

Sexual Violence Scripts: Comparison of Indonesian Films with United States Films

Florentius Ernesto Louis^{1*}, Ikhsan Fuady²

Program Studi Ilmu Komunikasi Universitas Padjadjaran, Indonesia

**¹Koresponden: florentius21001@mail.unpad.ac.id*

Abstract

These days, society has started to accept discussions about sexual assault, instead of being judgmental towards the victim. For this reason, sexual assault became one of the many issues that is frequently talked about in media, one of them being movies. Realizing the differences in the perception towards women's roles in an advanced country like the United States compared to a much more conservative country like Indonesia, therefore this quantitative content analysis research aims to discover and compare how sexual assault is represented in Indonesian and United States movies. The two main theories that construct this research's theoretical framework is the social cognitive theory and script theory. The unit of analysis of this research is sexual assault scripts in movies. The research population consists of 5 Indonesian movies and 5 United States movies that brought up the sexual assault issue. The sample was determined using the purposive sampling technique. The results of this research show that even though there are some differences in the representation of sexual assault according to some indicators, there is no significant association between the variables and the countries who made the films.

Keywords: Content Analysis, Sexual Assault, Movies, Comparative

INTRODUCTION

Changing times have contributed to the erosion of taboo elements in discussing sexuality. One of the positive implications of this is that victims of sexual violence become braver to come forward and reveal what happened to them without fear of being judged or subject to social sanctions. In addition, the agreement on the TPKS Law by the DPR RI and the Government on April 12 2022 and its ratification on May 9 2022 by Jokowi, President of the Republic of Indonesia, further guarantees protection and support for victims of sexual violence in Indonesia, and preventive efforts to create an environment without sexual violence (Komnas Perempuan, 2022). This is a big and important step, considering the high number of cases of sexual violence against women in Indonesia, namely according to data from the Ministry of Women's Empowerment and Child Protection (PPPA) there were 25,050 reported cases throughout 2022, an increase of 15.2% from the previous year. .

The urgency of protecting victims of sexual violence is also strengthened by the many cases that have emerged on campuses in Indonesia. A study at one of the universities in Aceh shows that educational institutions in Indonesia have not taken preventive steps to prevent violence or sexual harassment in the absence of special regulations or education regarding this matter (Fitri, Haekal, Almukarramah, & Sari, 2022) . There are even students who do not have critical knowledge and awareness regarding the increasing number of cases of sexual violence and this influences their response to it. Resistance from victims is also lacking because there is still a negative stigma attached to survivors (Hayati, Nabila, Nuqul, & Ningrum, 2020) and accusations stating that the case occurred because of the victim's own fault (Artaria, 2012). Seeing how low the general public's awareness and understanding of cases of sexual violence is, an effective method of conveying messages is needed to reach various levels of society. One way is to use film media. According to data from We Are Social (2021), public interest in watching films is high, as evidenced by the fact that film and television streaming services such as Netflix are the most popular paid

content for internet users. Indonesian people's interest in cinema is also high. GPBSI predicts that the increase in the number of viewers in Indonesian cinemas can reach 70% in 2022 (Andi, 2022). For example, the film KKN in Penari Village, which was only released in 2022, managed to become the best-selling horror film in the country with a total of 4,613,276 viewers per 13 days of screening. Film itself contains elements of representation, where according to Stuart Hall (1997), representation is the production of meaning in the mind through language, so that there is a relationship between language and concepts and real objects, people or events. What is shown in films is often a representation of real things that happen in society.

