

Storytelling Through Film As A Social Communication Media Campaign (Narrative Analysis of Algirdas Greimas on Film “Photocopier”)

Yoga Martilova

School of Communication, University of Riau, Indonesia

yoga.martilova7697@grad.unri.ac.id

Abstract

Photocopier is an Indonesian film that raises sexual harassment issue with different perspective from other films. The Photocopier aired on Over the Top (OTT) or the Netflix streaming service and was becoming the “Top 10 Netflix Global” amid the downturn in the film industry after the COVID-19 pandemic. In addition, the film Photocopier, which can be used as a social communication campaign, uses a storytelling approach in voicing issue of sexual harassment by conveying messages metaphorically. This study aims to find out the position of the narrative and plot structure in the Photocopier with the application of the actant and functional model of Algirdas Greimas and functions as a medium for social change campaigns based on persuasion. The method that is used in this research is qualitative with a descriptive approach. Primary data was collected by form of the Photocopier from Netflix using documentation techniques. The results of the study show that complete narrative structure as an actant including (subject, object, sender, receiver, helper, and opponent) as well as the application of a balanced functional model.

Keywords: *Storytelling, Narrative, Greimas, Film, Social Communication.*

Introduction

The mass media is a means of communication that attracts the attention of the public by conveying messages and information broadly and thoroughly. Mass media has become something inseparable from human life in this modern era. Almost all information needed by the public is available through the mass media. Moreover, film is one of the media that is in great demand by various groups of age on many media platforms.

In general, films can be classified based on story, production direction, and genre. As an object of modern art, film has become an inseparable part of social life and certainly has a significant influence on its audience. Film is not only a medium of entertainment, but also has three functions, namely to inform, educate, and convince. In other words, a film also contains a series of scenes that has characters as main structure which forms the whole story. It is inevitable that film is one of the main foundations in the world of entertainment (Noviana & Simanjuntak, 2022).

The message in a film can take any form, depending on the purpose of the film, due to its audiovisual character, ie. vivid picture and sound. Through film, the audience learns many things that they may not know and take from their surroundings. In people's minds, movies have a lot to offer. Films tell various stories that can indirectly change the way the audience thinks after watching the film. It can also represent the strength as a film value of a medium. Film content can consist of various themes such as romance, heroism, sex, culture, gender, crime, violence and others.

In order for audiences to stay interested in watching movies, they need to stay up-to-date with developments. For example, drama genre films as a picture of social reality.

Through film media and its various genres, directors can convey information, moral messages, heroic values, social values, and creative ideas to target audiences in the hope that the film will enlighten the audience or even change their behavior. and public arrangements (Novitasari & Prabowo, 2015).

Photocopier is an Indonesian film that shows on Over the Top (OTT) or the Netflix streaming service. In 2022, it made history as the only film from Indonesia and Southeast Asia that was able to enter the "Top 10 Netflix Global" and was in second place for the period January 17-23 2022. Photocopier has been watched by more than 11.32 million hours of viewing. Initially, Photocopier was made not for commercial screening but for screening at the 2021 Busan International Film Festival. Photocopier also competed in the main program "New Current " at the festival. This program is the only program for the 2021 Busan International Film Festival feature-length film category. However, this film will premiere commercially through the paid service "Netflix " on January 13, 2022.

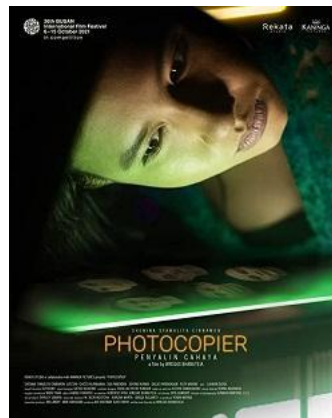


Figure 1. Photocopier Movie Poster

NETFLIX		
Films (Non-English)		
JAN 17 - JAN 23, 2022		
JANUARY 17 - JANUARY 23, 2022		
#	Films (Non-English)	HOURS VIEWED
1	How I Fell in Love with a Gangster	8,690,000
2	Photocopier	6,920,000
3	Shyam Singha Roy	3,590,000
4	My Father's Violin	3,170,000
5	Perfect Strangers	2,670,000
6	Rogue City	2,450,000
7	Amandia	2,380,000
8	Lost Bullet	2,050,000
9	Blood Red Sky	1,870,000
10	Vicky and Her Mystery	1,780,000

