



Representation of Women Victims of Sexual Violence (Discourse Analysis of the Film “Like & Share”)

Yuda Setiawan^{1*}, Neri Widya Ramailis¹

¹Fakultas Keguruan dan Ilmu Pendidikan, Universitas Islam Riau, Indonesia

*Korespondensi: yudasetiawan@student.uir.ac.id

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Abstrak

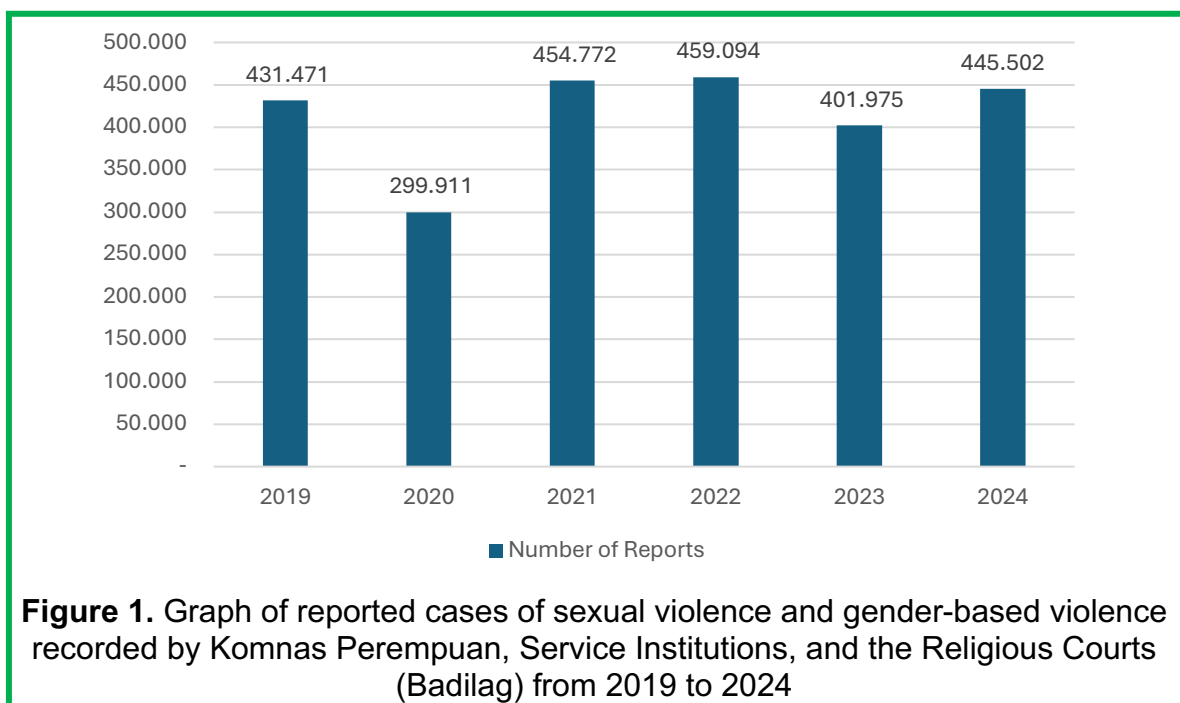
In recent years, many artists and feminists have transformed their struggles through artistic media such as film. The power and ability of film to reach diverse social segments make it an influential medium in shaping public opinion. Like & Share, directed by Gina S. Noer, is one such film that seeks to participate in constructing narratives about victims and their positioning by emphasizing certain information. This study aims to explore how victim representation is visualized in the film Like & Share by employing radical feminist perspectives and News Making Criminology. The research adopts a visual criminology approach using discourse analysis as its method. The findings reveal that Like & Share constructs a narrative that critiques the legal system and the patriarchal culture, which remain dominant as the root causes of women's suffering as victims of sexual violence. The representation of women in this film illustrates the dynamic between oppression and resistance against patriarchal systems, emphasizing that women are still entrapped in injustice. Furthermore, the film conveys the idea that patriarchy continues to serve as the fundamental source of women's subjugation by depicting various forms of oppression, including the objectification of women, the normalization of sexual violence, societal neglect toward victims, and a legal system that fails to support them.

1. Introduction

Violence is something frequently encountered in everyday life, whether within broader social contexts such as community or state relations, or in smaller social settings such as families, friendships, and intimate partnerships. Violence often arises in social interactions and reflects an imbalance within relationships. In recent years, it has increasingly affected vulnerable groups such as children, the elderly,

and women. This indicates the existence of unequal power relations in society, where dominant groups exercise control over those who are more vulnerable (Ilyasa, 2022) (Acquaviva & Gullion, 2024) (Flecha, 2021). In the context of women, violence often occurs due to patriarchal social structures, where men hold greater control over various aspects of life, including women's bodies and freedoms. Forms of violence against women can be found in many areas, from domestic spaces such as households to public spaces such as workplaces, educational institutions, and even social media (Yusnan, 2025). Gender-based violence not only has direct impacts on victims but also reinforces a culture of silence and impunity that allows perpetrators to repeatedly commit similar acts (Kiblati et al., 2024).

