



## Symbol of Women's Struggle through the Character Sur in the Film Copying Light by Wregas Bhanuteja: Semiotic Analysis

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### ABSTRACT

This study aims to analyze the signified, the signifier, and the meaning generated from their relationship in representing the symbol of women's struggle in the character Sur in the film *Penyalin Cahaya*. The population in this study is all scenes in the film *Penyalin Cahaya*, while the research sample consists of scenes containing elements of signs relevant to women's struggles. The research instrument used is the researcher herself as the main instrument, with the aid of a data analysis table to systematically classify the signifiers and signifieds. The data collection technique was carried out through repeated observations of the film, while the data analysis tool used Ferdinand de Saussure's semiotic approach with descriptive qualitative methods. Data validity was strengthened through time triangulation techniques. The results show that the signifiers in the film are manifested through various visual and narrative elements, such as lighting, color, and certain symbols that appear in the scenes. Meanwhile, the signifiers represent various forms of women's struggles, such as resistance to injustice, social pressure, trauma, and efforts to obtain justice. The relationship between the signifier and the signified produces the meaning of the symbol of women's struggle as a form of resistance to a patriarchal system and a culture that tends to blame the victim. Thus, this film not only functions as a medium of entertainment, but also as a means of social criticism of the reality of gender inequality in society.

*Keywords: symbol, women's struggle, character, film, semiotic analysis*

## Simbol Perjuangan Perempuan melalui Tokoh Sur dalam Film *Penyalin Cahaya* Karya Wregas Bhanuteja: Analisis Semiotika

### ABSTRAK

Penelitian ini bertujuan untuk menganalisis petanda (signified), penanda (signifier), serta makna yang dihasilkan dari hubungan keduanya dalam merepresentasikan simbol perjuangan perempuan pada tokoh Sur dalam film *Penyalin Cahaya*. Populasi dalam penelitian ini adalah seluruh adegan dalam film *Penyalin Cahaya*, sedangkan sampel penelitian berupa adegan-adegan yang mengandung unsur tanda yang relevan dengan perjuangan perempuan. Instrumen penelitian yang digunakan adalah peneliti sendiri sebagai instrumen utama dengan bantuan tabel analisis data untuk mengklasifikasikan penanda dan petanda secara sistematis. Teknik pengumpulan data dilakukan melalui observasi berulang terhadap film, sementara alat analisis data menggunakan pendekatan semiotika Ferdinand de Saussure dengan metode kualitatif deskriptif. Keabsahan data diperkuat melalui teknik triangulasi waktu. Hasil penelitian menunjukkan bahwa penanda dalam film diwujudkan melalui berbagai unsur visual dan naratif, seperti, pencahayaan, warna, serta simbol-simbol tertentu yang muncul dalam adegan. Sementara itu, petanda merepresentasikan berbagai bentuk perjuangan perempuan, seperti perlawanan terhadap ketidakadilan, tekanan sosial, trauma, hingga upaya memperoleh keadilan. Hubungan antara penanda dan petanda menghasilkan makna simbol perjuangan perempuan sebagai bentuk resistensi terhadap sistem patriarki dan budaya yang cenderung menyalahkan korban. Dengan demikian, film ini tidak hanya berfungsi sebagai media hiburan, tetapi juga sebagai sarana kritik sosial terhadap realitas ketimpangan gender di masyarakat.

*Kata kunci: simbol perjuangan perempuan, tokoh, film, analisis semiotika*

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## INTRODUCTION

The phenomenon of gender inequality and sexual harassment in higher education is an issue that is gaining increasing public attention. Many female victims suffer from stigma or negative reputations due to events that are not their fault. Generally, perpetrators of sexual violence feel they have power that can dominate their victims, and instill in them the belief that there is nothing they can do because they have a certain power (Quran, 2022). This sense of power allows perpetrators to feel free to commit acts of harassment, while instilling fear or helplessness in victims so that they do not dare to fight back or report it. In other words, sexual violence is not only about physical acts, but also about the unequal power relations between perpetrators and victims. One media that realistically represents this issue is the film "Penyalin Cahaya" by Wregas Bhanuteja. Through the character Sur, the film depicts how a female student who loses her scholarship due to a viral drunken selfie attempts to uncover the truth and obtain justice. The topic of symbols of women's struggle is important to examine because of the persistence of patriarchal culture that places women in a subordinate position in society. This inequality is evident in various spheres of life, including education, where cases of sexual harassment and gender inequality remain common. Symbols of women's struggle represent their voices, experiences, and resistance against male domination, which limits their freedom and freedom. In the media, particularly film, women are often stereotypically portrayed as weak, whiny, irrational, and dependent on men. Most films depict women as talkative, indecisive, and whiny, a common image found in Indonesian soap operas and even films (Nasaliya, 2022). This representation reinforces patriarchal views that harm women and normalize gender inequality in popular culture. However, not all Indonesian films portray women as weak and passive. Several films actually portray women as strong, empowered, and courageous in fighting for their rights. One such film is Wregas Bhanuteja's film *Penyalin Cahaya*, which powerfully portrays

