



Social Pathology in *Penyalin Cahaya* Film: A Study of Sociology of Literature

(Patologi Sosial dalam Film *Penyalin Cahaya*: Kajian Sosiologi Sastra)

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Abstract: Social pathology often occurs in everyday life. Social pathology as a deviation of social behavior occurs due to various factors. These symptoms can arise from individual or group factors. Social deviations often also appear in literature and films. One of the films that most addresses social pathology is "Penyalin Cahaya" directed by Raphael Wregas Bhanuteja. The study of social pathology in films is very important to be examined because films are often used as examples by the audience. This study aims to examine social pathology in the film "Penyalin Cahaya". The key question to be answered is what forms of social pathology are found in the film "Penyalin Cahaya". This research uses a qualitative descriptive approach. The data source used is the film "Penyalin Cahaya" which has been nominated for the 2022 Piala Citra. The research data are dialogues and scenes that contain forms of social pathology. Data collection techniques include observation, observation, and documentation. The results show that (1) social pathology in the film "Penyalin Cahaya" occurs in the form of mental disorders, criminality, corruption, alcohol, drugs, and pornography; (2) the depiction of social pathology in this film is through dialogues, scenes, and the portrayal of criminal events (data theft, illegal thesis sales, violence, obstruction of justice), corruption, alcohol (binge drinking), drugs (marijuana), and pornography (sexual harassment). It can be concluded that this film contains many social deviations shown through dialogues and scenes. These social pathologies serve as education for every viewer and the general public.

Keywords

film, social pathology, *Penyalin Cahaya*, sociology of literature

Abstrak: Patologi sosial sering terjadi dalam kehidupan sehari-hari. Patologi sosial sebagai penyimpangan perilaku sosial terjadi karena berbagai faktor. Gejala ini dapat muncul dari faktor individu maupun kelompok. Penyimpangan sosial sering pula muncul dalam karya sastra dan film. Salah satu film yang paling banyak mengangkat patologi sosial adalah *Penyalin Cahaya* yang disutradari oleh Raphael Wregas Bhanuteja. Patologi sosial dalam film sangat penting diteliti karena sering film sering dijadikan contoh oleh para penonton. Kajian ini bertujuan menelaah patologi sosial dalam film *Penyalin Cahaya*. Pertanyaan penting yang akan dijawab adalah bentuk patologi sosial apa saja yang terdapat dalam film *Penyalin Cahaya*. Penelitian ini menggunakan pendekatan deskriptif kualitatif. Sumber data yang digunakan adalah film *Penyalin Cahaya* yang sudah mendapatkan nominasi Piala Citra tahun 2022. Data penelitian adalah dialog dan adegan yang mengandung bentuk patologi sosial. Teknik pengumpulan data secara observasi, pengamatan, dan dokumentasi. Hasil penelitian memperlihatkan bahwa (1) patologi sosial dalam film *Penyalin Cahaya* terjadi dalam bentuk gangguan mental (*mental disorders*), kriminalitas, korupsi, minuman keras, narkoba, dan pornografi; (2) penggambaran patologi sosial yang terdapat dalam film ini melalui dialog, adegan, dan penampilan peristiwa kriminalitas (pencurian data, penjualan skripsi ilegal, kekerasan, *obstruction of justice*), korupsi, minuman keras (mabuk-mabukan), narkoba (ganja), dan pornografi (pelecehan seksual). Dapat disimpulkan bahwa film ini terdapat banyak penyimpangan sosial yang diperlihatkan melalui dialog dan adegan. Patologi sosial tersebut menjadi edukasi bagi setiap penonton dan masyarakat luas.

Kata Kunci

Film, patologi sosial, *Penyalin Cahaya*, sosiologi sastra

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INTRODUCTION

Movies are literary works that have evolved from textual forms to audiovisual forms. They fall into the category of cinematographic works (Alfathoni & Manesah, 2020), originating from the words cinema, meaning 'motion', and tho, meaning 'light'. In other words, films are a medium of painting motion with the

aid of light (Nugrahani, 2017). Films are considered literary works because they contain similar characteristics and elements to other literary works, such as themes, characters, plot, setting, and message. The difference between films and literary texts lies only in the presentation medium (Sutrisno, 2020). Additionally, extrinsic elements of films are not found in other literary works such as novels, but extrinsic elements of novels can still be found in films (Rusli, 2018). Therefore, many literary works have been adapted into films (Kurniati et al., 2023).