Figure 2. Top 10 Netflix globally for January 17-23, 2022

After a successful show at Busan International Film Festival, Photocopier dominated the 2021 Indonesian Film Festival with bringing 12 trophies. This proves that Photocopier is valued as a good communication tool. Moreover, Photocopier is also an effort to trigger awareness of the audience. This is one of the hallmarks of film art or festivals that emphasize technique and message. An art film can be said to be "intended as a primary work of art, often experimental and not intended for public display", then art films are "usually created for aesthetic rather than commercial reasons" and "have highly symbolic content" or are unusual.

With regard to its distribution channel, films of this type cannot (directly) be screened in commercial cinema networks, because they often offer special segmented themes that have unusual audiences (Saptya et al., 2018).

Photocopier is an Indonesian film and its director is Wregas Bhanuteja. Photocopier raises quite a heavy issue about sexual harassment. This issue was raised as a form of social communication campaign. Photocopier visualizes how to respond to sexual harassment which is increasingly occurring in the social environment. Sexual harassment is not only carried out in the form of physical touching, such as hugging, kissing and touching unwanted body parts. However, unwanted non-physical behavior is also a form of sexual harassment such as taking pictures without permission, peeping, gesturing with sexual elements, forcing someone to perform sexual acts, paying attention to sexual parts directly or with technology as well as verbal or physical touching (Tuhepaly & Mazaid, 2022). This is wrapped using a storytelling approach in voicing the issue of sexual harassment by conveying messages metaphorically and symbolically. Therefore, Photocopier is a film that emphasizes emotion from the point of view of each character that appears.

The story centers on a character named Suryani. She is a student who is struggling to find justice after becoming a victim of sexual harassment and then getting a cyber crime. Suryani experienced harassment from fellow members of her community. The form of harassment was by removing the clothes worn by Suryani who was in a drunken state. The perpetrator also documented Suryani who was naked and then spread it through the internet. This has put Suryani at risk of losing educational scholarships which have been the only hope for studying at university. The photocopier gives detective spice to Suryani's efforts to gather evidence that she was a victim of sexual harassment. Where this led Suryani to reveal a far more serious case, namely the silence of the victims of previous sexual harassment. This makes Photocopier even more complex as a visual work because of the storytelling approach it takes.

The issue of sexual harassment that often occurs in educational settings makes Photocopier worthy of attention from many parties. Photocopier displays the struggles of survivors of sexual harassment which are narrated through good visuals. Photocopier's success in conveying issues that have become phenomena neatly, especially in the world of education so that they can be accepted by the audience. Amidst the rise of studies on women, sexual harassment and Indonesian cinema in the last decade, this research is, therefore, expected to contribute to filling certain gaps on audience-related issues (Sokowati, 2022). As a form of visual narrative, Photocopier has a plot in telling every scene in it.

In Photocopier there is a narrative element in which there is a hidden message. The word narration or *narre* comes from the Latin which means "to make known". This, narrative is an attempt to tell a story or event. Every story must have events in its plot sequence. The series of events that occurred were not arbitrarily created, but strung together with other events so that they have a certain meaning (Eriyanto, 2017). The narrative has structure. If a narrative is dissected, sorted or divided, it will be divided and consist of various structures and substructures. Narrative is a series of events arranged through a causal relationship in a certain time and space (Eriyanto, 2017).

Greimas' narrative theory has been widely used to study the various objects of literary works. Among these studies are:

1. Research from (Herlinda, 2019) regarding the structural analysis of AJ Greimas in the novel *Pria Harimau* by Eka Kurniawan,
2. Research from (Megawati, 2018) on the novel *Searching for Missing Women* by Imad Zaki,
3. Research from (Fatimah et al., 2018) on the short story "Al-Imra'at Ghalabati As-Syaiton" by Taufiq Al-Hakim.
4. More than that, this narratological theory is also used to analyze stories in the Koran, for example in the story of the preaching of the Prophet Salih in the Koran Surah As-Syu'ara verses 141–158 (Aunillah et al., 2019).