Sur as a symbol of women's struggle against injustice and sexual violence in academic settings. Through her struggle to uncover the truth and seek justice, Sur represents a form of resistance against patriarchal power and the symbolic violence that silences women. Therefore, research into the symbolism of women's struggle through Sur is important to uncover how film can serve as a medium for social critique of gender inequality and a form of empowerment for women in modern society.

The film *Penyalin Cahaya* is important to examine because it presents a social reality rarely addressed openly in Indonesian cinema: the issue of gender inequality and sexual violence in higher education. The film not only depicts the struggles of women as victims but also illustrates how social and institutional systems often fail to provide protection and justice for those who are oppressed. Through the character of Sur, the film demonstrates the symbolic power of women who dare to challenge patriarchal power structures and strive to uncover the truth despite facing significant social pressure. Furthermore, the film depicts the phenomenon of sexual violence as a form of unequal power relations, where perpetrators use their position and power to pressure victims into silence. Perpetrators of sexual violence feel they have the power to dominate their victims, and instill in the victim that there is nothing they can do because the perpetrators have certain powers (Quran, 2022). This statement aligns with the story in *Penyalin Cahaya*, where Sur becomes a victim of structural injustice due to a system that protects the reputation of the institution more than the victim herself. Therefore, examining the film *Penyalin Cahaya* from the perspective of a symbol of women's struggle is relevant and significant, as it can reveal how visual media can represent women's resistance against patriarchal power and raise public awareness about the importance of justice and the courage to speak out for victims of sexual violence.

*Penyalin Cahaya* (2021) is directed by Wregas Bhanuteja and produced by Base Entertainment. The film addresses the sensitive yet relevant so-



cial issue of sexual violence in higher education, and depicts how female victims often go unpunished due to a patriarchal social system. The story centers on Sur (played by Shenina Cinnamon), an outstanding student who receives a scholarship to study at a prestigious university. Sur's life changes drastically after attending a campus party with her friends. The next day, she wakes up unconscious and finds a photo of herself drunk circulating widely on social media. As a result of the scandal, Sur loses her scholarship and is branded an immoral student. Feeling her life ruined and her reputation tarnished, Sur decides to find out what really happened that night. Sur then works in the campus theater documentation unit and is assisted by Amin (played by Chicco Kurniawan), a technician who secretly admires her. From her work as a "light copyist" transcribing performance recordings, Sur finds important clues that point to the true incident: that she was a victim of sexual harassment. The process of searching for the truth leads Sur to the bitter reality that the perpetrators and those who covered up the incident came from within her own close circle, even from the campus system that is supposed to protect students. This film not only highlights sexual violence as an individual act, but also criticizes the social and institutional structures that often side with the perpetrators and pressure victims to remain silent. Through the character of Sur, *Light Copyist* depicts a symbol of women's courageous struggle against injustice, despite having to face stigma, social pressure, and fear. This film is a real reflection of how women's courage in revealing the truth can be a form of resistance against patriarchal power and the culture of silence in society.

Based on the background above, the research questions are as follows:

1. How does the signifier represent women's struggle through the character Sur in the film *Penyalin Cahaya*?
2. How is the signified presented in scenes featuring Sur as a symbol of women's struggle?

3. What is the meaning of the relationship between the signifier and signified in representing the symbol of women's struggle in Sur?

Based on the research questions above, this research has the following objectives:

1. To identify the signifier representing women's struggle through the character Sur in the film *Penyalin Cahaya*.
2. To interpret the signifier displayed in scenes featuring Sur as a symbol of women's struggle.
3. To describe the meaning of the relationship between the signifier and signified in representing the symbol of women's struggle in Sur.

Theoretically, this research is expected to enrich communication and media studies, particularly in the realm of semiotic analysis. Using Ferdinand de Saussure's theory, this study contributes to understanding how signifiers and signifieds work to construct symbols of women's struggle in film. This can serve as an academic reference for further research addressing gender representation, film media, and the use of semiotics as a method for analyzing media texts. Practically, this research is beneficial for students, academics, and film practitioners in understanding how representations of women can be constructed through signs in film. The results can also serve as a reference for script editors, screenwriters, and filmmakers in creating more critical, empowered, and realistic female characters. Thus, this research can motivate filmmakers to be more sensitive to gender issues in their work.