As literary works, films represent the author's imagination closely related to society. Films are related to sociological studies because they are connected to human social life in a particular time and place (Ahmadi, 2020). The interaction between film and literature is evident in their efforts to represent real social life in an imaginative form (Hargita & Nurhadi, 2023). The social life depicted in films cannot be separated from the author's culture and the culture of the characters, thus forming a collective culture in the created work (Tasoulis et al., 2023). Therefore, films can be analyzed from the perspective of literary sociology, which examines the relationship between literature and society.

In literary studies, the study that connects literature with societal life is called literary sociology (Alwaaqaa, 2020). The sociological approach to literature stems from literary works that are related to society because literary works are produced by authors who are members of society, and they utilize the richness present in society, with the resulting works being enjoyed by society (Nuri, 2017). Films are known to be produced based on issues that are occurring in society at the time. These social issues are not always positive events but can also be negative events (Ayuseptiwi & Widiati, 2021). Nevertheless, the values in literary works are a result of what exists in the real world. If journalistic works are seen as information media that also construct social constructions (Setiawan et al., 2022), films can be seen as information media that convey two things: social constructions and social pathologies (Burlian, 2016; Rusli, 2018a).

Social pathology is behavior that deviates from the existing norms in society and can cause harm to individuals or groups (Lestari et al., 2019). Social pathology is also defined as social behaviors considered deviant, caused by many social factors inherent in humans living in society (Burlian, 2016). This deviation occurs because individuals fail to adapt to the social environment or a specific group within society (Sudarsi et al., 2022; Sulaiman, 2020). Society is likened to an organism unit in which if one part feels pain, other parts will also be affected (Rahmayanti et al., 2021).

Paisol Burlian in his book "Social Pathology" divides social pathology into 10 types, namely mental disorders, criminality, gambling, corruption, alcoholism, drug abuse, prostitution, pornography, motorcycle gangs, social conflicts, and thuggery (Burlian, 2016). Mental disorders refer to deviations from an individual's psyche and physical being that can cause problems in life (Kumowal et al., 2022). Mental disorders are considered a social disease because they can lead to uncontrolled impulsive behavior in sufferers, disrupting their interactions with society (World Health Organization, 2022).

Next, criminality is considered criminal behavior that violates a country's laws and brings economic and psychological losses to society, thus falling under social pathology (Putra et al., 2020). Criminality is caused by various factors such as revenge against a group or individual, or economic difficulties that drive someone to commit crimes such as robbery, theft, violence, or murder (Welsh et al., 2011). Furthermore, gambling is considered a social pathology because it is seen as a deliberate behavior to profit from the losses of others (Situmeang, 2020). Gambling involves betting money or goods in large or small amounts that will be used as payment when someone wins the bet.

Corruption is also part of social pathology because it is a behavior that exploits power and positions in a country or institution to enrich oneself at the expense of others (Wakarmamu & Haryanti, 2022). Corruption comes in many forms, including bribery, embezzlement, extortion against a group or individual, and other actions that can harm one party. Drinking alcoholic beverages to intoxication for pleasure is also considered a social pathology (Burlian, 2016). Besides alcohol consumption, drug abuse is also classified as a social pathology because it can cause intoxicating effects and harm the consumer (Ayuseptiwi & Widiati, 2021).

Engaging in prostitution falls into the category of social pathology (Ati, 2020). In several major cities, prostitution is often pursued as a means of livelihood and a specific business to reap profits. Pornography is also part of social pathology as it involves behaviors that display erotic acts to stimulate desire, whether in the

form of videos, images, or text (Sulaiman, 2020). Furthermore, social conflicts and thuggery are also seen as social pathologies because these actions seek to suppress a group of people to benefit one's group (Burlian, 2016). Examples of such social conflict include war or territorial disputes conducted by certain groups against others. All these events are depicted through characters, making characters an important medium for conveying socio-cultural messages (Rumaf & Al. Jumroh, 2018).

Although considered deviant behavior or attitudes against societal norms, social pathology is often depicted in films. Social pathology is believed to bring conflicts and events to life in films. Therefore, research on social pathology in films is crucial. This research serves as an education that there are many deviations of social behavior displayed in films, which can be used as a learning tool that pathology is a behavior to be avoided, shunned, and minimized.

