

4.2.1 Being Silent.....	48
4.2.2 Silencing.....	56
4.1.3 Not Hearing.....	64
4.3 Breaking the Network Silence: Resistance, Voice, and the Transformation of Institutional Power Relations in <i>She Said</i> (2022)	69
4.3.1 A Transition of Defensive Silence to Protective Statement of Evidence.....	70
4.3.2 Transparent Resistance Requires Network Centrality	72
4.3.3 The NYT Publication as Collective Rupture.....	75
CHAPTER V.....	77
CONCLUSION.....	77
REFERENCES.....	79

ABSTRACT

This research examines how *She Said* (2022) by Maria Schrader represents and legitimizes institutional silence surrounding sexual violence through Network Silence Theory and Foucault's Power Relation Theory. Based on the film theory of Bordwell and Thompson (2008), the research examines how the film shows the mechanisms of being silent, silencing, and not hearing through dialogue, narrative structure, characterization, and cinematography elements. The findings indicate that the film represents network silence as an integrated institutional framework supported by social hierarchy, legal authority, and institutional norms rather than a separate individual behavior. Furthermore, the research shows that structural transformation is associated with breaking the silence of the network. The evolution of experiences of victims from subjugated knowledge into publicly acknowledged truth is largely depends on investigative journalism, the closure of network isolation, and the development of external institutional support. This research provides a comprehensive analytical framework for examining institutional silence and resistance in cinematic representation by integrating network silence with power relation analysis in hierarchical-explanatory framework.

Keywords: network silence, power relations, institutional silence, sexual violence

CHAPTER I

INTRODUCTION

1.1 Background of the Study

The #MeToo movement has become a social movement that highlights sexual violence opens the minds of many people to the issue of sexual harassment and violence against women. This movement began to emerge in October 2017 as a response to the results of an investigation by *The New York Times* that revealed cases of sexual violence by a well-known American film producer. Sexual violence is often associated with complex power dynamics, including social, institutional, and economic inequalities between perpetrators and victims in the American cultural context (Britannica, 2024).

Data from the National Intimate Partner and Sexual Violence Survey (NISVS, CDC 2023) shows that 45.1% of American women, or approximately 57.7 million women, had been victims of contact sexual violence at least once in their lives. Additionally, according to the research, 20.3% of women reported experiencing sexual coercion, 39.0% reported unwanted sexual contact, and 21.0% reported rape or attempted rape (CDC, 2014). However, a huge percentage of Americans, about 95% underreport because they are ashamed, frightened or distrustful of the system. As demonstrated by Murphy-Oikonen et al. (2020), the legal system can contribute to a culture that silences victims.

Paulo Freire (1970) defined a culture of silence as a social condition in which a group of people or individuals are hesitant to speak up or even report significant issues because of social pressure, stigma, negative reactions that force them toward doing so. While culture of silence operates at the broader level of society, the more focused mechanism that silence is preserved within professional networks is being hypothesized by Hershcovis et al. (2021) as network silence, the formal object of investigation in this research. Network silence is defined as silence that is spread through social network dynamics and consists of three elements that complement one another: being silent (network members concealing their concerns), silencing (people in positions of network authority actively suppressing the voices of individuals), and not hearing (the institutional denial of voiced evidence). Collectively, these three mechanisms function as the formal object of this research, which explains how silence is established, spread, and legitimized through specific institutional relationships in addition to explaining why silence persists at the societal level (Hershcovis et al., 2021, p. 1836).

A particularly crucial institutional environment for the study of network silence is the American film industry. The Weinstein case shows how the institutional structure of the industry actively contributes to the decades-long existence of sexual violence. As a social medium, film plays an important role in either criticizing or maintaining the norms.

The film *She Said* (2022), directed by Maria Schrader, is an American investigative journalism film documenting *The New York Times* uncovering a case of Harvey Weinstein. Through the film's dialogue, narrative structure,

characterization, and cinematographic choices, the film presents a particular representational argument regarding the way institutional silence functions, making the film significant not merely as a portrayal of reality. Numerous academic and popular literature studies have discussed sexual violence, such as the use of NDAs to suppress victims (Barmes, 2022), and the intersectional dimensions of silence around sexual violence (Armstrong et al., 2018). Nevertheless, no previous research has examined *She Said* (2022) employing the entire framework of Foucault's Power Relation Theory and Network Silence Theory, focusing particular attention to how the film's cinematographic structure supports its representational argument concerning institutional silence.

Based on these research gaps stated above, this research conducts a systematic investigation of (a) how dialogue, narrative structure, characterization, and cinematographic elements represent the three mechanisms of network silence, and (b) how the film represents the process of the victims on breaking of network silence through the statements of the victim.

1.2 Research Questions

Based on the background of this research, the research problems are:

1. How does *She Said* (2022) cinematically represent the mechanisms of network silence through the film's intrinsic and cinematographic elements as theorized by Bordwell and Thompson (2008)?