Previous research was conducted by Sitompul, entitled "Analysis of the Lathi Video Clip Poster: Ferdinand de Saussure's Semiotic Study," published in *Besaung: Jurnal Seni Desain dan Budaya* Volume 6 Number 1 in March 2021. This study analyzed the poster for the Lathi video clip using Ferdinand de Saussure's semiotic theory. The results showed that the visual signs in the poster, such as white smoke, black smoke, chains, facial expressions, and typography, represent the theme

of a toxic relationship. White smoke is understood as a symbol of sincerity and purity, while black smoke represents darkness and evil. The chain around the neck depicts the shackles of painful love, and the difference in facial expressions signifies the transformation of a woman's emotions from innocence to revenge. The conclusion of this study confirms that posters function not only as promotional media, but also as a means of conveying social messages about the dangers of unhealthy relationships. Its relevance to this study lies in emphasizing the importance of the relationship between the signifier and the signified in conveying meaning accurately, which if ignored can lead to misinterpretation in communication.

Furthermore, Erlangga's research was published in *Linimasa: Jurnal Ilmu Komunikasi* Volume 4 Number 2 in July 2021 under the title *Construction of Romantic Values in Song Lyrics (Analysis of Ferdinand de Saussure's Semiotics on the Lyrics of the Song "Melukis Senja")*. This study aims to determine how romantic values are constructed through the lyrics of the song "Melukis Senja" by Budi Doremi. Using Ferdinand de Saussure's semiotic approach, this study divides the lyrics into signifiers (words in the song) and signifieds (signifieds) (romantic meanings contained therein). The analysis shows that the lyrics of "Melukis Senja" are full of romantic meanings, which include passion, intimacy, and commitment as explained in Sternberg's love triangle theory. This song constructs feelings of affection, emotional support, and togetherness through joy and sorrow, thus representing a meaningful romantic relationship. The research, published in *Arus Jurnal Sosial dan Humaniora (AJSH)* Volume 1 Number 5 in 2025, entitled "Representation of Women's Struggle Against Violence in the Film *Marlina the Murderer in Four Acts*: Roland Barthes' Semiotic Analysis in the Context of Gender Sociology," discusses how the film represents women's struggles against patriarchal violence and oppression. This study uses a qualitative approach with Roland Barthes' semiotic analysis to uncover the denota-

tive and connotative meanings of the visual symbols, dialogue, and scenes in the film. The results show that the character of Marlina is depicted not only as a victim of verbal, physical, and sexual violence, but also as a figure who dares to fight and free herself from gender injustice. Marlina's actions, such as poisoning and beheading the perpetrator of violence, are interpreted as symbols of resistance against male domination and a form of self-liberation from patriarchal oppression. This film also serves as a medium for social criticism that depicts the strength and courage of women in fighting for their dignity and freedom. This research is relevant to the study of symbols of women's struggle because both highlight how women's representations can be analyzed through semiotic theory to reveal the meaning of struggle and resistance against gender injustice.

## METHOD

This study uses a qualitative research procedure with a descriptive approach that aims to reveal the meaning of signs through semiotic analysis in the film *Penyalin Cahaya*. The research design used is media text analysis, with research objects in the form of scenes, dialogues, and visual elements in the film, while data collection is carried out non-field through repeated observations of the film within a predetermined research period in order to obtain in-depth and consistent data (Razak, 2027).

The data collection tool in this study is the researcher as the main instrument (human instrument) assisted by an analysis sheet or table to identify and classify the signifier and signified.

The data analysis technique used refers to Ferdinand de Saussure's semiotic model, namely by identifying the signifier and signified, then analyzing the relationship between the two to find the meaning contained in the symbol of women's struggle, and is strengthened by time triangulation techniques to ensure the validity and consistency of the data obtained.

## RESULTS

### 1. The signifier represents women's struggle through the character Sur in the film *Penyalin Cahaya*



Figure 1

This scene shows Sur discovering numerous visuals of the victim's body uncovered without his consent (1:23:49).

In the first scene, a signifier emerges through the visuals of the victim's personal photos stored on Amin's hard drive. The dimly lit nighttime setting in a photocopy shop creates a dark visual atmosphere. A medium shot highlighting Sur's expression as he views the photos becomes the scene's main focus. Sur's shocked facial expression, wide-eyed eyes, and bated breath are clearly captured through a continued close-up technique. The presence of a computer screen, stacks of digital photos, and the deserted photocopy room serve as supporting visual elements. All of these visual components serve as concrete markers of the discovery of evidence directly witnessed by Sur.