Research on social pathology in film texts and literary works has been conducted by many. Megawulandari et al. studied *Social Pathology in the Novel "Rembulan Tenggelam di Wajahmu"* by Tere Liye, which resulted in a study of forms of social pathology including criminality, gambling, alcohol consumption, corruption, and prostitution (Megawulandari et al., 2019). John W. Lannamann and Sheila McNamee conducted a study titled *Unsettling Trauma: From Individual Pathology to Social Pathology* (Lannamann & McNamee, 2020). Another study by Ayuseptiwi & Widiati titled **Social Pathology in a Collection of Short Stories by Female Prisoners and Its Utilization as an Alternative Source of Literature Appreciation Teaching Materials in High Schools* (Ayuseptiwi & Widiati, 2021). Another study by Adieb Ahmad Baihaqi and Pana Pramulia titled *Analysis of Social Actions in the Film Ambu by Titien Wattimena and Farid Dermawan* (Baihaqi & Pramulia, 2023).

So far, no research has been found on social pathology in the film *Penyalin Cahaya*. However, this film is very popular among audiences, especially teenagers. *Penyalin Cahaya* also addresses many social pathologies in the lives of teenagers and the education system, making it important to study. This research serves as an illustration that films are very susceptible to depicting social pathologies. It is hoped that this research can serve as a reason for every cinematographer to be careful in making films that contain many social deviations. Likewise, for every parent, they should be careful in choosing the entertainment for their children.

This research is dedicated to the film *Penyalin Cahaya* because it addresses social issues that occur in society in general. This demonstrates that events in society influence the formation of a work (Rusli, 2018). This film is unique because it combines two literary elements, namely film literature with theater literature in the form of the story of Greek mythology involving Medusa, Poison, and Perseus. The film is also interesting because it portrays both the positive and negative aspects of life simultaneously in one story.

METHOD

This study falls into the category of descriptive research with a qualitative approach, as the data used are not numerical (Sugiyono, 2013). The data in this study consist of excerpts from scenes in the film "Penyalin Cahaya" (The Copyist of Light). Each scene selected for the study will be described and analyzed using a sociological literary approach, which is a literary criticism approach that connects social life with the literary text itself (Islahuddin et al., 2020). The data source is the film "Penyalin Cahaya" directed by Wregas Bhanuteja, with a duration of 2 hours and 10 minutes. This film was produced by Rekata Studio and has received the Piala Citra award for the best longest film.

Data collection was done by repeatedly watching the film "Penyalin Cahaya", capturing social pathological behaviors in the form of scenes or dialogues, taking screenshots according to the social pathology found, then tabulating and classifying the data based on forms of social pathology. After the data classification was completed, data description and analysis were conducted. Data analysis was guided by the sociological literary approach, which connects social deviations in the film to real-life conditions in everyday life.

The results of this study are in the form of a descriptive analysis of social pathological facts found in dialogues and scenes. The research data consists of dialogues and scenes in the film that contain elements and forms of social pathology. The data collection steps for data analysis can be illustrated in the following diagram 1 below.



Figure 1
Data Collection and Analysis Procedures

RESULTS AND DISCUSSION

Films often depict social deviations in various scenes. This may be done by the screenplay writer and director to attract the audience's interest. In another form, the social deviations depicted could provoke conflict, as conflict is crucial in a story, including those in films (Murtaga et al., 2019). Risal and Fitria stated that social deviations in films can occur in the form of physical and mental violence (Risal & Nisa, 2021). The same is conveyed by Kasmawati et al. in their article *Reconstructing Social Phenomena in the Film “Adagiun” by Rizal Mantopani*. It is mentioned that social deviations occur due to social phenomena such as friendship, romance, and cybercrime (Kasmawati et al., 2023). In America Latin, social pathology often occurs due to cultural influences, such as attempting to belittle the culture of others (Pereira, 2021). Furthermore, social deviations or pathologies also occur due to gender issues, including in schools (Mujica-Johnson et al., 2023).


To strengthen previous research findings, while considering differences in findings, further research on different objects is needed. Therefore, this study attempts to examine forms of social pathology in the film “*Penyalin Cahaya*”. The forms of social pathology that guide the analysis of this research are based on Paisol Burlian's theory in his book “*Social Pathology*” (Burlian, 2016). Burlian divides the forms of social pathology into 10 types. However, this study only found six forms of social pathology that appeared very significantly.

