

Representations of Sexual Harassment in the Film Please Be Quiet

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Abstract

This research uses John Fiske's semiotic approach to analyze the representation of sexual harassment in the film "Please Be Quiet". This research aims to understand how sexual harassment is represented in the narrative, images, and symbols in the film. By using interpretive analysis methods, this research reveals how depictions of sexual harassment in films influence viewers' understanding and perceptions. These findings provide insight into the implications of such representations in mass media and highlight the importance of continued research in understanding the role of the media in shaping society's views on sensitive issues such as sexual harassment. In conclusion, this analysis highlights the role of symbols in shaping individual experiences and social dynamics in the workplace, providing a deeper understanding of power dynamics, social construction of meaning, and class ideological differences in the context of social relations in the work environment.

Keywords: representation, semiotics, sexual harassment, film please be quiet

INTRODUCTION

Sexual harassment often occurs due to a lack of awareness among men, who are influenced by the uneven gender structure in society. In patriarchal systems, power tends to be in the hands of men, creating an environment where sexual harassment can occur (Asti et al., 2021). This phrase, expressed by Eve Ensler in *Vagina Monologue*, illustrates that almost all women have experienced sexual harassment, and almost all women know someone who has also experienced similar things. This phrase highlights that sexual harassment is still a significant threat to the ideals of a just and gender-equal life for women (Suprihatin & Azis, 2020). Being able to portray complex social realities, including sensitive issues such as sexual harassment, harassment is not a new phenomenon in society, both in real life and in its representation in films (Utami et al., 2022). Differences between the sexes have an impact on the position, rights, and duties of individuals because of the values built by society. This difference is often associated with the concept of gender, although the two have different meanings. With the values espoused by society and the shared belief that sex and gender are identical, the phenomenon of gender bias also arises in society (Puspita & Nurhayati, 2019). In Foucault's view, sexual violence can be triggered by important variables such as power, social structure, and the purpose of power. When these three elements are combined, it can lead to the intention to commit sexual violence (Wartoyo, 2023). Although sexual harassment is not a new phenomenon in society, its representation in films not only highlights the problem but also provides a powerful picture of everyday life experiences. The incidence of sexual harassment against women is increasing in society, displaying a wide variety of sexual harassment acts committed by men against women (Rahman, n.d.).

According to the 2020 Annual Report (CATAHU) of the National Commission on Violence against Women, there were 520 cases of sexual harassment. The CATAHU 2020 report highlights violence against women that occurred throughout 2019, which requires special attention, especially in terms of the protection of women (Kamarulah, 2021). Based on data released by the Women's Development and Youth Security Office, there were 7,191

cases of sexual violence in 2020. However, in June 2021, from a web-based data framework for women and youth safety, the number of sexual violence cases in 2021 reached 1,902 cases (Sampurna & Aulia, 2023). Sexual harassment can happen almost anywhere and anytime in everyday life. Whether at work, on the streets, or even at home, sexual harassment often happens. Although sexual harassment can happen to anyone, both men and women, women are still more often victims than men (Sundari et al., 2023). Meanwhile, based on a survey conducted by a coalition consisting of Hollaback Jakarta, perEMPUAN, Lentera Sintas Indonesia, Jakarta Cross Feminist Association (JFDG), and Change.org Indonesia, the majority of victims of sexual harassment in public spaces do not wear revealing clothes, but wear pants or long skirts (18%), hijab (17%), and long sleeves (16%). The survey findings also showed that the majority of victims experienced harassment during the day (35%) and evening (25%). Forms of abuse often experienced by victims include verbal abuse (60%), physical abuse (24%), and visual abuse (15%) (Juliantara et al., 2021).