In contrast to previous research which tends to examine the narrative structure of literary works, this research uses films as the object of study. Film as a medium of social communication that is formed by combining the senses of hearing and sight, contains stories that are images of social reality (Arsi & Sobur, 2019). As for the film *Photocopier*, it has a storyline that the production team, especially the director and producer, wants to convey to the public as a complete message. For the audience to understand the plot, it is necessary to understand AJ using Greimas. Salahuddin in (Herlinda, 2019). Understanding this text is very important to lay the foundation for the next level. One of them is useful for knowing the discourse in the text (Fatimah et al., 2018).

Method

This study uses a narrative analysis approach. According to Webster and Metrova (2007), narrative is a research method in social science. The essence of this method is the ability to understand a person's identity and worldview by relating it to the stories (stories) they hear or tell in their daily activities. Therefore, narrative research can be interpreted as the study of stories that detail and explain events that are the focus of the researcher's attention for a certain period of time. According to McCarthey (1994), narrative research is a literal form of qualitative research with a strong relationship and the literature provides a qualitative approach where we can write in the form of persuasive literature (Assjari & Permanarian, 2010).

This research is supported by a narrative structural analysis method with a narrative structure theory approach by Algirdas Greimas which emphasizes the structure of meaning created from a narrative. This theory is similar to a sentence consisting of a series of words, where each word in the sentence occupies its position and function as an object, subject, predicate, and so on. Each word also has a relationship with other words, so that it can form a coherent whole and has meaning (Eriyanto, 2017)

Results and Discussion

The narration comes from the Latin "*Narre*" which means "to make out". Thus, narrative refers to an attempt to tell something or an event. However, not all information or efforts to tell events can be classified as narrative (Eriyanto, 2017). Among narrative experts themselves, there are several differences regarding the definition of narrative (Eriyanto, 2017). In the following figure three definitions of narrative are given by narrative experts.

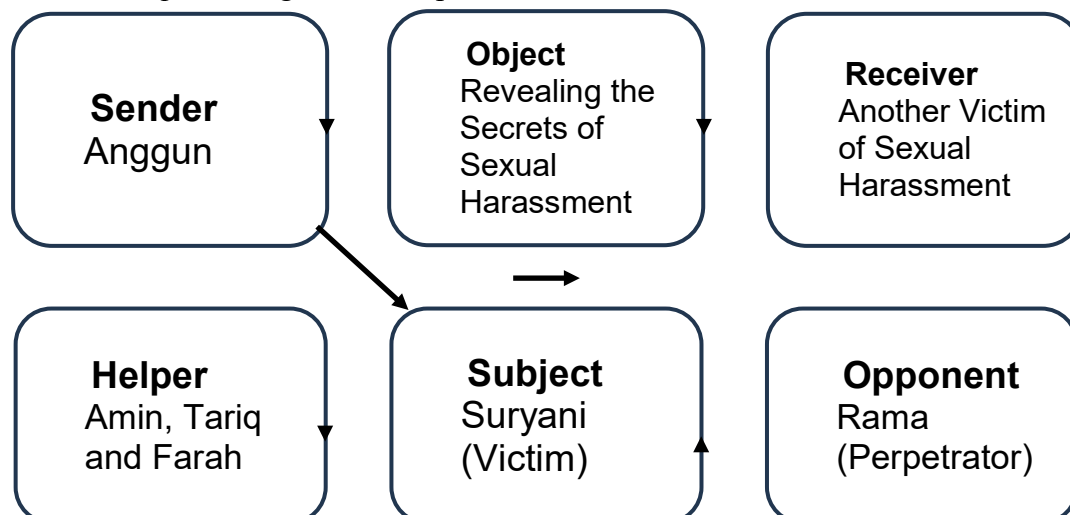
1. Gerard Genette: *Representation of events or of a sequence of events*
2. Gerald Prince: *The representation of one or more real or fictional events communicated by one, two, or several narrators to one, two, or several narrators.*
3. Porter Abbott: *Representation of events, consisting of story and narrative discourse, the story an event or sequence of events (the actions) and narrative discourse are those events as represented.*