Sexual violence against women remains a global concern, including in Indonesia. According to the World Health Organization (WHO), physical and sexual violence against women has reached epidemic levels, affecting more than one-third of women worldwide. In the Indonesian legal context, sexual violence only recently gained significant legal recognition with the enactment of Law Number 12 of 2022 on the Crime of Sexual Violence. Article 4, paragraph (1) of this law categorizes sexual violence into several forms, including: (a) non-physical sexual harassment; (b) physical sexual harassment; (c) forced contraception; (d) forced sterilization; (e) forced marriage; (f) sexual torture; (g) sexual exploitation; (h) sexual slavery; and (i) technology-facilitated sexual violence. In Indonesia, annual reports from the National Commission on Violence Against Women (Komnas Perempuan) indicate that cases of gender-based violence (GBV) have continued to increase in recent years. This high prevalence demonstrates that women remain vulnerable to sexual violence in various aspects of life (Eriyanti, 2017).



Source: Komnas Perempuan CATAHU, 2019–2024

The graph illustrates reports of gender-based violence (GBV) against women recorded over the past six years. Overall, since 2019 the trend in reporting has shown a stronger tendency to increase rather than decrease. The surge in reported cases reflects both the growing public awareness in reporting incidents of violence

and the widening prevalence of GBV occurring in society. The peak of reporting occurred in 2022, with a total of 459,094 cases. This figure is highly significant, as on average it corresponds to approximately 17 to 20 reports per day. The high number of reports highlights that GBV against women remains a critical issue requiring intensive attention, both in terms of law enforcement and preventive measures, to ensure that the rising trend does not continue in the coming years.

The impact experienced by victims of sexual harassment can vary depending on the severity, duration, and intensity of the abuse. However, in general, sexual harassment has negative consequences for victims, both physically and psychologically. Ironically, in the Indonesian context where patriarchal culture remains deeply rooted, victims of sexual violence often face additional suffering from social reactions to their experiences (Waluyo, 2011) (Pulido, 2021) (Carmo et al., 2023). Unfortunately, the high incidence of sexual violence against women is not accompanied by sufficient support for victims. In social contexts, the entrenched patriarchal system often shapes how communities respond to cases of sexual violence against women (Sciarrino, 2023). Victim-blaming remains common, where women who experience sexual violence are stigmatized, socially excluded, and even face difficulties in obtaining legal justice. Such conditions create psychological barriers for victims to report their cases, ultimately worsening their suffering (Khoirunnisa et al., 2022).

Observing such unequal conditions has fueled the feminist movement in advocating for the rights of women survivors of sexual violence (Gildersleeve et al., 2022). Alongside the growth of feminism, various forms of advocacy have been carried out to raise public awareness of this issue. One of the mediums used to voice the experiences of survivors and to critique social inequalities is film (Rudy & Wijayanti, 2023). As a cultural product, film not only functions as entertainment but also holds significant potential to shape public opinion, shift mindsets, and deliver social messages in an emotional and persuasive way (Rahman & Saguni, 2021) (Luciano, 2023) (Zhou & Peterson, 2024). In recent years, several films have addressed the issue of sexual violence, one of which is *Like & Share* by Gina S. Noer. This film highlights the phenomenon of sexual violence within teenage social interactions and explores how survivors deal with the social consequences of such experiences. It portrays various forms of sexual violence, ranging from sexually suggestive comments and unwanted touching to revenge pornography and sex without consent. Beyond depicting the lived experiences of survivors, the film also illustrates how society responds to these cases. The representation of women victims in the film demonstrates that sexual violence often impacts not only individuals but also broader social contexts. Negative social reactions can intensify the suffering of survivors and make it even more difficult for them to access justice.

In criminological studies, particularly victimology, the representation of victims in the media plays a crucial role in shaping public understanding of crime and the criminal justice system. Victimology examines the position of victims within a crime, how they are treated by society and the legal system, and the impacts they experience (Ramailis, 2021) (Alsabilah & MPA S.H., M.Hum., 2024). Therefore, the representation of women as victims of sexual violence in the film *Like & Share* becomes an important aspect to investigate in order to understand how media contributes to constructing narratives about survivors of sexual violence. Based on this background, this research aims to explore how victim narratives are constructed

in Gina S. Noer's film *Like & Share* through the lens of News Making Criminology and to identify the forms of representation that emerge in the film by applying a radical feminist perspective.

2. Methods

The object of this research is a 112 minute film titled *Like & Share*, directed by Gina S. Noer and produced by Starvision Plus. This adult drama highlights the issue of sexual violence by presenting various forms of harassment, both verbal and physical, that occur in real life as well as in virtual spaces. The representation of women as victims of sexual violence is illustrated through four main characters, namely Sarah, Lisa, Via, and Fita, each of whom brings different dynamics of experience in confronting this reality. This study applies a descriptive qualitative approach with the method of visual criminology. This method is chosen because it emphasizes the use of visual media such as images, videos, and films as the primary source for collecting and analyzing data. Through this approach, the researcher is able to explore in depth how the narratives of sexual violence victims are constructed and communicated through visual elements in the film. The analysis therefore does not only focus on dialogues but also takes into account symbols, expressions, and cinematic techniques (Ramailis, 2021).

The application of visual criminology in this study provides added value in understanding the social construction of women as victims of sexual violence in the film *Like & Share*. Visual analysis allows the researcher to capture implicit messages that are not always expressed through dialogue, such as the depiction of power relations, feelings of trauma, and the victims' attempts at resistance. Therefore, the findings of this research are expected to contribute to criminological studies, particularly in understanding the representation of victims in media, while also broadening the discourse on the importance of protection and public awareness regarding issues of sexual violence. In the data collection process, the researcher employed documentation techniques by identifying and gathering selected scenes from the film *Like & Share* that portray women as victims of sexual violence. Each relevant scene was chosen based on specific criteria, such as the form of harassment depicted, the interactions between the victim and the perpetrator, and the social reactions surrounding the incident. These visual data were then recorded, classified, and systematically organized to facilitate further analysis.