According to the Forum of Complainants and Services one of the non-governmental reporting and mentoring organizations, which is a partner of Komnas Perempuan, there were 1,290 cases of sexual violence against women recorded. Of these, 548 cases occurred in the realm of households or families, while 660 cases occurred in public spaces. There were also 168 cases of sexual violence in incestuous relations with victims, where the perpetrator was a father, uncle, or older sibling. In addition, there were 195 cases of sexual violence committed by people closest to them, as well as 408 cases by people known to the victim, and 36 cases by people the victim did not recognize. In addition, there were 480 cases classified into nine categories of violence against women, with sexual harassment cases being the most, namely 329 cases. Other cases include sexual exploitation, slavery to prostitution, forced abortion, and forced use of contraception or condoms (Nurahlin, 2022). Acts that fall under violent behavior against women, such as sexual street harassment, have become a significant social problem. According to research conducted by Hollaback.org, as many as 71% of women around the world have experienced street harassment from puberty (11-17 years) to adulthood. More than 50% of them experienced physical abuse, while the rest consisted of verbal and visual abuse (Kartika & Najemi, 2021). According to Child Protection, sexual violence cases in 2020 reached 7,191 cases. However, data from June 2021 derived from the online information system for women and children protection shows that sexual violence cases in 2021 have reached 1,902 cases. Now, sexual violence against minors is still a significant problem in Indonesia, as can be seen from the coverage of print and electronic media that continue to provide information related to sexual violence cases (Paradias & Soponyono, 2022).

Sexual harassment often goes unreported in victims' workplaces due to pressure from power. This shows that many institutions in the workplace still face challenges in creating a safe environment. Acts of sexual violence have a significant emotional and physical impact on their victims. Emotionally, children who are victims of sexual violence can experience stress, depression, psychological trauma, feelings of guilt and self-blame, fear of interacting with others, and experience flashbacks or images of sexual violence events experienced. All of this causes a strong impact both emotionally and physically on the victim (Nurfadhilah et al., 2023). In solving this problem, cases of sexual violence in the work environment often experience obstacles, including the unwillingness of victims to report the incident. The issue of sexual violence in Indonesia is still a controversial topic. Many women who are victims of sexual violence still experience prolonged trauma due to a lack of empathy from society and the legal system in protecting victims (Balqis & Samatan, 2021).

Victims of sexual abuse often face several problems, including mental health disorders such as anxiety and depression, physical complaints, feelings of constant surveillance and fear, discomfort or insecurity while in certain environments, as well as decreased enthusiasm in performing any activity (Suryani & Setiawan, 2022). Offices are areas that are vulnerable to sexual harassment cases, many people are still unaware of this because of the lack of available data and the difficulty for victims to speak openly and report their cases to legal institutions (Ilmamsyah et al., 2022). Therefore, John Fiske's semiotic analysis becomes important to understand how representation in film affects people's understanding and awareness of issues such as sexual harassment. Semiotics is often described as the study of meaning, initiated by two figures: Swiss linguist Ferdinand De Saussure (1857-1913) and American pragmatic philosopher Charles Sanders Peirce (1839-1914). These two figures developed the field of semiotics independently. Saussure refers to the discipline he developed as semiology) (Nurul, Aisyah K, & Nugroho, n.d.). John Fiske is known as a media expert and cultural theorist who made major contributions to cultural studies, critical analysis of popular culture, media semiotics, and television research. Born in Bristol, England in 1939, his intellectual journey was influenced by the education he received at Cambridge University (Arlina & Nuraeni, 2022). In 2018, research conducted by Ipsos Global Advisory in 27 countries showed that 32% of respondents considered sexual harassment a problem in all countries surveyed, 28% cited it as a problem of sexual violence, 20% cited a problem of domestic violence, and 15% cited it as a problem of discrimination in the workplace. This is a significant and crucial step, especially given the high rate of sexual violence against women in Indonesia. Data from the Ministry of Women's Empowerment and Child Protection (PPPA) shows that there were 25,050 cases reported in 2022, marking an increase of 15.2% from the previous year (Louis & Fuady, 2023). Of all the countries surveyed, Peru stands out as the country with the largest percentage, where 58% of respondents consider sexual harassment to be an important issue facing women, while 67% chose sexual violence as the most serious problem. Some 37% of respondents in South Africa chose domestic violence as a very important issue to solve (Nugraha, 2022).