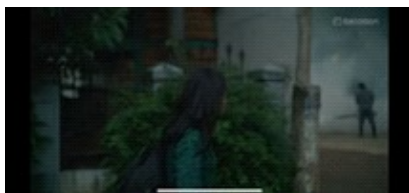


Figure 2

Several scenes in the film *Penalin Cahaya* show the atmosphere and the dominance of green tones in the lighting, one of which is the kebaya worn by Sur (minutes 0:23:32).

In the second data, the marker appears through the dominance of dark green tones which are consistently present in various scenes of the film *Penalin Cahaya*. The color green appears in campus lighting, interior backgrounds, and even the clothing worn by Sur's characters, especially the green kebaya. This visual composition is strengthened by lighting that tends to be cold and has low contrast, thus creating a visual atmosphere that is gloomy and not warm.

Apart from that, the repetition of green in various spatial settings such as campus corridors, organizational rooms and photocopying areas is a dominant visual element. The repeated placement of colors creates an aesthetic continuity that is easily recognized by the audience. The presence of an even green tone throughout almost the entire narrative space functions as a visual marker attached to Sur's character's journey throughout the film.



Figure 3

This scene shows mosquito fogging in a residential area frequently passed by Sur. Generally, mosquito fogging is the act of spraying insecticide in the form of smoke or mist to kill mosquitoes (minute 0:23:28).

In the third data point, a signifier emerges through the appearance of mosquito fogging in the residential area Sur passes through. Thick smoke filling the visual space and the sound of the fogging machine become dominant sensory elements. The officer's narration about the 3Ms (Draining, Covering, Burying) is heard repeatedly as part of the scene's soundtrack. The camera captures the

atmosphere of the environment shrouded in smoke, limiting visibility. The images of houses, narrow streets, and residents' activities obscured by the smoke create a distinctive visual composition. The effect of the fog enveloping the space becomes a recurring cinematic signifier throughout Sur's journey.



Figure 4  
In this scene, Sur is seen pressing his face against a photocopier, producing a copy of his image (minute 2:06:10).

In the fourth data point, a signifier appears through the scene of Sur photocopying his face using a photocopier. The bright light from the machine and the position of Sur's face against the scanner glass serve as the main visual focus. The sound of the photocopier and the opening and closing of the machine's cover also enhance the atmosphere of the scene. The composition of the image features a close-up shot of Sur's face illuminated by the greenish-white light from the machine. The stacks of copied paper and the cramped photocopying space create a consistent visual backdrop. The repeated pressing of the copy button clearly signifies the act of visual reproduction.



Figure 5  
In this scene, Sur and her friend are seen distributing documents from the top of a building, with the papers dropped from a height scattering across the

campus (minute 1:23:30).

In the fifth data point, the signifier is represented through the scene of Sur and her friend distributing documents from the top of a campus building. The visual of the papers flying in the air and the figure's body position at a height serve as the main dramatic elements. The camera captures the repeated throwing of documents as a collective action. Below the building, students are seen reading the fallen papers, creating a visual interaction between the upper space and the campus's public space. The long shot composition, which shows the building and the crowd of students, reinforces the scale of the event. All elements of movement, space, and the object of the document serve as visual markers of the act of disseminating information.

## 2. The signified is displayed in scenes involving Sur as a symbol of women's struggle.



Figure 6  
This scene shows Sur discovering numerous visuals of the victim's body exposed without consent (1:23:49).

The signifier in the first data point relates to the exploitation of women's bodies as controlled and commodified objects. The discovery of the victim's photos gives rise to a connotative meaning regarding the hidden and systematic practice of sexual violence. This conceptual meaning emphasizes the female character's awareness of the extent of the violations occurring around her. This signifier marks a turning point in awareness that encourages resistance against a culture that normalizes the exploitation and violation of women's privacy.



Figure 7

Several scenes in the film *Penyalin Cahaya* (The Copy of Light) exhibit a dominant green atmosphere and lighting, one example being the kebaya worn by Sur (0:23:32).

The signifier in the second data point represents the practice of resolving sexual violence cases through peaceful means, which tends to be detrimental to the victim. The recorded and publicly witnessed clarification dialogue gives rise to a connotative meaning regarding social pressure for the victim to retract her accusations to protect the reputation of certain parties. The ideological meaning formed emphasizes the existence of a compromise mechanism that forces victims to reconcile with the perpetrator, thus preventing substantive justice from being achieved. This signification demonstrates that amicable resolutions often serve as another form of silencing women's voices.