. Unfortunately, if you look at the films that have existed from the past until now, there is rarely a difference between sexual acts that are accompanied by consent and those that are not (Harrison & Webster, 2020). Sexual acts such as kissing without explicit consent are often presented as romantic or humorous gestures, especially in films with the romance genre. It was only after the #MeToo movement was launched that there was a shift in society's perception of sexual acts, especially kissing, that were not accompanied by consent in popular media. This development also encourages the emergence of films that are able to represent healthier romantic relationships. For example, in the film "To All the Boys I've Loved Before" (2018), the protagonist, Lara Jean, makes a kind of "contract" that confirms her relationship with Peter, the student she is rumored to be dating. This action shows permission from both parties, and is contrary to the common trope in previous films that the male figure is always depicted as the one who chases the woman, and the female figure just needs to wait and accept when the man finally expresses his feelings, which depicts a lack of freedom and control in the hands of women.

Specific research regarding the representation of sexual violence against women has been carried out, but this research only aims to find a correlation between sexual violence scripts and films in India (Manohar & Kline, 2014). Apart from analyzing the representation of sexual violence in Indonesian films, this research also aims to compare it with films from the United States, a country known as a pioneer of the #MeToo movement and other efforts to raise awareness about sexual violence.

In analyzing the social impact of sexual violence in films, according to Manohar & Kline (2014), previous researchers generally used two theories, namely social cognitive theory (Bandura, 2002) and script theory (Schank & Abelson, 1977; Simon & Gagnon, 1984). According to social cognitive theory, someone who watches media content that displays rewards for committing aggressive sexual acts will be motivated to adopt aggressive behavior. Research on media content in North America shows that depictions of women as objects of sexual desire, misperceptions about rape, and the association between violence and arousal can support the acceptance of rape (Beck, Boys, Rose, & Beck, 2012). Meanwhile, script theory states that the roles in the script combine knowledge about the goals and actions expected of the participants, all of which can be taken from everyday actions and media, one of which is film narratives. As a representation of basic knowledge, a script can influence people's attention, inferences, memories, and attitudes regarding appropriate or acceptable sexual behavior (Fiske & Taylor, 1991). Using this theoretical framework, researchers in North America and Europe found that media forms and narratives can influence sexual socialization, thus emerging the first research question, namely:

RQ1 Are there differences in the representation of sexual violence between Indonesian films with American films?

Indonesian society's perception of gender is still influenced by the law of patriarchal hegemony, where the role of leadership and power in the family lies with the father or husband (Dalem, 2013). Even outside the family, male dominance is still visible in other areas of social life. The role of women in the family and society in Indonesia still tends to be traditional, namely only taking care of and caring for children. Research in Dawan Kaler village also shows that community perception still attaches the role of women to the character of a wife who is serving, obedient and dependent (on her husband). In connection with the research in Aceh mentioned above, women's participation in the traditional system in Aceh can be said to be low because of the traditional roles and behavior required of Acehnese women (Dewi & Adnan, 2020).

On the other hand, the roles and expectations of women in the United States have shifted significantly since the mid-20th century (Eagly, Miller, Nater, Kaufmann, & Sczesny, 2019). Women's participation in the world of work increased from only 32% in 1950 to 57% in 2018, while men's decreased from 82% to 69%. However, there is still a stereotype that underlies this, namely the perception that women have a communal nature, so the jobs that most women have are related to social abilities and social contributions which are usually in the service, education and health sectors (Cortes & Pan, 2018). This stereotype is reinforced by the assumption that nowadays, women have the freedom to determine their careers (Jones & Davis, 1965), so the fact that the majority of women work in the sectors above shows a tendency towards communal traits (for example, loving, warm, expressive) which is the opposite of the agency stereotype (e.g. ambitious, assertive, competitive) that is associated with men (Bakan, 1966).