2. How does *She Said* (2022) represent the power relations and the mechanism of network silence in representing silence in the context of sexual violence?
3. How does *She Said* (2022) represent the breaking of network silence through the statements of the victim?

1.3 Objectives of the Study

Based on the background explained above, this study has the following main objectives:

1. To identify and analyze how *She Said* (2022) cinematically constructs the representation of network silence mechanisms through close reading of the film's intrinsic and cinematographic elements as theorized by Bordwell and Thompson (2008).
2. To analyze how the film *She Said* (2022) represents the interaction between institutional power relations and the mechanism of network silence in representing silence within the context of sexual violence.
3. To examine the film's representation of the process of breaking network silence through the statements of the victim.

1.4 Previous Studies

Previous studies have not extensively discussed the film *She Said* (2022), however, there were many studies discussing sexual violence in the workplace, which was related to the institutional silence and power relations. These studies

provide an important basis for analyzing how various types of sexual violence cases are portrayed in films and documentaries. The first study is titled *Silencing at Work: Sexual violence, Workplace Misconduct and NDAs* (Barmes, 2022). This study discusses the resolution of sexual violence cases in the workplace, using Non-Disclosure Agreements (NDAs), which serves as a legal instrument to silence victims and protect perpetrators repeatedly.

The second study, titled *Unfounded Sexual Assault: Women's Experiences of Not Being Believed by the Police* (Murphy-Oikonen, et al., 2020), discusses the reluctance of law enforcement officials to investigate reports of sexual assault that are considered “unfounded” by the police.

Then, in the third study, *She Said: The #MeToo Discourse and Fictional Transformations* (Nesselhauf, 2022), the authors analyze how rape culture is understood through the #MeToo movement as represented in works of art such as films and literature. The fourth study, titled *Silence, Power, and Inequality: An Intersectional Approach to Sexual Violence* (Armstrong, et al., 2018), is a journal that defines sexual violence as the main mechanism for reproducing inequality through an intersectional approach. The next study concerns the characterization of one of the journalists, Megan Twohey, using a feminist approach, entitled *Characterization of Megan Twohey Through Feminism Approach in She Said (2022) Film* (Febriani & Juniarta, 2024). Furthermore, recent research studies that investigate silence have focused primarily at the individual level (victims), relating to feelings of shame, fear of reprisals, or merely emphasizing how industries

conduct legal compliance, as outlined in *Harassment, Workplace Culture, and the Power and Limits of Law* (Goldberg, 2020).

1.5 Scope of the Study

The scope of this research consists of the main subject of study, which is the film *She Said* (2022) by Maria Schrader, focusing on issues of silent cultural representation, the role of institutions, and power relations as portrayed in the film. This film tells the story of the investigative process of reporters Megan Twohey and Jodi Kantor who are trying to uncover cases of sexual violence, but sexual violence in this study is positioned as a social and cultural phenomenon. This study will examine how the film *She Said* (2022) represents a culture of silence that allows sexual violence to continue to occurs in American society.

1.6 Research Method

This research utilizes three methods of study: data and the source of the data, method of data collection, and method of approach.

1.6.1 Data and Sources of Data

This study will use two types of data sources, primary data and secondary data. Primary data is sourced from the American film *She Said*, released in 2022, and is used as the main object of study in this research. Meanwhile, secondary data

is sourced from books, journals, and academic articles relevant to the research topic. This second source will help provide an understanding of the topic to be discussed.

1.6.2 Method of Data Collection

Data collection will be conducted through library research methods and descriptive qualitative methods. The author will observe the film *She Said* (2022) with a focus on identifying the culture of silence in cases of sexual violence involving women as victims and famous film producers as perpetrators. After that, the author will transcribe data from the visual form and dialogue in the film into written data. Then, the author will classify the appropriate theories to answer the research questions. And, the author will use relevant literature such as books, scientific articles, and academic journals related to the topic. The data obtained, both from the film and supporting literature, will be carefully observed in order to better understand the issues related to the topic.

1.6.3 Method of Approach

A comprehensive understanding of how *She Said* (2022) cinematically constructs and legitimizes institutional silence is made possible by the analytical method's integration of three complimentary frameworks that operate at various but connected points in the study.

The first framework is the intrinsic approach to film analysis that utilizes Bordwell & Thompson's (2008) film theory to analyze *She Said* (2022) as a formal system. In order to comprehend how the film visually and audibly constructs the mechanisms of institutional silence, the analysis focuses on narrative elements,

specifically character and characterization, plot, theme, setting, and conflict, as well as cinematographic elements, such as camera distance, framing, and sound. Second, this study utilizes Network Silence Theory for the extrinsic approach, that relies on the viewpoints of Hershcovis et al. (2021). This theory explains how three mutually reinforcing mechanisms, being silent, silencing, and not hearing, are utilized to legitimize the culture of silence inside institutional networks. The research reveals how silence is socially learnt and forced within the Hollywood industry network by applying this theory to a close reading of the movie's scenes and dialogue.