There is a common thread through the various definitions of stories offered by these experts. Narration is a representation of an event or series of events. Therefore, a new text can be called a narrative if there are several events or series of events. Algirdas Julian Greimas is a well-known French literary expert. As an expert who adheres to structural theory, Greimas has succeeded in further developing the theory of structuralism into narrative structuralism and introduced the concept of the smallest narrative unit in his literary works called actan . Greimas developed Propp's theory as the basis for a universal narrative analysis in Teeuw (Anggraini et al., 2016). After researching hundreds of folk tales, Propp found 31 functions. These functions can be further categorized into 7 characters in a narrative , namely heroes, villains, donors, helpers, daughters and fathers of the princesses, senders, and fake heroes. (Eriyanto, 2017)

Greimas not only puts forward the actan part, but also shows the existence of a narrative model as a plot consisting of activities contained in what is called a function. This process consists of three stages (Wulandari et al., 2020), namely:

1. Proficiency test stage
2. Main stage
3. Brilliance test stage

Before identifying the structure of the sender, object, receiver, helper, subject, and inhibitor, the definitions of each actan model concept will be explained first. The sender is the character who determines the object to be searched for and asks the subject to get the object as part of the story. The object is a character or something whose presence is desired, sought by the subject. The recipient is the character who receives or gets the object previously found by the subject. Helper are those who provide assistance or facilitate the subject to find objects. The subject is a character or something that is assigned and or can also have made an agreement with the sender to find the object. Obstacles are those that provide opposition or block the course of the subject's task of finding objects. The following is an actan model from the film *Photocopier* along with an explanation based on Greimas's actan model:



Sender, the sending figure in the film *Photocopier* modeled on Greimas' actor, is a student named Anggun. He is in charge or director of the Matahari theater club. Anggun contributed to Suryani (Subject). As a character that is described as good and has a character like her name, she is elegant but also firm at the same time. As someone who feels partly responsible, Anggun helps Suryani by explaining about the photo which is the beginning for Suryani to want to reveal the crimes she has received. Anggun tries to explain regarding the photo of Suryani who was drunk and her condition when she left the party location. It must be that at the same time Anggun was busy preparing for the solar theater performance for a festival in Tokyo, she still found time to help Suryani find out the truth about the photo. Anggun takes Suryani to Netcar and gathers all the children of the Matahari Theater to seek justice for Suryani. However, Anggun did not suspect that the perpetrator was the closest person to her.

Object, *Photocopier's* film is about Suryani's (subject) efforts to uncover various bigger cases of sexual harassment after what happened to her. This departs from what Suryani has received from Anggun (sender). However, Suryani was not satisfied enough to want to find out more about what happened.

Receiver, victims of sexual harassment benefit in this story because there is an effort from Suryani (subject) to solve a big secret related to sexual harassment (object) that has been carried out by the perpetrator. The victims of previous sexual harassment also voiced what they had experienced in the past after previously remaining silent.

Helper, there is a character named Amin, a printing and photocopying businessman in the campus environment who is also a friend of Suryani. Amin facilitated Suryani's stay and helped retrieve data on the cell phones of all the children of the Sun Theater Club. The highlight of Amin's assistance was when he decided to sell his thesis again to another campus to help with Suryani's living expenses. There is also Farah who secretly often pays attention to Suryani who joins as a member of the sun theater club. This was because Farah had been a victim of sexual harassment there. Behind her curt and cynical attitude, Farah chooses to forget and refuses to voice her problems. Finally, he wanted to help Suryani. As well as Tariq who is also a victim of sexual harassment from the perpetrator. Tariq's confession came as a result of the accusations that Suryani had made against him. These three figures helped Suryani in uncovering cases of sexual harassment in their own way. However, as a unit, in the end, all the supporting figures united to help Suryani.

Subject, Suryani is a first-year student who is also a scholarship recipient managed by alumni. Not only wanting to be active in academics, Suryani also joined the Matahari Theater Club. His ability to create and manage a theater club website can bring victory to the festival.

Opponent, Rama is a perpetrator of sexual harassment as well as an obstacle. As the most important member of the Matahari Theater Club because of his position as a story writer, Rama is known as a friendly and not arrogant person so everyone likes him. The works are also known for being extraordinary because they were also able to produce photo prototypes for the Matahari Theater Club. But behind this great work is hidden a crime because it made many theater club members victims of sexual harassment.