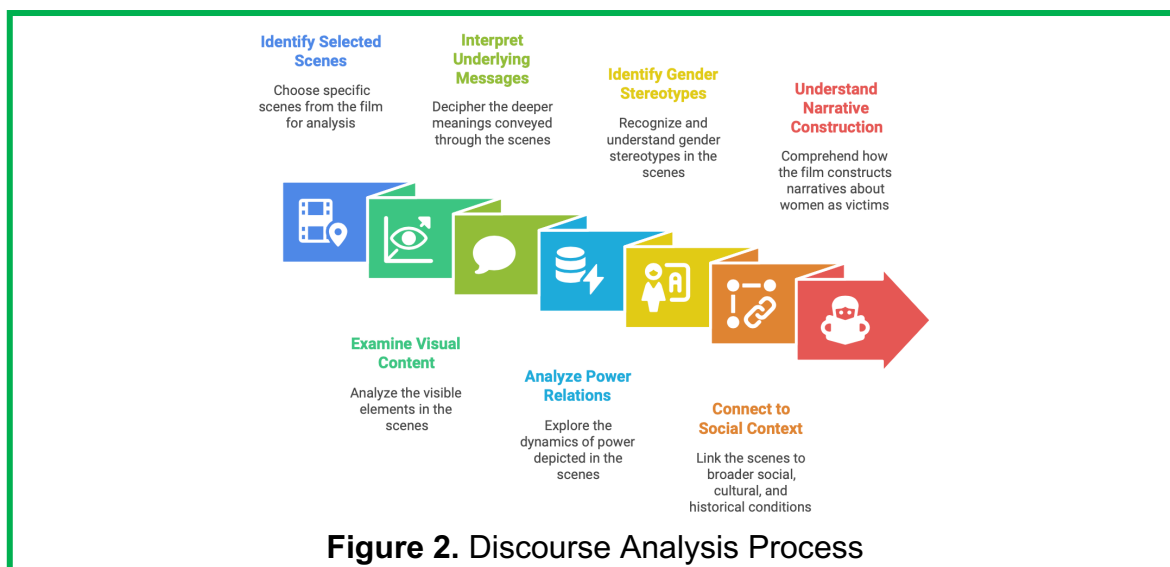


Figure 2. Discourse Analysis Process

Data analysis was carried out using a discourse analysis approach that focused on interpreting the meanings of each selected scene. Through this approach, the researcher did not only examine the visible visual content but also interpreted the underlying messages embedded in the representation of victims, including power relations, gender stereotypes, and the surrounding social constructions. In this context, discourse analysis also served to connect visual representations with broader social, cultural, and historical conditions, thereby providing a comprehensive understanding of how the film *Like & Share* constructs narratives about women as victims of sexual violence.

3. Findings and Discussions

3.1 Findings

To facilitate the analysis process, the collected data were classified in the form of screenshots from each scene depicting characters as victims of sexual violence. This classification aimed to ensure that each visual fragment could be analyzed according to the role, context, and type of violence experienced by the character. In this way, the researcher was able to systematically construct patterns of victim representation, allowing the analysis to provide a clearer picture of the visual construction presented in the film.

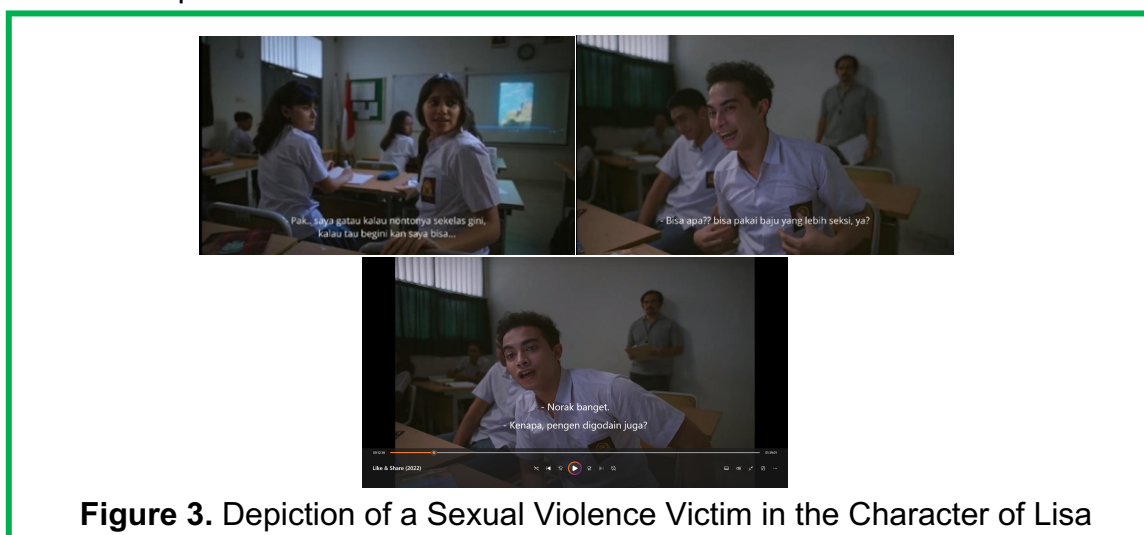


Figure 3. Depiction of a Sexual Violence Victim in the Character of Lisa

This scene takes place in a classroom during the presentation of a swimming video assignment for a physical education class. While Lisa's video is being shown, she receives sexually suggestive comments from both her male classmates and her teacher, such as: *"Wow, so sexy," "That's how you should make a video,"* and other similar remarks. Even when Lisa tries to explain, she is mocked by her peers instead. This scene portrays Lisa as a representation of how women are often perceived in social life merely as "sexual objects."