There are at least three conditions for identifying a rape script: the social status of the participant (Kanekar, 2007), the gender role of the victim (Kanekar, Pinto, & Mazumdar, 1985), and the attribution of responsibility for the violence (Kanekar & Kolsawalla, 1981). The social status profile of participants, both victims and perpetrators, can be seen from: age and marital status. The view that rape is a crime of passion and sexuality gives rise to expectations that participants must be young women and men (Baxi, 2000). In addition, marital status is associated with honor, so there is an expectation that the possibility of married women and men being victims or perpetrators of sexual violence is low. Then, reflecting on perceptions of women's roles in Indonesia and the United States, there is a view that failure to fulfill traditional roles (being a housewife or taking care of the family, choosing a communal career, virginity before marriage, and how to dress) will influence women's vulnerability to the possibility of sexual violence (Kanekar & Kolsawalla, 1981). Lastly, patriarchal culture positions women as the ones holding the greatest responsibility if acts of social violence occur. Reflecting on India, which also has a strong and strong patriarchal culture, revenge for conflicts and romantic intentions are identified as motivations for harassing women (Manohar & Kline, 2014). So, the second research question was formulated as follows:

RQ2 Is there a relationship between the characteristics of women depicted as victims of sexual violence and the film's country of origin?

The second phase in the sexual violence script is the emergence of actions or actions carried out by the male perpetrator and the female victims involved. Sexual violence can be sexual or physical (Leach & Sitaram, 2007). A survey in India also shows that many believe that sexual violence or acts of rape must be accompanied by physical violence (Chudasama, et al., 2013). Then there is the expectation that women will actively resist acts of sexual violence. A study conducted by Kanekar and Seksaria (Kanekar & Seksaria, 1993) shows that women who do not show rejection or resistance to acts of sexual violence are considered to have given permission to the perpetrator, reducing the severity

of the act. So the third and fourth research questions related to acts of sexual violence are as follows:

RQ3 Is there a relationship between the type of sexual violence depicted and the film's country of origin?

RQ4 Is there a relationship between the type of resistance to sexual violence depicted and the film's country of origin?

Becoming a victim of sexual violence is interpreted by society as a loss of a woman's honor and self-esteem (Menon-Sen, 2006). The situation is different with perpetrators, seeing that many people have expectations that perpetrators of sexual violence tend to be free to continue their lives without damage or social consequences, due to the belief that many cases of sexual violence are not reported because the impact on victims is greater, namely negative stigma or bad views from the public. surrounding communities (Chudasama, et al., 2013). So to identify the aftermath of acts of sexual violence, the fifth research question arises:

RQ5 Is there a relationship between the consequences for victims and perpetrators of sexual violence depicted and the film's country of origin?

Table 1. Concept Operationalization?

Variable	Indicator	Description
Context before sexual violence	Age	The age of the victim is described through dialogue and visually
	Marital status	The victim's marital status is depicted through dialogue and visually
	Traditional roles of women	The traditional role of women is indicated by the way they dress, dialogue and the victim's actions
	Non-traditional roles of women	Women's non-traditional roles are indicated by the way they dress, dialogue and the victim's actions
Acts of sexual violence	Attribution of responsibility	Characters whose actions or dialogue trigger a series of actions that lead to sexual violence
	Sexual violence	Visuals and dialogue that show sexual violence, including penetration of objects, touching and/or pressing the mouth to the genital area or breasts
	Physical abuse	Visuals or dialogue that show physical danger, such as being pushed, grabbed, slapped, kicked, hit, strangled, threatened, or attacked with a weapon or other object

	Active resistance from the victim	The victim's actions or words allow him to escape the violence or portray him as having the strength to resist or resist
	Passive resistance from the victim	The victim's actions or words do not allow him to escape the violence and portray him as helpless
After sexual violence	Impact on female victims	Depiction of the impact on victims after violence in films
	Impact on the perpetrator	Depiction of the impact on perpetrators after violence in films

METHOD

The research method used is quantitative content analysis. Content analysis itself is used to interpret and understand content which can be in the form of images, text or audiovisual, starting from collecting data which will then be analyzed statistically to test hypotheses and answer research questions that have been created (Riffe, Lacy, Fico, & Watson, 2019).