Figure 8

This scene depicts mosquito fogging in a residential area frequently visited by Sur. Generally, mosquito fogging is the act of spraying insecticide in the form of smoke or mist to kill mosquitoes (minute 0:23:28).

The signification in the third data point to the

meaning of obscuring reality through the symbol of fogging, which obscures vision. Thick smoke serves as a conceptual representation of a social situation that is not fully transparent regarding cases of sexual violence. This connotative meaning suggests that the issue of violence against women is often obscured by narratives that appear to be solutions on the surface. This signification indicates a social condition in which the truth becomes obscured and difficult for society to fully see.



Figure 9

In this scene, Sur is seen pressing her face against a photocopier, producing a copy of her image (minute 2:06:10).

The signifier in the fourth data point relates to the meaning of reproducing hope and awareness through the symbol of the photocopier. The act of copying a face represents the effort to duplicate the voice and identity of a survivor so that it is no longer erased by an oppressive system. This conceptual meaning emphasizes the transformation of the female character from a victim to a conscious and active subject fighting injustice. This signifier demonstrates that women's struggles can be replicated and expanded as a form of collective solidarity.



Figure 10

In this scene, Sur and her friend are seen distributing documents from the top of a building, with the papers dropped from a height scattering them throughout the campus (minute 1:23:30).

The signifier in the fifth point refers to open resistance against a system that conceals the truth. The distribution of documents to the public space conveys the connotative meaning of revealing previously hidden information. The ideological meaning that emerges emphasizes that women's struggles are not only personal, but also political and collective. This signifier illustrates women's courage in seizing public space as a medium to voice the truth.

### 3. The meaning of the relationship between signifier and signified in representing the symbol of women's struggle in the character of Sur

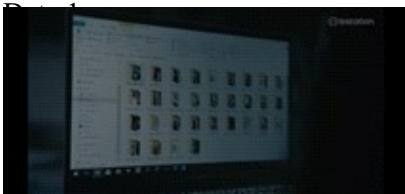


Figure 11

This scene shows Sur discovering numerous visuals of victims' bodies exposed without their consent (minute 1:23:49).

The scene where photographs of victims' bodies are found without their consent on Amin's hard drive is a powerful symbol of sexual violence that operates covertly within the patriarchal system. The visuals of the photos, the dim lighting, and the nighttime photocopying shop highlight how women's bodies become objects that can be controlled and traded without consent. Sur's shocked expression serves as a point of realization that what was previously considered normal is actually a serious violation. As a symbol of women's struggle, Sur represents the transition from a passive victim to a conscious and courageous subject who fights injustice, marking the beginning of women's resistance against the practice of sexual vio-

lence and the culture of victim blaming.

In the context of a symbol of women's struggle, this rejection is a crucial point that emphasizes Sur's position as a representative of women who must fight not only perpetrators of violence but also patriarchal values ??within the family. Sur's determination to uphold the truth despite losing family support underscores women's struggle to demand justice amidst a culture that silences and blames victims.



Figure 12

Several scenes in the film *Penyalin Cahaya* (The Copy of Light) exhibit an atmospheric and dominant green tone in the lighting, one example being the kebaya worn by Sur (minute 0:23:32).

In the scene where the video clarification was made, Sur's dialogue, "Rama Soemarno's family and I have agreed to resolve this issue amicably and peacefully," along with the visuals of the recording process witnessed by many people, serves as a signifier. This signifier represents the social pressure that forces victims to submit to quell the conflict. The resulting signifiers include the practice of victim blaming, the silencing of survivors' voices, and attempts to obscure sexual violence as a personal issue that can be resolved through peace. In the context of women's struggle symbols, this scene demonstrates that women's struggles do not always manifest in open resistance, but also through forced suffering and sacrifice. Sur's body and voice are used as tools to restore the perpetrator's reputation, emphasizing that women's struggles often take place in unequal circumstances, where victims must resist injustice despite being



Figure 13

This scene depicts mosquito fogging in a residential area frequently visited by Sur. Generally, mosquito fogging is the act of spraying insecticide in the form of smoke or mist to kill mosquitoes (minute 0:23:28).

In the film "Penyalin Cahaya," the appearance of mosquito fogging in a residential area frequently visited by Sur serves as a signifier through the visuals of thick smoke, the activities of officers, and the 3M narrative (Menguras, Menutup, and Mengubur). Denotatively, fogging is understood as an effort to protect the environment from the dangers of disease, but at the signified level, fogging represents a mechanism for obscuring the truth and covering up the problem. The smoke that obscures visibility symbolizes the social system that obscures the reality of sexual violence, preventing society from fully understanding the issue.