Moreover, the scene also depicts Sarah attempting to confront Ino. As shown, instead of acknowledging her protest, the response directed at Sarah is dismissive and offensive, with remarks such as *"Do you want to be teased as well?"* When Sarah becomes angry at Ino's words, he challenges her with another sexually charged provocation, saying *"If you want to see mine, here it is!"* while pretending to unzip his pants. The classroom atmosphere turns chaotic, filled with laughter at Ino's act of harassment. This scene illustrates how patriarchal culture fosters a permissive attitude toward sexual harassment against women. Such reactions contribute to the

normalization of sexual harassment, making it appear as an acceptable part of social interaction rather than a serious violation.



Figure 4. Depiction of a Sexual Violence Victim in the Character of Via

This scene illustrates Via and her group's response of denial regarding the porn revenge incident she experienced. The scene shows Via attempting to avoid contact with her peers, reflecting how victims are often portrayed as withdrawing from social interactions due to feelings of shame about the violence they have endured. This reaction is largely shaped by social responses that fail to support the victim. Such a condition is far from ideal, as victims should receive protection and assistance in coping with the violence they experience. In this sequence, Via and her group are shown passing Sarah and Lisa while lowering their heads in embarrassment. Immediately after, Ino appears smirking at Via while looking at her photos on his phone. This indicates that the social environment exerts additional pressure on the victim through mockery and ridicule of her experience. Instead of providing solidarity or support, her school peers are depicted as consuming the sexually exploitative content of the victim's porn revenge. This scene reveals the absence of social empathy toward victims of sexual violence.

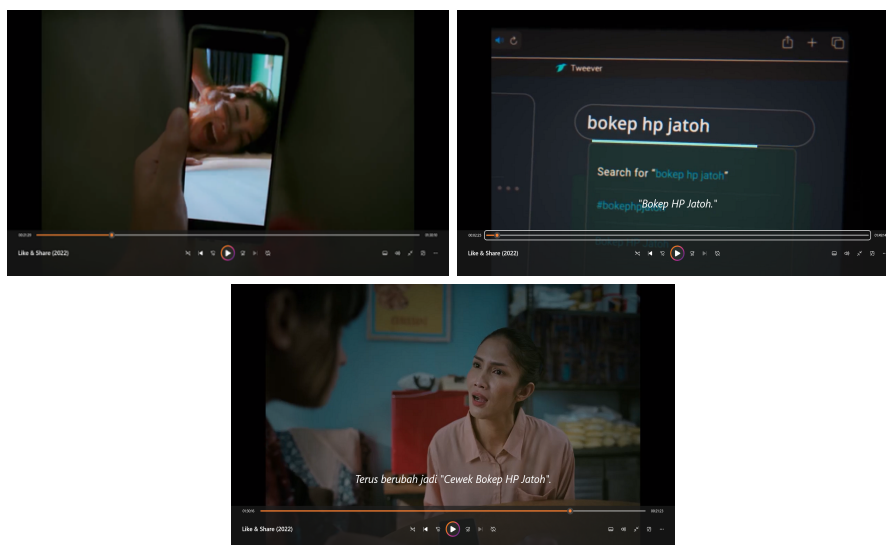


Figure 5. Depiction of a Sexual Violence Victim in the Character of Fita

This scene portrays the circulation of a sexual recording of Fita with her husband across various social media platforms. In the video, Fita's expressions reveal pain and resistance, indicating that she is experiencing sexual violence. This is evident from her lack of expressions of pleasure in the sexual act. The scene demonstrates that sexual violence can occur even within spaces that are often assumed to be safe, such as marital or intimate relationships.

The sequence also shows how Fita, as a victim, is labeled with the derogatory nickname *"the girl from the leaked porn video."* This label emerges because, in the video of the violence she endured, there is a moment when the phone used to record the act falls to the ground. This suggests that victims of sexual violence are often subjected to *labelling* based on the violence they have experienced. Such labelling intensifies the suffering of victims, as it becomes an enduring stigma that ties their identity to the incident. Moreover, the film highlights that this labelling is directed solely at the female victim, while the male partner (Fita's husband) remains free from such stigma. This disparity underscores the patriarchal imbalance within society, where men are shielded from social stigmatization while women are disproportionately burdened with blame and negative labeling.



The film does not only focus on victimization but also portrays the challenges faced by survivors of sexual violence in their pursuit of justice. This is illustrated through the character of Fita. The scene shows her attempt to report the violence she experienced to the authorities. However, upon arrival, the legal procedures she must undergo place an additional burden on her. Fita is required to undress in order for her case to be processed, a demand that ultimately discourages her from proceeding with the report. This experience clearly demonstrates that legal procedures are still not victim-centered. The requirements imposed by the system appear to disregard the trauma of women survivors of sexual violence. Law thus plays a determining role in shaping the conditions under which women exist as victims. Fita's experience illustrates that legal processes remain biased and unsupportive of victims, particularly women. Such procedures, which are not pro-

victim, force survivors to reconsider or even abandon their decision to report the violence they have endured.