Researchers determined the research population, namely films from Indonesia and America that raised the issue of sexual violence against women. In order to obtain research material that is considered capable of representing films from Indonesia and America, researchers used two sources. First, from the Kincir.com site entitled, "5 Recommendations for Indonesian Films that Raise the Issue of Sexual Violence," researchers took 5 Indonesian films with the theme of sexual violence against women, namely "Marlina the Murderer in Four Acts," "27 Steps of May," "Please Be Quiet," "Dear Nathan Thank You Salma," and "Light Copy." Second, as a comparison, researchers took 5 American films that raised the same issue from the IMDb site, sorted by popularity, namely "Women Talking," "Promising Young Woman," "Blonde," "She Said," and "The Last Duel." Meanwhile, the sample for this research was taken using a purposive sampling technique, namely scenes containing acts of sexual violence against women.

Research data will be analyzed using descriptive statistical tests and inferential statistics. Descriptive statistical tests are used to describe the research results for each variable category in general by utilizing frequency distribution tables. Then, using inferential statistical tests, researchers can answer comparative or comparative research questions using non-parametric statistical calculations, namely the Fishers Exact Test. This test was used because the sample size was small.

The analysis will use a coding guide from the Manohar & Kline (2014) article which is adapted and modified to suit the country and films in the sample. In analyzing, the researcher was assisted by a Padjadjaran University student who acted as the second coder. Previously, each variable would be tested for reliability using an inter-coder reliability test. In determining the number of samples for reliability testing, researchers used the Riffe Formula as follows (Riffe, Lacy, Fico, & Watson, 2019):

$$n = \frac{(N-1)(SE)^2 + PQN}{(N-1)(SE)^2 + PQ}$$

Information:

n: Number of reliability test samples; N: Number of research samples; SE: 0.05 (confidence level 5%); P: 0.95 (level of agreement 95%); Q: (1-P)

From the calculation results, the number of samples for the reliability test was obtained, namely 7 films out of a total of 10 films selected randomly. Determining reliability is based on the Krippendorff's Alpha number, namely a variable is said to be reliable if the coefficient is ≥ 0.80 with the lowest limit ≥ 0.667 (Riffe, Lacy, Fico, & Watson, 2019). By using a calculation tool, namely ReCal2 0.1 Alpha, it can be seen that all the variables in this study are reliable because they all have a Krippendorff's Alpha coefficient above 0.667.

The unit of analysis used as a reference in this research is the sexual violence script, in which there are three stages, namely before the sexual violence occurs, when the sexual violence occurs, and the situation after the sexual violence occurs. The first unit of analysis, namely the context before the act of sexual violence, consists of four variables and all of them are reliable. Each result is for age ($\alpha=1$), marital status ($\alpha=1$), role of female victim ($\alpha=0.735$), and attribution of responsibility ($\alpha=1$).

The second unit of analysis discusses the situation when sexual violence occurs. This unit consists of two variables and both are reliable. The reliability results for each variable are a combination of acts of violence ($\alpha=0.711$) and resistance from the victim ($\alpha=0.711$).

The third unit of analysis concerns the situation after sexual violence, the impact of the action on the victim and perpetrator. The two variables included in this unit were proven to be reliable. The variables were consequences for the victim ($\alpha=0.735$) and consequences for the perpetrator ($\alpha=1$).

RESULTS AND DISCUSSION

The ten films that make up the research population have gone through a coding and analysis process using the Fisher's Exact Test.