In relation to the symbolism of women's struggle, fogging serves as a metaphor for Sur's situation as a survivor, where her struggle to uncover the truth is hampered by bureaucratic fog, stigma, and attempts to "clean up" her image. Women must not only confront the violence they experience but also struggle to penetrate a system that deliberately obscures the facts to maintain social order

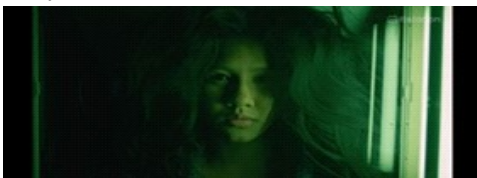


Figure 14

In this scene, Sur is seen pressing her face against a photocopier, producing a copy of her image

(minute 2:06:10).

The scene of Sur photocopying her face serves as a symbol of women's struggle because it marks the transformation from a silenced victim to a resisting subject. The light from the photocopier represents hope and awareness, while the act of copying the face symbolizes the effort to amplify women's voices that have been forcibly erased. Thus, Sur not only fights for her own justice, but also represents the collective struggle of women survivors of sexual violence, who strengthen each other and expand the space for resistance.



Figure 15

In this scene, Sur and her friend are seen distributing documents from the top of a building, with the papers dropped from a height scattering across the campus (minute 1:23:30).

In the fifth data point, the distribution of documents from the top of the building creates a sense of open and collective resistance, where women dare to bring the truth into the public sphere.

## DISCUSSION

### **The signifier represents women's struggle through the character Sur in the film *Penyalin Cahaya***

In semiotics, the signifier refers to all material forms that can be perceived by the audience's senses, such as visuals, dialogue, gestures, expressions, lighting, image composition, and props present in a film scene. These elements function as concrete manifestations of the signs that appear on screen before being further interpreted at the level of the signified. In *Penyalin Cahaya*, the

signifier is constructed through various consistent cinematic elements, from the use of certain color tones and body gestures to visual symbols such as documents, photocopiers, fogging, and photo files. Each of these elements does not stand alone but is interconnected, forming a series of signs that construct the visual and dramatic experience of Sur as a survivor of sexual violence. Thus, identifying signifiers is the initial step in the semiotic analysis process to uncover how the film represents social reality through concrete visual and narrative language.

Data 1: In the first data point, the signifier emerges through the visuals of personal photos of victims stored on Amin's hard drive. The dimly lit nighttime setting in a photocopy shop creates a dark visual atmosphere. A medium shot highlighting Sur's expression as she views the photos becomes the scene's main focus. Sur's shocked facial expression, wide-eyed eyes, and bated breath are clearly captured through advanced close-ups. The presence of a computer screen, stacks of digital photos, and the deserted photocopy room serve as supporting visual elements. All of these visual components serve as concrete signifiers of the discovery of evidence directly seen by Sur.

Data 2: In the second data point, the signifier emerges through the dominance of dark green tones, which are consistently present throughout various scenes in *Penyalin Cahaya* (The Copy of Light). Green appears in the lighting of the campus space, the interior settings, and even the clothing worn by Sur, particularly the green kebaya. This visual composition is reinforced by the cool lighting and low contrast, creating a gloomy and unwarm visual atmosphere. Furthermore, the repetition of green in various spatial settings, such as campus corridors, organizational spaces, and the photocopy shop, serves as a dominant visual element. This repeated use of color creates an aesthetic continuity that is easily recognized by the audience. The presence of green tones, evenly distributed throughout the narrative, serves as a visual marker that anchors Sur's journey throughout the

film.

Data 3: In the third data point, the marker is evident through the appearance of mosquito fogging in the residential area Sur passes through. The thick smoke filling the visual space and the sound of the fogging machine become dominant sensory elements. The officer's narration about the 3Ms (Draining, Covering, Burying) is heard repeatedly as part of the scene's soundtrack. The camera captures the atmosphere of the environment shrouded in smoke, limiting visibility. The images of houses, narrow streets, and residents' activities, obscured by the smoke, create a distinctive visual composition. The effect of the fog enveloping the space becomes a recurring cinematic marker throughout Sur's journey.

Data 4: In the fourth data point, the signifier appears through the scene of Sur photocopying her face using a photocopier. The bright light from the machine and the position of Sur's face pressed against the scanner glass serve as the main visual focus. The sound of the photocopier and the opening and closing of the machine's lid further enhance the mood of the scene. The composition of the image features a close-up shot of Sur's face illuminated by the greenish-white light from the machine. The stack of copied paper and the cramped photocopying space provide a consistent visual backdrop. The act of repeatedly pressing the copy button serves as a clear visual marker of the reproduction activity.