The data findings were obtained based on repeated viewing of the film “*Penyalin Cahaya*”. After watching repeatedly and taking screenshots by photographing the images of social deviations that occurred, six forms of social pathology that were very significant were found, including mental disorder social pathology with 2 data, criminalization with 16 data, corruption with 1 data, alcohol with 14 data, drugs with 2 data, and pornography with 8 data. Overall, the forms of social pathology in the film “*Penyalin Cahaya*” amounted to 43 data. Here are the detailed results of the research on the forms of social pathology in the film “*Penyalin Cahaya*”.

Social Pathology of Mental Disorders

Two pieces of data strongly point to a form of social pathology of mental disorder in the film “*Penyalin Cahaya*”. This data can be seen in the scene of mental illness experienced by a character named Tariq. This data represents social deviations that arise due to the mental influence of the characters. Social pathology in the form of mental disorders can be seen in Table 1 below.

Table 1
Social Pathology in the Form of Mental Disorder

Code	Dialogue/Scene	Minute
[1]	 <p>Tariq: This is the medicine I take from a psychiatrist... (Tariq: Nih. Obat yang Gue minum dari psikiater...)</p>	00:59:14

[2]



1:41:18

Tariq: Since my mother died, the psychologist advised me to take part in activities to provide distraction...


(Tariq: *Semenjak nyokap Gue meninggal, psikolog nyaranin Gue untuk ikut kegiatan supaya ada distraksi...*)



The data reveals Tariq, a character, crying alone in Rama's house, then taking medication from a psychiatrist from his white shirt pocket. Additionally, Tariq is shown displaying scars on his wrist. His stress stems from family issues following his mother's passing. Individuals with mental disorders often behave in ways that attempt to conceal their weaknesses to be accepted by society. This pressure can lead to stress that triggers impulsive behavior towards others, as seen in Tariq, who tends to be emotional and explosive when interacting with his friends. These findings reinforce the theory of mental disorders, suggesting that individuals with mental disturbances tend to engage in social deviations towards themselves, their environment, and others (Burlian, 2016).

Social Pathology of Crime

Social pathology in the form of criminality depicted in the film “*Penyalin Cahaya*” is identified through 16 instances. The criminal activities portrayed in this film encompass data theft, illegal sale of theses, acts of violence or oppression, dissemination of confidential information, and obstruction of justice aiming to destroy evidence in a case. These various forms of criminal behavior are delineated in the following Table 2.

Table 2
Social Pathology in the Form of Crime

Code	Dialogue/Scene	Minute
[3]	Suryani: Yes, that's it. If I play a dangdut song, the sign is that I'm still drinking. If I play a rock song, that's a sign that it's over. You can tell him to take it off. (Suryani: <i>Ya dab gini dab. Nib, kalo Gue lagi muter lagu dangdut, tu tandanya Gue masih ngopy. Nab, kalo Gue puter lagu rock, tu tandanya Gue dab kelar. Lo boleh tu, suruh dia cabut.</i>)	00:36:48
[4]	Amin: Sur, what's up with you? Suryani: Why have you been stealing this data all this time? Why, huh?! (Amin: <i>Sur, tai ya Lo apaan sih Lo!</i> Suryani: <i>Selama ini Lo ngapain nyolong data ini? Kenapa, bab?!</i>)	1:24:06
[5]	Suryani: I've sorted it. There are three theses from three majors here. I'll help you sell. (Suryani: <i>Gue udah sortir. Ada tiga skripsi dari tiga jurusan di sini. Gue bantuin Lo jualan.</i>)	00:49:18
[6]		00:49:53

[7]		00:52:10
[8]	<p>Suryani: This is the evidence I collected. This is last year's photo. This indicates hazing in the theater, sir. <i>(Suryani: Ini bukti yang saya kumpulkan. Ini foto tahun lalu. Ini menunjukkan adanya perpeloncoan di teater, Pak.)</i></p>	00:53:19
[9]	<p>Suryani: I never made that data viral. I provided the data to the Code of Ethics Board for investigation. If there is an error in distribution, the board should be the one to blame! <i>(Suryani: Saya tidak pernah memviralkan data itu. Saya memberikan data itu kepada Dewan Kode Etik untuk pengusutan. Kalo ada kesalahan dalam penyebaran sebarusnya dewan itu yang disalahkan!)</i></p>	1:32:19
[10]		1:58:24