Table 2. Frequency of Sexual Violence Scripts in Indonesian Films

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Table 2. Frequency of Sexual Violence Scripts in Indonesian Films

Indicator	<i>n</i>	%
The context before the act of sexual violence		
Age		
Under 18	3	60
18 and above	2	40
Marital status		
Not married	4	80
Married or widowed	1	20
The role of female victims		
Traditional role	2	40
Non-traditional roles	3	60
Attribution of responsibility		
Woman	0	0
Man	5	100
Acts of sexual violence		
Combination of violent acts		

Sexual violence	3	60
Sexual and physical violence	2	40
Resistance from the victim		
Active	2	40
Passive	3	60
After sexual violence		
Consequences for victims		
Sick, died	1	20
Shut up, live alone	4	80
Consequences for the perpetrator		
Not punished	3	60
Punished or killed	2	40

Tabel 3. Frekuensi Naskah Kekerasan Seksual dalam Film Amerika

Indicator	<i>n</i>	%
The context before the act of sexual violence		
Age		
Under 18	0	0
18 and above	5	100
Marital status		
Not married	4	80
Married or widowed	1	20
The role of female victims		
Traditional role	2	40
Non-traditional roles	3	60
Attribution of responsibility		
Woman	0	0
Man	5	100
Acts of sexual violence		
Combination of violent acts		
Sexual violence	1	20
Sexual and physical violence	4	80
Resistance from the victim		
Active	3	60
Passive	2	40
After the sexual violence occurred		
Consequences for victims		
Illness or death	1	20
Shut up or live alone	4	80
Consequences for the perpetrator		
Not punished	1	20
Punished or killed	4	80

RQ1 asked about differences in the representation of sexual violence between Indonesian and United States films. Tables 2 and 3 show the percentage of each category of sexual violence scripts in Indonesian and US films. It was found that the majority of female victims in Indonesian films were depicted as under 18 years old (60%, $n=3$) rather than 18 years and over (40%, $n=2$). The opposite was found in American films which depicted

victims over 18 years old (100%, n=5). In the next category, there was no difference in the representation of the victim's marital status. In both Indonesian and American films, the majority were unmarried (80%, n=4) rather than married or widowed (20%, n=1). There was also no difference regarding the roles of women who were described as being more likely to be exposed to sexual violence, namely the majority in non-traditional roles (60%, n=3) and the remainder in traditional roles (40%, n=2). There is also no difference in the last category in the first variable, namely regarding the attribution of responsibility. All films depict men as the main cause of sexual violence (100%, n=5).

Furthermore, for the second variable, the combination of violent acts that is more often shown in Indonesian films is sexual violence (60%, n=3) rather than sexual and physical violence (40%, n=2). In contrast, US films more often depicted a combination of sexual and physical violence (80%, n=4) than sexual violence (20%, n=3). Then, victims' resistance in Indonesian films is more often passive (60%, n=3) than active (40%, n=2). In contrast, victims' resistance in American films was more often active (60%, n=3) than passive (40%, n=2).

In the last variable, it was found that in both Indonesian and American films, the consequences for victims that appeared most frequently were silence or living alone (80%, n=4) rather than illness or death (20%, n=1). Finally, in Indonesian films the perpetrators were more often not punished (60%, n=3) than punished or killed (40%, n=2). Meanwhile, in American films, perpetrators were more often punished or killed (80%, n=4) than not punished (20%, n=1).

Table 4. Fisher's Exact Test Results for Context Variables Before Sexual Violence

Indicator	Exact Sig. (2-sided)
Age	0.167
Marital status	1.000
The Role of Female Victims	1.000
Attribution of Responsibility	1.000

RQ2 asked about the relationship between the characteristics of women depicted as victims of sexual violence and the film's country of origin. Through the Fisher's Exact Test, it was found that for the age indicator, $p\text{-value} = 0.167$, $p > 0.05$. Meanwhile, the indicators of marital status, role of female victims, and attribution of responsibility, all have $p\text{-value} = 1.000$, $p > 0.05$. These results indicate that there is no significant relationship between the characteristics of women depicted as victims of sexual violence and the film's country of origin.