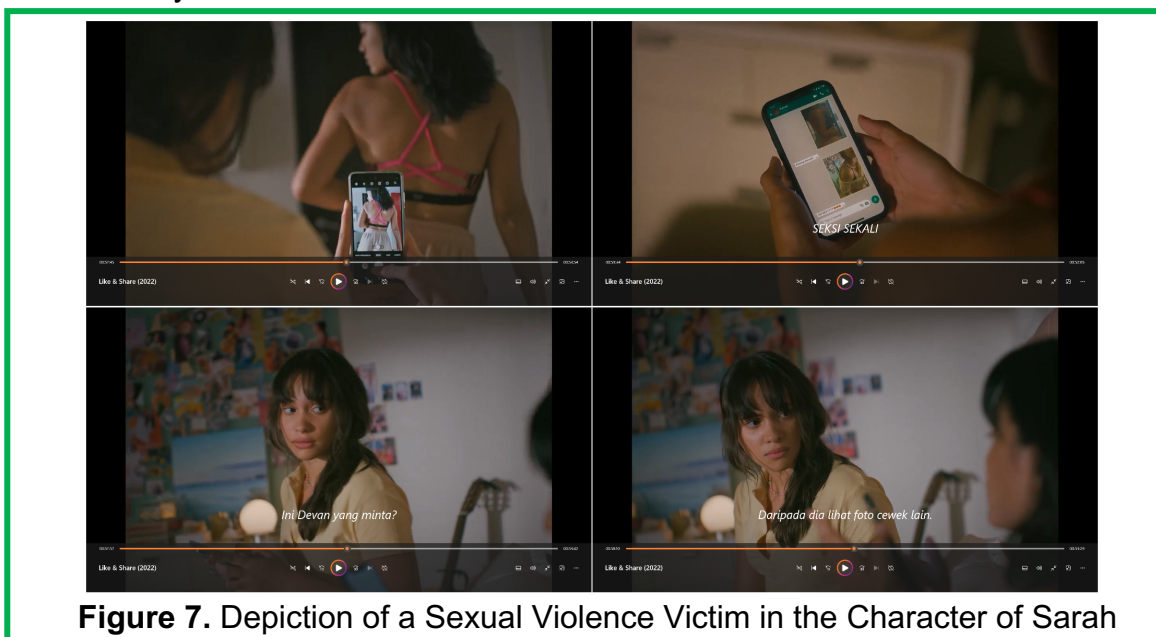


Figure 7. Depiction of a Sexual Violence Victim in the Character of Sarah

This scene portrays Sarah being manipulated by Devan. She is persuaded to send photos of her body under the pretext of monitoring her physical progress in sports. Devan's responses to the photos, however, focus on sexual connotations, as reflected in comments such as "So sexy" and "Not enough." From this depiction, it is evident that Sarah is indirectly manipulated to satisfy Devan's desires, signifying that she, as a woman, is perceived merely as a sexual object. The scene also shows Lisa disagreeing with Sarah's decision to send her photos to Devan. Nevertheless, Sarah dismisses her friend's concerns, arguing that Devan would not take advantage of her. She further rationalizes her action by stating that it is better for her to send her own photos than for Devan to look at other girls. This illustrates how Sarah's perception reflects the influence of a deeply entrenched patriarchal system, which indirectly makes women permissive toward the domination of their bodies by men.

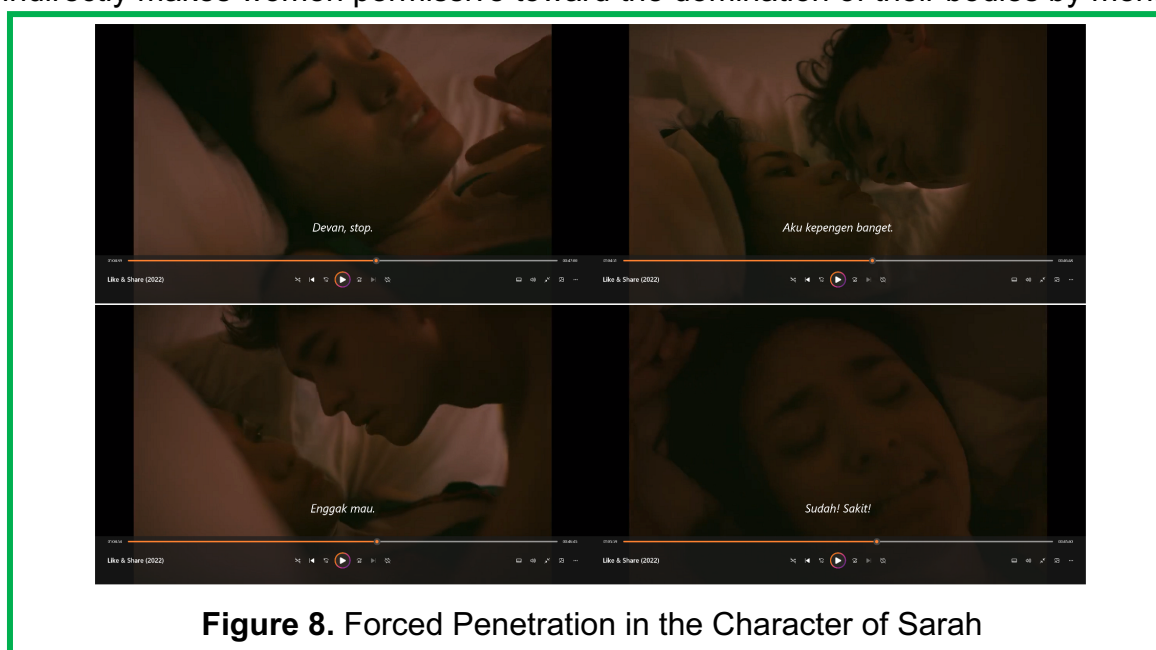


Figure 8. Forced Penetration in the Character of Sarah

This scene depicts Sarah refusing Devan's request to have sexual intercourse by clearly saying "stop" and "I don't want to." However, Devan ignores her refusal and proceeds to force penetration. This act of rape inflicts both psychological and physical suffering on Sarah, as reflected in her expressions of pain and distress. It is evident that Devan disregards Sarah's consent and asserts dominance over her body. Devan's actions exemplify how men, within a patriarchal system, often perceive themselves as having the authority to violate women's boundaries without regard for their autonomy. Sarah becomes a victim of this unequal power relation, where her body is treated as male property rather than as that of an autonomous individual with the right to determine what happens to herself. The physical and psychological suffering she endures, vividly portrayed through her cries of pain, underscores the destructive impact of sexual violence rooted in a system that positions women in a subordinate role.