Fiske's approach to semiotics in media research was groundbreaking. He applied the concept of semiotics to media texts by following the tradition of poststructuralism, and introduced the term "semiotic democracy." Through his analysis of television shows as semiotic "texts", he aimed to investigate different levels of socio-cultural meaning and content. Fiske challenges the view that the audience is an uncritical mass, positing that the audience, with diverse social backgrounds and identities, interprets the text in varied ways (Febryningrum & Hariyanto, 2022). John Fiske's contention that anything shown in the media, including in films, is a depiction of social reality or facts that exist in people's lives, is in line with the idea that reality is the result of social interaction. Films rarely highlight education, especially non-formal education in learning societies. This is the reason why many people are not familiar with the learning model in the learning community. Most films focus solely on entertainment, with few delving into serious issues (Adiprabowo & Widodo, 2023). The symbols created by the director in the film help in understanding how meaning is constructed in society to create a certain meaning (Dilematik et al., 2024). Semiotics, or sign theory, is the study of signs or symbols. Its function is to convey a message or information visually through images, signs, or symbols that can be interpreted easily and consistently by everyone who is the recipient of the message or information (Ibrahim et al., 2012)

John Fiske introduced the theory of television codes, according to which, the codes used or appearing in television programs are interconnected to form meaning. As it developed, the model developed by John Fiske was not only applied to analyze television

media texts, but also to other media such as films, advertisements, and so on. From the perspective of communication science, film serves as a means of communication to the public. In this case, the film has a mission of educational communication to its audience. Therefore, to understand the message conveyed in the film, it is important to do the reading visually. The visuals in the film appear in the form of symbols or signs displayed, which helps convey the message to the audience (Adiprabowo, 2018). Codes are seen as a system of symbols governed by rules, norms, and conventions shared among members of a culture, and used to create and spread meaning within that culture (Jefferson et al., 2021). Based on this hypothesis, the event is considered a social code that has been translated into three levels. The first level, the level of reality or reality, refers to social codes such as appearance, clothing, makeup, environment, behavior, speech, gestures, emotions, and voice. All of this is interpreted using technical codes as part of the digitally stored cultural heritage (Yana Azli Harahap et al., 2023). John Fiske's semiotics adopted a post-structuralist approach, which emerged in response to Ferdinand De Saussure's view that signs in semiotics are binding and do not allow creativity in the formation of new signs. Post-structuralism rejects attachment to new conventions, rules, or codes (Laksana & Nararya, 2022). The semiotics to be developed by John Fiske, who was born in 1939, emphasized the theory of sign production in communication. Fiske discusses the social codes used in television programs, and he divides them into three levels: the level of reality (appearance, movement), the level of representation (shooting), and the level of ideology (meaning) (Akbar, 2023). Similarly, the issues highlighted in this study are much more complex by linking film, culture, cuisine, and health. The importance of research with a constructivist approach is how we see a social reality not only through the lens of film as an entertainment product, but also as a reflection of broader cultural and health dynamics (Adiprabowo & Sanofi, 2023). Film is a creative expression and is a form of mass audio-visual media. This film was created based on the principle of cinematography, recorded using various mediums such as celluloid tape, videotape, and video plates, and also utilizes technology in various shapes and sizes (Purnawati et al., 2023). This film is interesting to research because, in its narrative, it adopts a linear plot that is simple and not confusing, without displaying plot complexities that are difficult for the audience to understand. This shows the director's ability to present a story that can be enjoyed by various audiences without getting stuck in confusion following a complicated storyline. With a more straightforward approach, this film may be more easily accepted by a wide audience and can provide a satisfying viewing experience (Setiawan et al., 2020).

In an earlier study entitled "Analysis of Moral Messages in the Film Please Be Quiet" the results of the study found four main moral messages in the film using Roland Barthes' semiotic perspective, namely Detonative, Connotative, and Mythical. One example of a moral message found is the behavior of a boss who sexually harasses employees, which shows that someone in a high position does not always have good morals. This illustrates that many cases of sexual harassment in Indonesia can also be attributed to moral weakness (Indarta et al., 2023). A previous study entitled "Representations of Sexual Harassment in the Work Environment in the Short Film Please Be Quiet (Narrative Analysis of the Tzvetan Todorov Model)" resulted in a study of the representation of sexual harassment in the work environment in the film "Please Be Quiet" analyzed by dividing it into five analytical structures. From the scenes that have been examined, it can be seen that sexual harassment in the office environment is difficult to report because victims and witnesses often come under pressure from superiors who have higher power. This causes them to be afraid to report cases of sexual harassment for fear of threats to their safety (Hanyfah & Purwanti, 2024). John Fiske proposed a theory of television codes, which consisted of three levels of social codes. First, there is the level of reality, where social codes can be perceived directly by the human

senses, such as observation of appearance, understanding of costumes, recognition of makeup, understanding of the environment, behavior, and delivery of words, movements, and expressions. The second level is representation, which includes social codes of understanding videography, cinematography, and storytelling elements in audiovisual works. The last level of the social code is ideology, which involves concepts such as individualism, feminism, race, materialism, capitalism, communism, democracy, and others (Haquq & Pramonojati, 2022). Researchers will explain the meaning of meaning in the film "Please Be Quiet" from these three levels.