Table 5. Fisher's Exact Test Results for the Sexual Violence Act Variable

Indicator	Exact Sig. (2-sided)
Combination of Violent Actions	0.524
Resistance from Victims	1.000

Regarding the act of sexual violence itself, RQ3 asked about the relationship between the type of sexual violence depicted and the country of origin of the film. The test results show $p\text{-value} = 0.524$, $p > 0.05$. This means that there is no significant relationship between the type of sexual violence depicted and the origin of the film. Then, RQ4 asked about the relationship between the type of resistance to sexual violence depicted and the film's country of origin. It was found that $p\text{-value} = 1.000$, $p > 0.05$. So it was concluded that there was no significant relationship between the type of resistance to sexual violence depicted and the country of origin of the film.

Table 6. Fisher's Exact Test Results for Post-Sexual Violence Variables

Indicator	Exact Sig. (2-sided)
Consequences for Victims	1.000
Consequences for the Offender	0.524

Finally, regarding post-sexual violence events, RQ5 asked about the relationship between the consequences for victims and perpetrators of sexual violence depicted and the film's country of origin. The consequence indicator test for victims shows p-value = 1.000, $p > 0.05$. Meanwhile, the consequence indicator for the perpetrator has a p-value = 0.524, $p > 0.05$. This means that neither the representation of consequences for the victim nor for the perpetrator has a significant relationship with the film's country of origin.

The presentation of the results shows that the majority of texts on sexual violence from both Indonesia and the United States show that women who are not married and have non-traditional roles will more often become victims of acts of sexual violence caused by men. This finding is in line with research results which found that unmarried women face a higher risk of becoming victims of sexual violence, especially those who are separated from their husbands (Siddique, 2016). Apart from that, this is also in line with findings showing that women who play non-traditional roles in the world of work and tend to have masculine traits (assertive, dominant, and independent) are more likely to be victims of sexual violence by men (Berdahl, 2007). The insignificant relationship between the characteristics of women depicted as victims of sexual violence and the film's country of origin proves that in general, sexual violence scripts depict women who are victims as unmarried and not fulfilling traditional female roles.

Furthermore, the results showing that in Indonesian films resistance tends to be passive are in line with research conducted on Indonesian campuses which shows that victims of sexual violence tend to remain silent and do not act. The courage to speak only arises if there is social encouragement and if the people closest to them are also victims (Mas'udah, 2022). Meanwhile, the majority of active resistance in American films is related to the widespread discussion of the issue of sexual violence and advocacy for victims there, such as the #MeToo movement which is even the core of the story in the film "She Said."

Then, the results of previous research also show that although many victims of sexual violence choose to commit suicide as a result of the action, almost all victims have something in common, namely that they choose to remain silent because of economic dependence, cultural dictates, immaturity, fear of social isolation, and weak laws. country (Gqibitole, 2020). This finding is in accordance with the results of this research which shows that the majority of victims of sexual violence in films, both Indonesia and the United States, are depicted as choosing to remain silent or live alone. However, it was found that the majority of male characters depicted as perpetrators of sexual violence in American films were punished or killed for their actions. This certainly represents the spirit of resistance against perpetrators of sexual violence which has been on the rise in the United States in recent years, in contrast to Indonesia where it has only recently started to become a hot issue.

CONCLUSION

In comparing films that raise the issue of sexual violence from Indonesia and the United States, several differences are found but there are also similarities. There are differences in terms of the age of the victim, the act of sexual violence including resistance from the victim, and the consequences for the perpetrator of the sexual violence depicted.

On the other hand, there are similarities in the depiction of marital status and the role of victims, the attribution of responsibility which shows men as the main cause of sexual violence, and the consequences for victims who tend to remain silent or live alone. This finding is in line with the real facts in society found by various other studies. Apart from that, these findings also show the possibility that films about sexual violence in Indonesia could be inspired by American films, given the various similarities. This is what was not found in previous research regarding the representation of sexual violence in films because it was only limited to India (Manohar & Kline, 2014). However, this research has several limitations, namely the small sample size, which does not allow for more in-depth analysis using Pearson's Chi-square Test for Independence. This is also caused by the small number of films in Indonesia that deal with sexual violence compared to those in the United States.

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