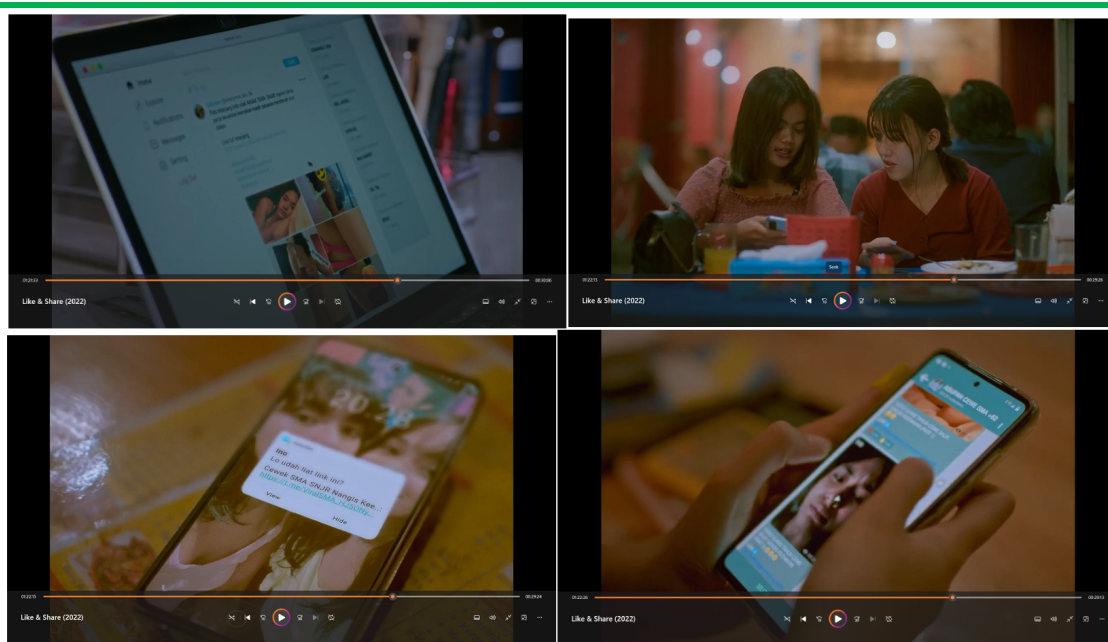


Figure 9. Social Reactions toward Sexual Violence Victims in the Character of Sarah

The scenes above illustrate the social response to Sarah's sexual violence video. Instead of offering protection, society appeared to consume and even enjoy the sexual content. In the video, Sarah clearly resisted and cried, yet people deliberately shared and spread it. Alarming, many accounts reposted the video with degrading captions such as "high school girl moaning in pain while being forced by her boyfriend until she lost her virginity." Beyond that, some users actively revealed Sarah's identity, including her name and school. It is evident that people fully realized Sarah was a schoolgirl, yet her suffering was mocked rather than sympathized with. Her crying was misinterpreted as a sign of pleasure and even turned into captions for online posts. This shows how social responses positioned Sarah, as a woman, merely as a sexual object, while her pain was treated as entertainment. Such reactions reflect a social condition that lacks empathy toward female victims of sexual violence.

