disappear.

Additionally, the scene also depicts the feelings of guilt and shame experienced by survivors. Amara not only mourns the incident but also feels that her self-worth has been destroyed. These feelings often arise due to victim-blaming or social stigma, which makes victims feel that they are responsible for what happened to them.

This analysis reveals the deeply psychological consequences for survivors, shedding light on the ongoing emotional and mental struggles that they endure in their journey toward healing (Bhuptani et al., 2023). In other media, the psychological impact can be depicted through blank or anxious facial expressions, defensive body gestures, and dialogue reflecting fear. This representation creates a deep emotional aspect, allowing the audience to empathetically understand the psychological suffering experienced by survivors.

Other studies indicate that the psychological impact on survivors of sexual violence not only affects their emotional state but also their overall life. Survivors often experience social isolation due to feelings of shame and the stigma attached to being a victim of sexual violence. Cognitively, survivors may experience distorted thinking, blaming themselves for the incident or feeling that they have no control over their lives. Cognitive distortions are often exacerbated by social stigma and victim-blaming attitudes, which worsen the psychological condition of the survivors and hinder the healing process (Pahlevi et al., 2024).

In this study, social stigma towards sexual violence victims is reflected in the myths present in some of the research samples. For example, one myth suggests that sexual violence victims are often considered to have lost their honor or purity, making them feel as if their self-esteem cannot be restored, even if the perpetrator is punished. Legal justice alone is insufficient to heal the psychological wounds of victims that are ingrained in society. Although the perpetrator may be sentenced, the trauma and emotional impact experienced by survivors persist and take a long time to heal.

Other research explains that the psychological recovery of victims does not solely depend on the legal process but also on social support and psychological professionals focused on the recovery of the victims. This highlights the importance of psychological and social support for survivors, as legal justice alone is not enough to restore the mental well-being of the victims. Thus, it can be concluded that society often holds the mistaken view that punishing the perpetrator will automatically resolve the victim's suffering (Adinda et al., 2024).

Parental and Social Support

The research findings indicate that Amara, as a sexual violence survivor, receives parental support. This is reflected in the denotative analysis of the second sample. In semiotics, denotation refers to the literal or primary meaning of a sign. Roland Barthes' theory explains that “denotation is the first order of signification,” meaning that denotation is the initial level in the process of sign interpretation before entering the connotative aspect (Barthes, 1957). This indicates that, explicitly, the film presents parental support in a simple and uncomplicated manner.

The research findings show that, denotatively, the scene in the second sample depicts Amara undergoing a medical examination, indicating the presence of a serious health issue. The presence of a mother as a companion strengthens the emotional bond created in this scene. Meanwhile, the connotative meaning of the scene in the second sample illustrates the emotional support Amara

requires, especially from a mother who plays a crucial role in helping her child cope with discomfort or pain. The emphasis on the supportive and non-judgmental condition of the parents reflects the emotional support needed by sexual violence survivors from their closest individuals. Emotional support is a form of social support that involves emotional connections with others and actively listening, reassuring, or offering advice. This emotional support is provided through the presence of someone engaging in an activity and is expressed through empathy, care, and attention to the individual (Ulya et al., 2023).

In reality, sexual violence survivors do not always receive support from their parents or family after experiencing sexual violence. Other studies have mentioned that the support from the victim's family tends to be low. However, survivors tend to receive more assistance in the form of medical, legal, or financial support, which is relatively higher compared to other forms of emotional support (Dewi et al., 2023). Emotional support from family plays a crucial role in enhancing self-confidence and self-acceptance in sexual violence survivors. Efforts to improve self-trust and self-acceptance for survivors of sexual violence have a positive impact not only on the survivors themselves but also on their surrounding environment. Thus, with emotional support, survivors of sexual violence can improve their self-acceptance of their condition through effective adaptation. Research indicates that those who receive family support tend to have higher self-confidence and are able to go about their daily lives more effectively. Therefore, the emotional support provided by family can assist victims in their recovery process and improve the quality of life for sexual violence survivors (Sukma W et al., 2022).

Parental support plays a crucial role in the recovery process for sexual violence survivors. This support can help survivors cope with trauma, boost their self-confidence, and accelerate self-acceptance. Parents who provide active support tend to be more proactive in seeking professional help, such as counseling or therapy, to assist survivors in their psychological recovery. In contrast, when survivors face blame from their family, it can worsen their psychological condition. Research shows that sexual violence survivors do not always receive support from their family. Some survivors even experience blame, which can hinder the process of self-acceptance. This blaming attitude often causes survivors to feel ashamed, guilty, and afraid to speak out, ultimately worsening their psychological state and impeding recovery (Dewi et al., 2023).

The research findings indicate that Amara, as a survivor of sexual violence, receives support from psychological professionals. This is reflected in the denotative analysis of the fifth sample. In Roland Barthes' theory, "The first system is the linguistic system, the language (language-object) which gives a first meaning, which is the denoted meaning," which explains that denotation is the first meaning derived from the linguistic sign system, representing the literal or objective meaning of a sign (Barthes, 1957). Denotatively, the film portrays Amara expressing deep emotions by hysterically screaming during her psychological therapy session. This action directly represents (denotation) her emotionally unstable condition, indicating psychological pressure due to past trauma. Sample five illustrates that Amara has made efforts to address various emotions and trauma from the sexual violence she has experienced.

Sexual violence survivors who receive support from psychiatrists or psychologists generally show positive development in their recovery process. Expert support helps them manage trauma, improve self-confidence, and accelerate self-acceptance. Other studies indicate that emotional recovery for victims is supported by social movements from various parties, enabling victims to regain their self-confidence and return to a more stable life. With professional guidance, survivors have a greater chance to rise, rebuild their lives, and not remain trapped in past trauma (Zulfiya et al., 2024).

This study found social stigma toward sexual violence victims reflected in myths presented in several research samples. One myth that emerged was the belief that individuals who seek psychological help are associated with mental illness or considered "crazy." Such a view reflects the stigmatization of seeking psychological assistance, where the act of seeking professional help for mental health is perceived negatively. This myth shows that there is a social construct that simplifies the complexity of psychological needs and reinforces the assumption that psychological services are only for individuals with mental disorders, rather than being part of recovery or efforts to maintain mental health. Other research suggests that sexual violence victims often feel unsupported by their surroundings, and in some cases, they attempt suicide. Some victims even hesitate to report the

incident or seek psychological help due to the fear of being labeled “crazy” or facing negative stigma from their social environment (Shopiani et al., 2021).

4. Conclusion

The analysis and findings of this study indicate that the film *Cinta Pertama Ayah* presents sexual violence survivors in two key aspects. The first is the representation of the psychological impact experienced by survivors as complex and long-lasting. This suggests that the film emphasizes sexual violence as a serious crime. The second aspect is the representation of the need for support from various levels of communication, including parents, peers, schools, professionals, law enforcement, and the general public. This is marked by the various challenges Amara, the main character, must face despite receiving support as a sexual violence survivor. Both points of the study show that *Cinta Pertama Ayah* emphasizes that justice for sexual violence survivors can be achieved if all levels of society support the survivors.

This study is focused on text analysis, and future research could explore the phenomenon of sexual violence survivors from the perspective of sexual violence prevention education at the family or educational institution level.

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