RESEARCH METODOLOGY

In this research method, an interpretative qualitative approach was used to explore the meanings contained in the representation of sexual harassment in the film "Please Be Quiet". According to Caswell, qualitative analysis starts from making specific observations to identifying recurring themes and patterns in the data. Researchers systematically review cases and then compare them to gain a deep understanding of the observed phenomena (Forman et al., 2008). The interpretive process is done by identifying and analyzing visual signs, dialogue, and narrative in the film to understand how certain messages related to sexual harassment are conveyed to the audience. The analysis stage focuses on understanding the semiotic structure of the film as well as the cultural context that influences the audience's interpretation. Later this research involved in-depth observation of the signs and symbols that appear in films and also focused on issues of sexual harassment. The data analysis is carried out by interpreting previous research and relevant literature studies to gain a deep understanding of the object under study. The final stage is to draw conclusions and provide suggestions for further research (Adiprabowo & Wibowo, 2024). Thus, this study not only sees film as a work of visual art but also as a medium that conveys social and cultural messages that are important to understand in a broader context.

RESULTS AND DISCUSSION

The subject of the study was the 20-minute film "Please Be Quiet" which aired on YouTube on December 18, 2021, and was directed by William Adiguna. Semiotics was used to find the core of the cut scene from the film "Please Be Quiet" using Jhon Fiske's semiotics (Indarta et al., 2023). This film tells the story of sexual harassment in the work environment, specifically highlighting the challenges of being witnesses and victims of sexual harassment in the office. "Please Be Quiet" addresses sexual harassment in the world of work, where superiors have power and subordinates must remain silent and have no power

Reality Level

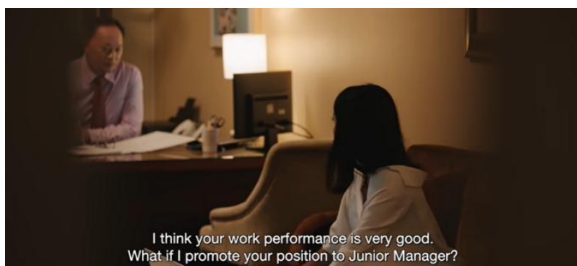


Figure 1. Verbal abuse from superiors to subordinates (*Please Be Quiet - Short Film - YouTube, n.d.*)

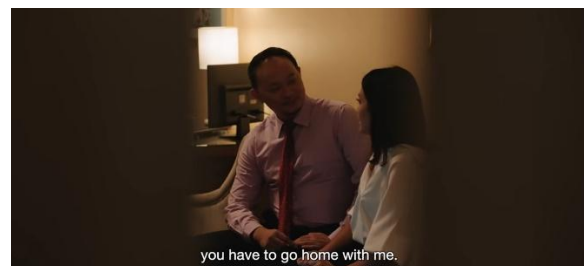


Figure 2. Dialogue of invitation from superiors to subordinates to come home (*Please Be Quiet - Short Film - YouTube, n.d.*)

In the context of John Fiske's semiotics, the scene can be analyzed from the perspective of social reality produced and interpreted through cultural signs. Dialogue between superiors and subordinates that contains verbal abuse, such as offering a promotion in exchange for returning home, reflects social reality interpreted through words and verbal interactions. Fiske stressed the importance of understanding how certain messages about power, hierarchy, and societal values are conveyed through language and communication.



Figure 3. Reaction shows fear without answering Employer's Invitation (*Please Be Quiet - Short Film - YouTube*, n.d.)