Third, this study integrates Michel Foucault's Power Relation Theory (1982) to provide a structural and philosophical explanation of how this network silence is maintained and subsequently ruptured. Using Foucault's theories of disciplinary power, normalization, regimes of truth, and subordinated knowledge, it is explained that the silence portrayed in the movie is a result of institutional power dynamics by controlling people's behaviors rather than an individual moral failure. Combining these three theoretical perspectives provides a comprehensive analytical structure for successfully addressing the research questions.

1.7 Organization of The Writing

Chapter I: Introduction

Chapter I of this thesis proposal of the background of the study, research questions, objectives of the study, scope of the study, previous studies, research method, and writing organization.

Chapter II: Intrinsic Theoretical Framework

Chapter II elaborates on the intrinsic theoretical framework from the perspective of Bordwell & Thompson (2008), to analyze the elements of the film *She Said*.

Chapter III: Extrinsic Theoretical Framework

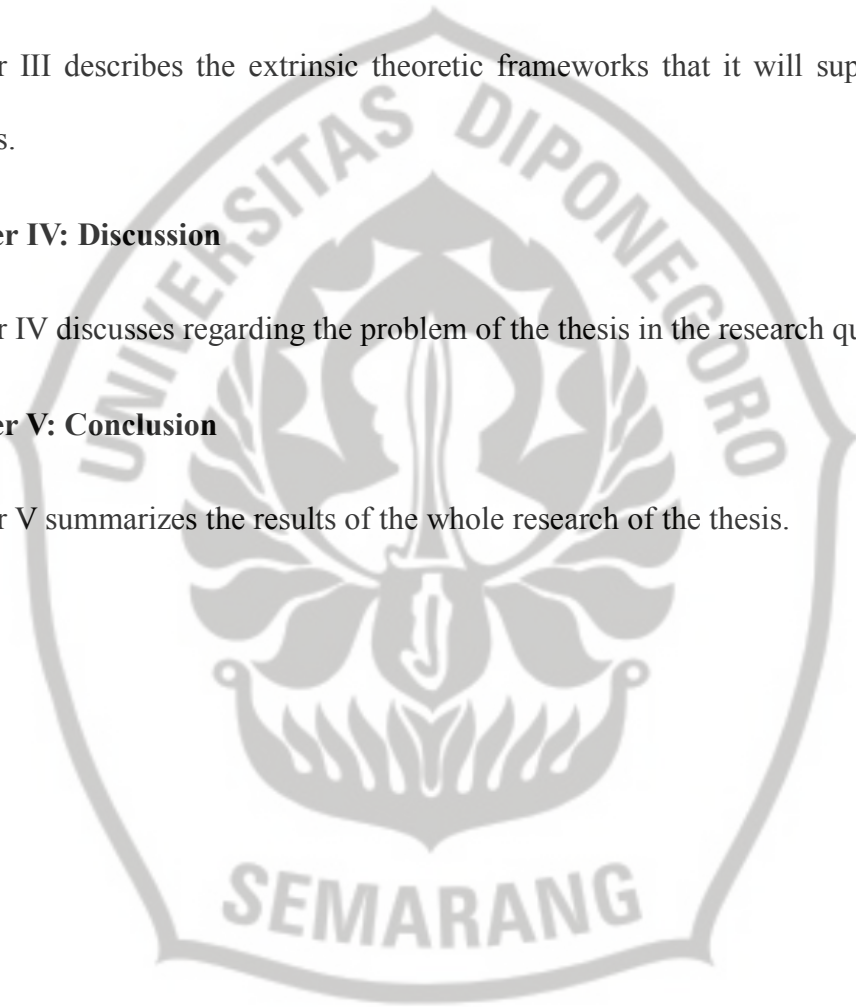
Chapter III describes the extrinsic theoretic frameworks that it will support the analysis.

Chapter IV: Discussion

Chapter IV discusses regarding the problem of the thesis in the research questions.

Chapter V: Conclusion

Chapter V summarizes the results of the whole research of the thesis.



CHAPTER II

INTRINSIC THEORETICAL FRAMEWORK

2.1 Intrinsic Elements

The intrinsic elements in a film can be understood through the concept of the formal system. Bordwell & Thompson (2008) emphasize that film form is considered a collection of dynamic elements, rather than individual elements. Consequently, films convey meaning through the relationships between elements, which can be perceived within a film: “Form is the overall system of relations that we can perceive among the elements in the whole film” (Bordwell & Thompson, 2008, p. 55). One of the concepts of the formal system is the narrative system. In fiction films, the narrative system is a fundamental intrinsic element that presents a series of events connected through cause and effect (causality) and taking place in the dimensions of space and time (Bordwell & Thompson, 2008, p. 75).

2.1.1 Character and Characterization

Characters maintain a position in the film's narrative system not only as figures but also as the main protagonists of the plot or narrative structure. Bordwell and Thompson emphasize that characters serve as agents of causality in the story, meaning that each action of character will result in a sequence of logically related occurrences (Bordwell & Thompson, 2008, p. 77).

Characterization is the process through which the characters in films are created, defining them as a set of characteristics and motivations. These