Table 1. Schematic of *Photocopier Film Actan Relations*

TRANSFORMATION				
INITIAL SITUATION	PROFICIENCY TEST STAGE	MAIN STAGE	GLORY STAGE	FINAL SITUATION
Suryani experienced sexual harassment while drunk at a party celebrating the victory of the Matahari Theater Club	First, Suryani tries to uncover the sexual harassment that befell her Second, Suryani found that there were other victims besides herself	After the process of finding out and collecting evidence about the sexual harassment that befell him. Suryani discovers that there have been major cases and the previous victims' silence. Thus trying to uncover cases of sexual harassment that occurred in his environment.	Suryani obtained all the evidence and assistance from many people as support in uncovering the cases that had occurred so far.	The opening of old cases and cases experienced by Suryani. Thus providing a deterrent effect for perpetrators of sexual harassment. Until <i>the speak up</i> of survivors of sexual harassment.

Source: (Researcher Processed, 2023)

After knowing the narrative from the film *Photocopier*, the writer will apply it using the actual and functional model of Algirdas Greimas. - *Photocopier film actan model*. In the film *Photocopier*, the authors found that the entire actential structure consisting of six acts (Sender, object, subject, receiver, inhibitor, and support) is fully structured. Meanwhile, almost all of the actors are figures who are described as human beings who are thick with narration. The narration refers to storytelling (Sobur, 2016). Only object actans are in the form of situations or circumstances that the subject actan wants until support is met or achieved. In this *Photocopier* film, it was found that there was an inhibiting actan structure, namely Rama as the perpetrator of sexual harassment. When referring to the actancial structure, it is clear that the narrative is formed from actan relations. This relationship is an important component because of Algirdas Greimas's premise that he is more concerned with relationships than the characters in a story. Each relationship forms a path, each of which creates meaning. The relationship is like between Suryani (Subject) and Efforts to uncover cases of sexual harassment (Object). At the end of the film, it can be seen that Suryani's goal is to reveal the crimes that have been committed by a sex offender named Rama. Then the relationship between Anggun (Sender) and victims of sexual harassment (Receivers). The sender in this *Photocopier film* is someone who feels responsible for what happened to Suryani (object). The sender is the power of the story, which provides encouragement and value for the subject to reach the object so that it can benefit the recipient. Then the inhibiting and supporting

relations. Rama as (Opponent) and Amin, Farah and Tariq (Helper). In this *Photocopier* film, Suryani (Subject) can overcome obstacles.

Then if it is reviewed using a functional model consisting of three functional stages (initial stage, transformation, final situation) it is successfully filled in its entirety. The initial situation depicts the character Suryani who experienced sexual harassment while drunk during a party celebrating the victory of the Matahari theater club. Then proceed to the first transformation stage, namely the skills test stage which has two events about Suryani trying to uncover the sexual harassment that befell her and Suryani finding other victims besides herself. Then in the next stage of transformation, namely the main stage which shows after the process of finding out and collecting evidence about the sexual harassment that befell him. Suryani discovers that there have been major cases and the previous victims' silence. Next is the test of glory in which Suryani gets all the evidence and help from many people as support in uncovering the cases that have been happening so far. Until it reached the final stage which showed the opening of old cases and cases that experienced Suryani. Thus, providing a deterrent effect for perpetrators of sexual harassment. Until *the speak up* of survivors of sexual harassment. In a story where all stages of transformation are accomplished, the final situation is marked by an event where the object and balance of the story are reached.

Conclusion

In this study, the author analyzes the narrative structure of the film *Photocopier* by applying the structural theory of Algirdas Greimas which divides the narrative into two structural models, namely the actential and functional models. Then in the functional model there are three stages of the flow, namely the initial situation, the transition situation and the final situation which the author also applies to *Photocopier* films. Thus, from the results of the research that has been presented in the previous chapter, the authors can conclude the application of the actential model for *Photocopier* film as follows:

1. In the film *Photocopier*, the writer finds a balance in the story in the role of the six actan schemes. The writer found six perfect schemes (sender, subject, object, receiver, support, and opponent). Most of the results of the actan scheme are driven by the main character of the *Photocopier* film itself, namely Suryani as the subject. Meanwhile, the receiving certificate is a previous victim of sexual harassment who has the same fate as the subject. The sender's act is driven by Anggun and the object's act is driven by a sense of desire to be achieved by the Subject who is supported by the Sender's act. This was supported by supporting actans driven by Amin, Farah and Tariq and inhibiting actans namely Rama who was a perpetrator of sexual harassment.
2. Functional Model The flow structure of the functional model consists of three stages. Initial situation, transformation, final situation. In applying the functional model to *Photocopier* films, the writer found the perfection of the story. All stages of the functional model flow are achieved. The initial situation is filled with one event. The proficiency stage contains two events. The main stages are filled with one event. The test brilliance stage and final state are filled with a single event. This shows that in the narration of the article, the purpose of the narration can be achieved because in the final situation Suryani (subject) succeeds in exposing the perpetrators of sexual harassment which is her main goal.