The reaction of a frightened subordinate and an attempt to immediately leave the room shows how the symbolic power of the superior's behavior has affected the psychological individual. In Fiske's semiotic terminology, such subordinate actions are the result of symbolic interpretations of superior actions that have produced adverse meanings. That is, the act of leaving the room is not only a physical response but also a manifestation of the semiotic process that takes place in the mind of the individual. Victims of sexual harassment have a wide variety of reactions or responses, including avoidance, confusion, negotiation, and confrontation. Avoidance reactions tend to be directed both toward the perpetrator and the surrounding environment. Victims of sexual harassment often avoid social interaction and friendships and are confused about whether or not to share their experiences, and who they should share them with (Izzaturrohmah & Khaerani, 2018).

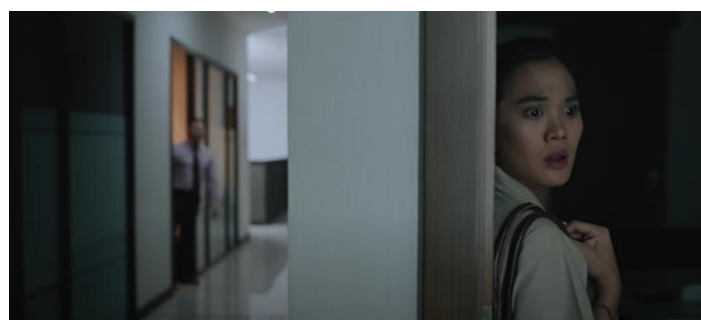


Figure 4. The victim's friend as a witness to verbal abuse from his superiors (*Please Be Quiet - Short Film - YouTube*, n.d.)

The presence of friends as witnesses to verbal abuse underscores the importance of the role of third parties in interpreting and validating the experiences experienced by other individuals. In Fiske's semiotics, the friend not only witnesses the event physically but also mediates the meaning that constructs and transmits the symbolic interpretation of the event. The shocked expression shown by the friend also serves as a sign of surprise and disbelief over the boss's revealed behavior.



Figure 5. The friend of the abuse victim was shocked to see her friend's mouth disappear (*Please Be Quiet - Short Film - YouTube*, n.d.)

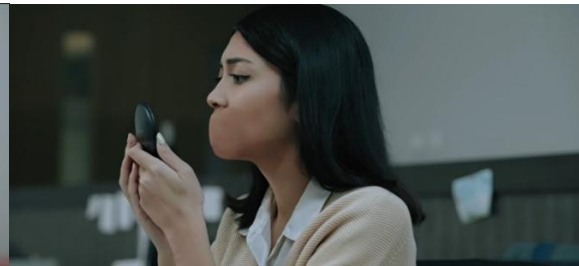


Figure 6. The victim looked at the glass and pretended nothing had happened (*Please Be Quiet - Short Film - YouTube*, n.d.)

When the victim's friend realizes that the victim's mouth is "silenced", it illustrates how the symbolic power of the act of verbal abuse has produced adverse psychological effects for the victim. The victim's silent reaction after the incident shows how the symbolic power of the hierarchy of power can affect a person's behavior and identity. In Fiske's semiotics, the silence of the victim is a sign of the oppression and inequality produced by existing power structures. This illustrates how individuals at the bottom of the power hierarchy often feel powerless or powerless to resist unfair treatment.



Figure 7. The victim's friend looked at his desk and there was a word of motivation (*Please Be Quiet - Short Film - YouTube*, n.d.)

Figure 8. Ambition writing on the desk of the victim's friend (*Please Be Quiet - Short Film - YouTube*, n.d.)

In the next scene, the victim's friend snaps at the writing that appears on her desk, which reads "ambition". This writing became a symbol of the response that arose in him after witnessing an incident of verbal abuse against his best friend. The incident triggered a wave of emotions that aroused determination to challenge the boss concerned for a higher position. Motivation can be interpreted as an impulse or stimulus that drives a person to perform a desired goal (Fatah, 2019).

Related to the semiotic context of John Fiske, the writing "ambition" reflects a change in symbolic interpretation of instances of verbal abuse. As a sign that appears on his desk, the writing is not only a visual stimulus but also a manifestation of a process of symbolic interpretation that leads to a new understanding of the concepts of ambition and power. Within Fiske's semiotic framework, the writing becomes a code that describes an individual's

response to an act of abuse experienced, as well as being a symbol of changes in identity and behavior as a result of the experience.