Data [3] illustrates the process of copying data from theater members that Suryani is attempting to transfer to her laptop. Suryani asks Amin, the owner of the photocopier, to help her successfully copy the data. This action falls under criminal activity as it constitutes an attempt to steal data. Data [4] clarifies Amin's behavior, who has also been stealing data from students using his photocopying services, including Suryani's data such as photos. This dialogue scene further emphasizes the criminality of Amin's actions.

Additionally, data [5] depicts a scene where Suryani shows several flash drives containing the theses of students from three departments in her hands. Suryani states that she will help Amin sell the theses. Data [6] shows Amin and Suryani engaging in a transaction with one of the buyers of illegal Russian theses. All these scenes point to criminality in the form of data theft. This behavior is a social pathology because it is strongly prohibited both morally and religiously.

Data [7] shows violence and bullying within the theater. The victim's eyes are covered with cloth, and the perpetrator pulls the cloth from behind. This scene is further clarified in data [8], which shows Suryani reporting cases of bullying and violence in the theater to one of her lecturers. From the dialogue of the characters, it is evident that bullying does indeed occur in the theater, especially for new members. This behavior falls under social pathology as it leads to bullying.

Data [9] is a scene that reveals the viral spreading of Suryani's confidential report data, which should have remained private. Data [9] still points to criminal behavior related to data theft. As for data [10], it shows Rama burning a cell phone containing evidence of the abuse he committed. The scene of burning the cell phone falls under social pathology because the evidence of abuse is being destroyed. This phenomenon shows the culture of a place regarding criminal behavior. The process occurs due to pressure and the influence of the surrounding culture (Gobel & Miyamoto, 2023), which has caused psychological fear.

Social Pathology of Corruption

Social pathology in the form of corruption is only found in 1 data, namely the behavior of bribery. Social pathology in the form of bribery is carried out by a figure named Rama with the campus code of ethics. The bribery committed by Rama is an effort to prevent Suryani from investigating the harassment case committed by Rama.

Table 3
Forms of Social Pathology of Corruption



Code	Dialogue/Scene	Minute
[11]	<p>Tariq: ...Didn't you see how rich Rama's father is? You've stolen Sur's data, you've hacked people, you've all beaten people and you've held people captive, we're the ones being prosecuted, we're the ones in prison! Do you want to be remembered as the person who was ganged up on and took photos of it and stuck it until you died? What do you want to hope for on campus? They favor that bastard!!</p> <p>(Tariq: ...<i>Lo ga liat bokapnya Rama se-kaya apa? Lo tu abis nyolong data Sur, Lo abis nge-back orang, Kita semua abis mukul orang abis nyekap orang, yang ada Kita yang dituntut Kita yang dipenjara! Lo mau diingat sebagai orang yang dibugilin ditelanjangain difoto-fotoin itu tu nempel terus sampe Lo mati! Lo mau berharap apa sama kampus? Mereka jelas lebih mihak si bangsat itu!!</i>)</p>	1:53:26

The data [11] above demonstrates that Rama used his father's authority to obstruct Suryani from reporting evidence of abuse. Tariq also clarifies that the university would likely favor Rama as the perpetrator due to his higher authority compared to Suryani and other victims. This scene portrays a fragment of reality in Indonesia and possibly worldwide, where bribery is often used to cover up wrongdoings and shame. Bribery is universally condemned in norms and religions, making it a form of social pathology (Hasbullah, 2012). Moreover, many studies attribute corruptive events to the lack of leadership education provided to children and teenagers (Cerrillo et al., 2023; Mukhlis & Herman, 2021).

The Social Pathology of Alcoholic Drinking

Drinking alcohol is considered deviant behavior because it can harm oneself and others. There are many negative effects associated with alcohol consumption. Therefore, drinking alcohol falls into the category of social pathology. In this film, deviant behavior in the form of alcohol consumption is found in 14 instances. This number is relatively high. Socially pathological behavior in the form of alcohol consumption is depicted in scenes of drunkenness and alcohol-fueled parties. Alcohol parties often appear in Western films and are considered normal. However, alcohol parties are not a tradition in Indonesia, so this behavior is classified as a social pathology. This film aims to show that alcohol parties are common in the glamorous lives of Indonesian teenagers and should be avoided. Here are some instances of drunkenness depicted in the film “*Penyalin Cabaya*”.