Data 5: In the fifth data point, the signifier is represented through the scene of Sur and her friend distributing documents from the top of a campus building. The visual of the papers flying in the air and the figure's body position at a height serve as key dramatic elements. The camera captures the repeated throwing of documents as a collective action. Below the building, students are seen reading the fallen papers, creating a visual interaction between the upper space and the campus public space. The long shot composition, which shows the building and the crowd of students, reinforces the scale of the event. All elements of movement, space, and the document serve as visual markers



of the act of disseminating information.

### **The signified is presented in scenes featuring the character Sur as a symbol of women's struggle**

In semiotic analysis, the signified refers to the conceptual meaning generated by the presence of signifiers in a film text. Signifiers are not directly visible but are formed through the process of interpreting visual elements, dialogue, gestures, and dramatic situations that appear in the scene. In the film "Penyalin Cahaya," the signifier is related to the construction of meaning that represents the experiences of survivors of sexual violence, unequal power relations, the practice of victim blaming, and women's struggles against a system that silences the truth. These meanings emerge from a connotative reading of the cinematic signs presented, so that the signifier functions as a layer of ideological meaning that reveals the social reality behind the film's narrative. Thus, the analysis of signifiers is crucial for understanding how the film not only presents events denotatively but also reflects social criticism of patriarchal culture and institutions that often do not side with victims.

Data 1: The signifier in the first data relates to the exploitation of women's bodies as objects that can be controlled. The discovery of the victim's photographs gives rise to connotative meanings regarding the hidden and systematic practice of sexual violence. This conceptual meaning emphasizes the female character's awareness of the extent of the violations occurring around her. This sign marks a turning point in awareness that encourages resistance against a culture that normalizes the exploitation and violation of women's privacy.

Data 2: The signifier in the eleventh data point refers to the connotative meaning constructed through the dominant green tone in the film. The color green functions not only as an aesthetic element but also presents a psychological representation of tension, suspicion, and an atmosphere that is not entirely safe for the female character. The repeated presence of this color creates the impres-

sion of a seemingly orderly social space, yet harbors the inner pressure experienced by the survivor. Conceptually, this sign emphasizes Sur's internal state as a woman living in a system of surveillance and uncertainty. The color green then leads to ideological meanings regarding an institutional environment that appears stable but implicitly does not fully protect victims of sexual violence.

Data 3: The signifier in the third data point to the meaning of obscuring reality through the symbol of fogging that obscures the view. Thick smoke serves as a conceptual representation of a social situation that is not fully transparent regarding cases of sexual violence. This connotative meaning suggests that the issue of violence against women is often obscured by narratives that appear to be solutions on the surface. This signifier signifies a social condition in which the truth becomes obscured and difficult for society to fully see.

Data 4: The signifier in the fourth data relates to the meaning of reproducing hope and awareness through the symbol of the photocopier. The act of copying a face represents an effort to duplicate the voice and identity of the survivor so that it is no longer erased by an oppressive system. This conceptual meaning emphasizes the transformation of the female character from a victim to a conscious and active subject fighting injustice. This signifier suggests that women's struggles can be replicated and expanded as a form of collective solidarity.

Data 5: The signifier in the fifth data point to open resistance against a system that conceals the truth. The distribution of documents to the public sphere conveys a connotative meaning of uncovering previously hidden information. The emerging ideological meaning emphasizes that women's struggles are not only personal, but also political and collective. This signifier illustrates women's courage in seizing public space as a medium to voice the truth.

### **The meaning contained in the relationship between signifier and signified in representing the symbol of women's struggle in the character of Sur**

The relationship between signifier and signified in a semiotic analysis of the film is key to uncovering the ideological meaning hidden behind a series of visual and narrative signs. Through their interconnectedness, surface signs such as dialogue, expressions, gestures, lighting, and visual symbols function not only as aesthetic elements but also form a construction of meaning that represents the character's social experiences. In the film "Penyalin Cahaya," the relationship between signifier and signified creates meaning that consistently highlights Sur's journey as a survivor of sexual violence facing patriarchal social and cultural pressures.

Through a semiotic reading, the meaning contained in the relationship between signifier and signified demonstrates Sur's transformation from a silenced victim to a conscious and courageous subject who fights against injustice. Each scene, depicting conflict, rejection, silencing, and attempts to reveal the truth, represents the process of women's struggle to reclaim their rights to their bodies and voices. Thus, the symbol of women's struggle in Sur's character is constructed through a layered interaction between visual signs and their resulting connotative meanings, enabling the film to present not only the personal story of a survivor but also a social critique of a culture that often blames women for sexual violence.