Figure 9. After coming out of the room, the victim's friend's boss lost his mouth (*Please Be Quiet - Short Film - YouTube*, n.d.)

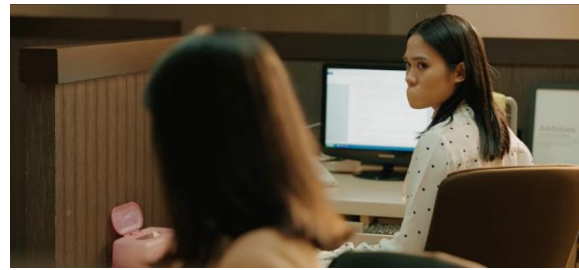


Figure 10. The victim's friend finally knew why the victim kept her mouth shut (*Please Be Quiet - Short Film - YouTube*, n.d.)

In the context of John Fiske's semiotics, the scenes in the short film can be interpreted as representing a conflict of class ideology manifested through verbal oppression. The symbolic interpretation of the silenced mouth state also reflects how the symbolic power of class ideological differences can suppress the voices and identities of individuals in lower positions. This indicates that it is not only the direct actions of superiors that influence the victim but also the construction of social meanings that generate feelings of powerlessness and limitation for the individuals at the bottom. Through visual symbolism, the visible mouth "silenced" on the victim's friend after exiting the superior's room implies the restriction of expression and silence imposed by the upper powers in the social hierarchy. This reflects the profound symbolic construction of power and control in social relations, as understood in Fiske's semiotic perspective. Even if the mouth is silenced, the sound can still be heard because the sound cannot be suppressed. Another meaning is as a form of coercion to keep someone silent or silent (Fatah, 2019).

Representation Level

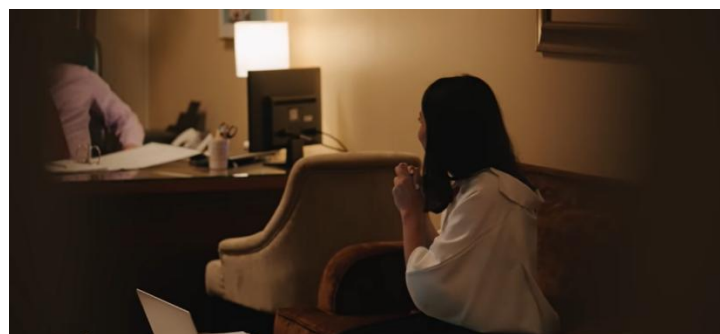


Figure 11. Camera shots give an impression is peeping (*Please Be Quiet - Short Film - YouTube*, n.d.)

In the scene shown, the use of camera shots showing a superior verbally abusing his subordinates with the impression of peeping, as well as a dim yellow light, explicitly depicts the dominance and oppression that occurs in hierarchical relationships in the workplace. The selection of a peeping camera point of view shows the superior's position of power degrading the dignity of his subordinates, creating an atmosphere of discomfort and inequality. Thus, semiotically, the camera shot conveys a message about the injustice and abuse of power that occurs in the work environment. In creating anxiety motivation for characters and establishing an atmosphere in a film scene, several techniques can be used. One of them is a

shot that peeks slightly from behind a door or window to give the impression that the character is being observed by others (Soputra, 2023).

The use of dim yellow lights gives the atmosphere a gloomy and oppressive connotation, creating a tense and unpleasant atmosphere. This indicates that the incident was not only a casual meeting at work but also contained deep and potentially harmful tensions. Thus, in the context of John Fiske's semiotics, the use of dim lighting is a sign of an imbalance of power involving acts of verbal abuse. In addition, the emphasis on dim yellow lights can also be interpreted as a metaphor for a "warning" against a crime or violation that is taking place, highlighting the importance of awareness of fairness and ethics in the work environment. Thus, semiotically, the scene not only shows the acts of verbal abuse that occur but also contains a moral message about the importance of providing a safe and fair work environment for all individuals.



Figure 12. The presence of a back sound that shows the tension that occurs in the situation (*Please Be Quiet - Short Film - YouTube*, n.d.)