References

- Anggraini, C. D., Christin, M., Si, M., Kurnia, D., Putra, S., Sos, S., & Ikom, M. (2016). *STRUCTURAL ANALYSIS OF NARRATIVE ALGIRDAS GREIMAS ON STORY TELLING ARTICLES OF PROJECT SUNLIGHT PT. UNILEVER INDONESIA ON NOVEMBER 2014*. 3(1), 1–16.
- Arsi, M., & Sobur, A. (2019). *Makna Identitas Budaya dan Konflik Antaretnis dalam Film “Crazy Rich Asians” I* (Vol. 12, Issue 1).
- Aunillah, R., Pratama, P., Uin, S., & Kalijaga, Y. (2019). KISAH DAKWAH NABI SHALEH PERSPEKTIF STRUKTURALISME NARATOLOGI AJ GREIMAS: Kajian Semiotika terhadap QS. As-Syu'ara: 141-158. *HERMENEUTIK*, 12(1), 35–48. <https://doi.org/10.1234/hermeneutik.v12i1.6021>
- Eriyanto. (2017). *Analisis Naratif: Dasar-Dasar dan Penerapannya dalam Analisis Teks Berita Media*. Kencana.
- Fatimah, N., Supriadi, D., & Komarudin, E. (2018). Struktur Naratif Cerpen “Al-Imra’at Ghalabati As-Syaiton” Karya Taufiq El-Hakim (Kajian Naratologi AJ Greimas). . *HijaiJournal on Arabic Language and Literature*, 1(1), 64–79.
- Herlinda, Y. (2019). ANALISIS STRUKTUR NARATIF A.J. GREIMAS DALAM NOVEL LELAKI HARIMAU KARYA EKA KURNIAWAN. *KEMBARA Journal of Scientific Language Literature and Teaching*, 5(2), 195. <https://doi.org/10.22219/kembara.vol5.no2.195-207>
- Megawati, E. (2018). MODEL AKTAN GREIMAS DALAM NOVEL MENCARIPEREMPUAN YANG HILANG KARYA IMAD ZAKI. *SEMIOTIKA*, 19(2), 67–75.
- Noviana, D. A., & Simanjuntak, M. B. (2022). *LITERACY: International Scientific Journals Of Social, Education and Humaniora Representation of The Impact Of Social Gap That Affects Moral Values In The Film “Parasite.”* <http://jurnal-stiepari.ac.id/index.php/LITERACY>
- Novitasari, L., & Prabowo, A. (2015). *PENTAD ANALISIS PADA FILM LEGEND OF THE GUARDIANS*.
- Saptya, R., Permana, M., Puspitasari, L., Indriani, S., & Hafiar, H. (2018). *Strategi Komunikasi Pemasaran Film Indie: Model Pemasaran Dan Distribusi Film Indie Indonesia*.
- Sokowati, M. E. (2022). Feminist Activism in Digital Culture: Problems of Class and Ethics. *Jurnal ASPIKOM*, 7(2), 60. <https://doi.org/10.24329/aspikom.v7i2.1146>
- Tuhepaly, N. A. D., & Mazaid, S. A. (2022). *ANALISIS SEMIOTIKA JOHN FISKE MENGENAI REPRESENTASI PELECEHAN SEKSUAL PADA FILM PENYALIN CAHAYA*. 5(2), 233.
- Wulandari, S., Sanjaya, D., Dwi Anggraini, R., Indonesia, S., Ilmu Budaya, F., & Jambi, U. (2020). *SKEMA AKTAN DAN STRUKTUR FUNGSIONAL A.J. GREIMAS DALAM CERITA ASAL MULO JAMBI TULO DAN JAMBI KECIK*. 50–61. <https://jurnal.umj.ac.id/index.php/penaliterasiEmail>