Data 1: The scene where photographs of the victim's body are found without consent on Amin's hard drive is a powerful symbol of sexual violence that operates covertly within a patriarchal system. The visuals of the photos, the dim lighting, and the nighttime photocopy shop highlight how women's bodies become objects that can be controlled and traded without consent. Sur's shocked expression serves as a point of realization that what has

long been considered normal is actually a serious violation. In the context of a symbol of women's struggle, this rejection becomes a crucial point that emphasizes Sur's position as a representative of women who must fight not only perpetrators of violence but also patriarchal values ??within the family. Sur's determination to uphold the truth despite losing her family's support underscores the struggle of women to seek justice amidst a culture that silences and blames victims.

Data 2: The color green in the film *Penyalin Cahaya* is used as a symbolic visual element representing the psychological tension experienced by Sur. The dominance of dark green tones creates an uncomfortable atmosphere, reflecting Sur's inner state as a woman under constant pressure and surveillance. Semiotically, green functions as a signifier, signifying a seemingly orderly and safe campus environment, while at the signified level, it reveals the reality of a toxic institution that disregards victims of sexual violence. In the context of symbolizing women's struggle, the color green serves as a visual backdrop for Sur's resistance against a system that silences her voice. Sur's determination to continue seeking the truth amidst a repressive atmosphere emphasizes that women's struggles are not only verbal and narrative, but also framed within a visual space that highlights the injustices they face.

Data 3: In the film *Penyalin Cahaya* (*The Copy of Light*), the appearance of mosquito fogging in a residential area frequently visited by Sur serves as a signifier through the visuals of thick smoke, the activities of officers, and the 3M narrative (*Draining, Closing, and Burying*). Denotatively, fogging is understood as an effort to protect the environment from the dangers of disease, but at the signified level, fogging represents a mechanism for obscuring the truth and covering up the problem. The smoke that obstructs visibility symbolizes the social system that disguises the reality of sexual violence, preventing society from fully understanding the issue. In relation to the symbol of women's struggle, fogging serves as a metaphor for Sur's



situation as a survivor, where her struggle to uncover the truth is hampered by bureaucratic fog, stigma, and efforts to "clean up" her image. Women must not only resist the violence they experience, but also fight through a system that deliberately obscures the facts to maintain social order and comfort.

Data 4: The scene where Sur photocopies her face serves as a symbol of women's struggle because it marks the transformation from a silenced victim to a resisting subject. The light from the photocopier represents hope and awareness, while the act of copying the face symbolizes the effort to amplify women's voices that have been forcibly erased. Thus, Sur not only fights for her own justice but also represents the collective struggle of women survivors of sexual violence, who strengthen each other and expand the space for resistance.

Data 5: The action of Sur and her friend distributing documents from the top of the building serves as a symbol of women's struggle against structural injustice. Semiotically, this scene represents not only individual courage but also the collective resistance of women who have been silenced by the patriarchal system. The flying papers serve as a metaphor for the opening of truth to the public space, signifying women's efforts to reclaim their voices. By distributing the documents, Sur is positioned as a representation of women who refuse to remain silent, bravely resist institutional pressure, and fight for justice for themselves and other survivors.

## CONCLUSION

Signifiers in the film *Copy of Light* are realized through various cinematic elements, such as dialogue, expressions, gestures, lighting, color, and visual symbols (for example documents, photocopiers, and paper spreading scenes). All of these elements function as concrete forms that can be captured by the five senses and become a medium for conveying meaning. These markers consistently

describe situations of conflict, pressure and resistance experienced by the character Sur. Thus, markers in films not only function as aesthetic elements, but also as a means of representing social reality that shows women's struggle in facing injustice.

The signifiers in the film "*Penyalin Cahaya*" demonstrate that women's struggles are represented through conceptual meanings such as injustice, trauma, social pressure, and the courage to fight against the patriarchal system. These meanings are not directly apparent, but emerge through interpretations of the situation experienced by Sur, a survivor of sexual violence. The emerging signifiers demonstrate that women are not merely victims, but also subjects with the awareness and strength to fight for the truth. Thus, women's struggles are interpreted as complex internal and social processes, encompassing emotional, structural, and ideological aspects.

The relationship between signifiers and signifieds in "*Penyalin Cahaya*" produces meanings that symbolize women's struggles as a form of resistance against an oppressive patriarchal system. Through the interplay between visual signs and conceptual meanings, the film represents Sur's transformation from a silenced victim to an individual who dares to speak up. These meanings are not only personal but also collective and ideological, reflecting the social realities experienced by women more broadly. Thus, the symbols of women's struggles are formed through the interaction between visible signs and their resulting meanings, making the film a medium for social critique of a culture that still blames and marginalizes women.

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