The tense sound in the background of the scene strengthens the atmosphere of tension and threat felt by subordinates. In terms of semiotics, the voice is not just an additional audio element, but rather a sign that expresses the fear and anxiety felt by the characters. The audience is presented with a thrilling atmosphere, accompanied by a tense back sound, creating tension and anxiety that blends into the experience of the main character (Nazarruddin & Dani, 2024). Thus, the gripping sound acts as a code that shows the consequences of abused power and creates an intense sensory experience for the viewer. The scene can also be analyzed in the context of the power relations described by Fiske. Intimidating superior behavior and creating an insecure atmosphere for subordinates are examples of how dominating power is maintained in a system of power.



Figure 13. The camera angle taken from behind the subordinate shows the power owned by superiors (*Please Be Quiet - Short Film - YouTube*, n.d.)

In the scene above, the camera angle is taken from behind the employee sitting facing the standing boss with facial expressions, and the boss's tone that seems intimidating can show the dominance or control that the employee has. This creates an atmosphere of tension and anxiety that can be interpreted as the result of the inequality of power between superiors and subordinates. In semiotics, facial expressions and tone of speech are non-verbal signs that can help convey certain messages about social relations and power. A frequently used shooting angle is a low angle, which aims to highlight or display the nature of power (Indriani & Rosfiantika, 2018).

Thus, the combination of camera angles that show differences in physical position and expression as well as the intimidating tone of speech from superiors can create a strong picture of the power dynamics and class differences that exist in the situation. It provides a basis for the viewer to interpret the relationships between the characters in the scene and to understand the ideological messages that may be implied.

Ideology Level



Figure 14. Verbal abuse from superiors to subordinates
(*Please Be Quiet - Short Film - YouTube*, n.d.)

The above scene can be analyzed as the relationship between superiors and subordinates as a representation of verbal abuse of power structures in society. The act of the superior inviting subordinates to stay overnight at his house can be seen as a form of unbalanced expression of power. Then, when subordinates seem not to dare to speak up, this can be interpreted as an example of how powerful individuals can manipulate or suppress those below them. The ideology of class differences creates signs that signify differences in social status, power, and wealth is very visible in the scene above, a superior who offers to promote the position of junior manager on the condition that a subordinate must go home and sleep at the superior's house. Such actions may signal an abuse of power, intimidation, or harassment that may occur in the context of a professional relationship. It can also be a sign of unhealthy social norms or expectations in the work environment. And it is also very obvious the inequality of power that when verbally harassed cannot resist and immediately leave the room without answering the questions given.



Figure 15. The victim's friend threatened to report to the police (*Please Be Quiet - Short Film - YouTube, n.d.*)



Figure 16. The victim's friend asked to be promoted so as not to report the police (*Please Be Quiet - Short Film - YouTube, n.d.*)



Figure 17. This boss shows that there is a difference in caste with Paying the Most Expensive Lawyer (*Please Be Quiet - Short Film - YouTube, n.d.*)

In this scene of the film "Please Be Quiet" we see a clear power dynamic between the victim's friend and superior, which is reflected through different responses to conflict situations. Friends of the victim use threats of promotion as a way to bring justice for the abuse, while superiors respond with superior attitudes and legal threats that demonstrate control over economic and legal power. Even superiors will look for the best and most expensive lawyer in town to make him innocent. Thus, through John Fiske's semiotic analysis, this scene not only shows conflicts between individuals, but also reflects the dynamics of power, the distribution of justice, and ideological differences in the work environment. This ideology ultimately influences the subconscious of its viewers to submit to the will of the superior (Nuraryo, 2019).

CONCLUSION

The results of the analysis highlight the role of symbols in shaping individual experiences and social dynamics in the workplace. Visual symbolism such as camera shots, lighting, and character expressions are key to understanding the dynamics of power, oppression, and inequality. The concept of symbolic interpretation of different class ideologies takes center stage, highlighting how power structures and class hierarchies affect individual identities and social behavior. Thus, through an analysis based on John Fiske's semiotics, the article presents a deeper understanding of power dynamics, social meaning construction, and class ideological differences in the context of social relations in the work environment. It provides a solid foundation for reflecting on the social and moral implications of the actions that occur in short film scenes, as well as encouraging viewers to consider their impact in everyday life.

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