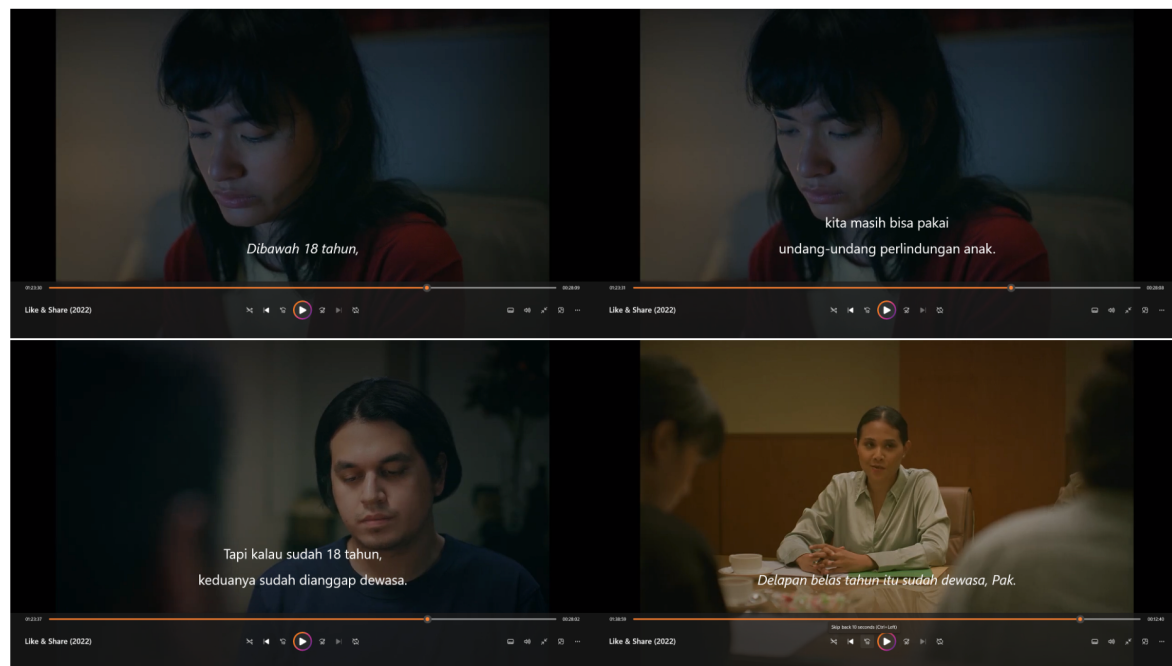


Figure 10. The Challenges Faced by Victims in Seeking Justice in the Character of Sarah

This scene illustrates Sarah and her brother's attempt to seek legal protection. However, existing regulations do not safeguard Sarah's position since she is no longer legally considered a child (under 18). On the contrary, Sarah faces the risk of being criminalized as a perpetrator of pornography and may even be subjected to legal prosecution. The scene also shows how Devan's legal advisor cornered Sarah, positioning her as the one at fault despite being a victim. Furthermore, the sequence of events reveals that the burden of proof and prevailing legal procedures remain unfavorable to victims. This condition silences victims, discouraging them from reporting the crime or pursuing legal protection.

3.2 Discussions

News Making Criminology Analysis of the Film *Like & Share*

The News Making Criminology approach highlights how the media shapes public perceptions of crime, offenders, and victims. In the context of sexual violence, media plays a crucial role in constructing the image of victims, particularly in representing women as the most vulnerable group (Mony et al., 2023). Film, as a form of mass media, serves as an effective medium for influencing such perceptions. Beyond its function as entertainment, film also operates as a site of social discourse production, including narratives of crime and the power relations that accompany it (Sobur, 2016).

The film *Like & Share* (2022), directed by Gina S. Noer, can be analyzed as part of the broader social construction of women victims of sexual violence. It does not stand alone but forms part of a larger movement that critiques the deeply rooted patriarchal culture in Indonesia. Through the medium of film, the director conveys criticism of social systems that have long failed to protect victims, especially women. These messages are delivered through cinematic elements such as narrative, visuals, character dialogue, and symbolic representation, enabling audiences to internalize the meanings conveyed. In its production process, a film begins with an

idea that is developed into a storyline. This story is then interpreted by the director using various cinematic techniques that serve to reinforce the central message. However, like other forms of media, film is inseparable from processes of selection and framing. Framing involves the deliberate choice of scenes, characters, and narrative structures that are considered most effective in supporting the intended message. As a result, there is a potential distortion of reality, since film inevitably simplifies the complexity of social issues to fit within narrative needs and time constraints.

The framing techniques employed in *Like & Share* clearly foreground the issue of gender inequality, emphasizing how women become victims within a patriarchal social system. The narrative centers on the experiences of female characters such as Lisa, Sarah, Fita, and Via, who endure sexual violence and its social consequences. The film highlights how social environments, including family institutions and the legal system, often fail to provide adequate protection for victims. Through this consistent portrayal, the film contributes to shaping viewers' opinions regarding the position of women in cases of sexual violence. However, the strong framing employed in this film also carries certain implications. In order to reinforce its moral message and social critique, the narrative often takes a dramatic and emotional tone. As a consequence, the complexity of sexual violence in social reality is sometimes simplified. The representation may not fully capture the diversity of victims' experiences in real life, where legal processes and social conditions are far more intricate. This simplification, while effective in evoking emotional responses from the audience, remains part of the unavoidable distortion inherent in media production. Nevertheless, *Like & Share* makes an important contribution by opening up dialogue on gender injustice and sexual violence in society. The film portrays how patriarchal culture not only oppresses women through male dominance but also through the internalization of patriarchal values by women themselves. The female characters are shown to experience restrictions on their freedom as well as limited control over their bodies and life choices. This depiction illustrates how patriarchal norms operate in everyday life.

Beyond depicting women's victimization, the film also highlights resistance against patriarchal values. Several scenes show how women attempt to reclaim their agency, either through direct acts of defiance or through solidarity among victims. This representation conveys the message that women have the right to challenge oppressive social structures, while also inviting audiences to reflect on the position of women in society. Thus, *Like & Share* can be categorized as a film that carries a feminist spirit. Through its narrative and visual construction, it not only reveals the reality of women's oppression but also encourages collective awareness to resist patriarchal dominance. As a product of popular culture, the film demonstrates how media can serve as an instrument of social change by bringing issues of injustice into the public sphere and questioning established value systems.

Radical Feminist Analysis of the Film *Like & Share*

Radical feminist theory positions patriarchy as the root of all forms of oppression against women, including sexual violence. Within the context of the film *Like & Share*, the portrayal of women as victims of sexual violence can be examined through the lens of radical feminism, which reveals how patriarchy operates by objectifying women, normalizing violence, and neglecting the rights of female victims.

The film *Like & Share* depicts women as sexual objects within a patriarchal social system. Deeply rooted patriarchal culture places women in a subordinate position, reducing their bodies and existence to commodities or instruments of male gratification. This objectification is not limited to explicit sexual acts but is also reflected in societal attitudes that view women without regard to dignity or bodily autonomy. In the film, the character Fita serves as a clear representation of this objectification. She experiences sexual abuse within her marriage, illustrating how sexual violence can occur even within an institution often regarded as safe. Her husband treats her merely as a tool for sexual pleasure, disregarding her will and rights as an individual, thereby reflecting how patriarchal norms instill a sense of male ownership over women's bodies. Objectification is also evident in other characters, such as Lisa and Sarah, who both face similar treatment in different contexts. Lisa becomes a victim of harassment by her own teacher, while Sarah suffers unwanted sexual advances when she tries to defend Lisa. These portrayals demonstrate how women are repeatedly confronted with unequal power relations that render their bodies targets of male domination.

Furthermore, the film also raises the issue of the normalization of sexual violence, which is deeply embedded within a patriarchal society. This normalization is reflected in sexist jokes, degrading comments, and harassment that are often treated as ordinary or acceptable. Patriarchal culture reinforces the belief that men possess uncontrollable sexual urges, which in turn trivializes sexual violence against women and prevents it from being recognized as a serious violation. In the film, the character Ino embodies this pattern, as he freely engages in sexual harassment without fear of consequences because his environment tolerates such behavior. When Sarah attempts to resist, she instead becomes a target of intimidation, demonstrating how patriarchy punishes women who dare to fight back. In addition to normalization, the film also strongly portrays revictimization, or the repeated victimization of survivors. Lisa, for example, is not only sexually harassed by her teacher but also ridiculed and blamed by her peers for the incident. This situation illustrates how victims suffer not only from the violence itself but also from additional social burdens, including stigma, mockery, and even accusations that they themselves caused the violence.

The phenomenon of victim blaming is another form of social neglect of victims that the film *Like & Share* brings to light. Victim blaming appears in various forms, such as questioning the victim's clothing, behavior, or personal decisions. In patriarchal societies, women are often held responsible for the sexual violence inflicted upon them. The film clearly depicts this through the character Via, who becomes a victim of revenge porn, yet is blamed by society for the spread of the content. Instead of receiving support, she faces social stigma that forces her into silence and compels her to bear the shame alone.

Social neglect of victims is also evident in the treatment of Fita. Rather than receiving compassion or assistance, she is branded with negative labels within her community after a scandalous video involving her is circulated. This situation reflects how social control over women's bodies operates, where victims are more frequently blamed and ostracized than the perpetrators who should be held accountable. Radical feminism also highlights the lack of legal support for female victims. The film *Like & Share* demonstrates how the law frequently fails to protect women and, in many cases, indirectly reinforces patriarchal domination. The existing legal system

remains oriented toward physical and procedural evidence, while neglecting the psychological state and lived experiences of victims. Fita, for example, encounters significant barriers when attempting to report the violence she endured, as legal procedures objectify her body rather than acknowledge her suffering. This illustrates how the legal framework prioritizes technical proof over justice and protection for victims.

Legal inequality is also evident in Sarah's case, where she is threatened with prosecution after her sexual video is circulated. Instead of focusing on the perpetrators who disseminated the content, the law places Sarah under scrutiny as a legal subject accused of violating moral norms. The failure of the legal system to protect victims like Sarah exposes how gender bias remains embedded in legal regulations. Even when Sarah seeks protection, her age becomes a barrier to receiving full legal safeguards, reflecting how formal regulations often fail to respond to the concrete realities victims face.

The overall narrative of *Like & Share* portrays how women experience layered oppression through objectification, normalization of sexual violence, revictimization, and the absence of legal protection. The film effectively visualizes how patriarchy functions structurally to sustain male dominance and place women in positions of subordination. Through its characters, the film invites audiences to closely observe how women victims of sexual violence struggle within systems that oppress them from multiple directions.

Through the lens of radical feminism, the film also reveals how patriarchal domination is not only exercised by men but also reproduced by women who internalize patriarchal values. In several scenes, women who might otherwise be expected to stand in solidarity instead participate in judging victims, thereby reinforcing the very system that oppresses them. Consequently, *Like & Share* is not merely a depiction of women's social conditions as victims of sexual violence but also a sharp critique of a patriarchal society that perpetuates gender injustice. Ultimately, the film becomes part of the feminist movement that promotes collective awareness to resist entrenched systems and opens up space for women's resistance.

4. Conclusion

This study is a visual criminology research that employs discourse analysis on the film *Like & Share*, directed by Gina S. Noer. The discourse analysis aims to reveal how the film represents and constructs narratives surrounding the complexities faced by women as victims of sexual violence. Through the lens of News Making Criminology, it becomes evident that *Like & Share* functions not only as a form of entertainment but also as a medium of struggle within feminist discourse and as a critique of social systems that remain unsupportive of victims of sexual violence. By employing framing techniques, the film does more than criticize the legal system and patriarchal culture that continue to dominate; it also seeks to shape public opinion in favor of victims. The representation of women in the film illustrates the dynamics between oppression and resistance against patriarchy, underscoring that women are still far from achieving justice and equality. The film *Like & Share* presents several scenes that depict the experiences of women victims of sexual violence. A radical feminist analysis of the film demonstrates how patriarchy persists as the root cause of various forms of sexual violence and gender-based

injustice. The objectification of women within patriarchal culture reinforces their position as sexual objects, leading to the normalization of sexual violence and the revictimization of survivors. Moreover, social neglect through victim blaming and the lack of empathy toward victims further strengthen male dominance within existing social structures. The legal system's failure to protect victims also emerges as a significant barrier to women's pursuit of justice, ultimately compelling many victims to remain silent.

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