Table 4
Forms of Social Pathology of Alcoholic

Code	Dialogue/Scene	Minute
[12]		00:15:41
[13]		00:19:49
[14]	<p>Amin: What are you drinking? I don't even remember that.</p> <p>Suryani: Basically, I only drank wine, along with a shot of something Tariq gave me during Medusa-Medusa.</p> <p>Amen: Whiskey. Then what else?</p>	00:30:10

Suryani: I Forgot
 (Amin: *Minum apaan aja emang Lo? Sampe ga inget gitu.*
 Suryani: *Pokoknya Gue Cuma minum wine, sama satu shot apatu yang dikasih Bang Tariq pas Medusa-Medusa itu.*
 Amin: Whiskey. Trus apaan lagi?
 Suryani: *Lupa Gue*)

[15]



1:10:08

Data [12] illustrates Amin consuming a cup of alcoholic beverage while being jeered at by the people around him. This scene depicts a binge drinking party, which falls under the category of social pathology. On the other hand, data [13] shows the scholarship chairperson presenting a selfie of Suryani intoxicated. The appearance of this selfie serves as evidence in an ethical trial. The selfie demonstrates that consuming alcoholic beverages is strictly prohibited by the school, thus reinforcing alcohol consumption as a social pathology.

Furthermore, data [14] explains the types of alcoholic beverages consumed by Suryani until she loses consciousness. This dialogue still revolves around the violation of norms related to drinking alcohol. Data [15] shows Amin and Suryani intoxicated and having fun. Once again, the intent is to demonstrate that consuming alcohol can have negative consequences for both the drinker and the surrounding environment. Social deviance in the form of alcohol consumption is also portrayed in the novel *“Rembulan Tenggelam di Wajahmu”* by Tere Liye (Megawulandari et al., 2019). Alcohol consumption is sometimes considered a common form of social deviance used to escape life problems, as revealed by Risal and Nisa in their research on the reinterpretation and deconstruction of social phenomena in films (Risal & Nisa, 2021).

Social Pathology of Drugs

Social pathology in the form of drug abuse was found in 2 data, in the form of marijuana consumption behavior carried out by theater members while partying at Rama's house. This behavior is immoral and deviates from the norm. The following are scenes and dialogue that show drug consumption behavior in the film *“Penyalin Cahaya”*.

Table 5
 Forms of Social Pathology of Drugs

Code	Dialogue/Scene	Minute
[16]		00:16:27
[17]	Suryani: Do I need a urine test, Sis? Anggun: Sur, are you sure? Yesterday at the party people were 'fly'. Aren't you joining in? (Suryani: <i>Apa saya perlu tes urine ya, Kak?</i> Anggun: <i>Sur, Lo yakin? Kemaren tu di party ada yang nyimeng. Lo ga ikutan?</i>)	00:44:12




The data [16] shows theater members having a party at Rama's house. A snapshot from the scene depicts two characters rolling marijuana joints. Data [17] further clarifies the presence of

“nyimeng” behavior, or marijuana consumption, carried out by characters in the film “*Penyalin Cahaya*”. This marijuana party falls under the social pathology of drug abuse, as described by Burlian in his book “Social Pathology” (Burlian, 2016).

(6) The Social Pathology of Pornography

The social pathology of pornography is found in 8 data, in the form of theft and exploitation of others' private photos and sexual harassment such as making others naked. Here are some descriptions of the forms of pornography found in the film "Penyalin Cahaya."

Table 6
Forms of Social Pathology of Pornography

Code	Dialogue/Scene	Minute
[18]		1:16:16
[19]		1:17:54
[20]	Farah: Bistu Gue inget, badan Gue di bawa ke sebuah mobil, sampe ada satu sosok yang nyamperin Gue. Baju Gue dibuka dengan perlahan, dan Gue denger ada suara <i>shutter camera</i> . [Farah: After that I remember, my body was taken to a car until a figure approached me. My clothes were slowly opened, and I heard the sound of a camera shutter.]	1:42:09
[21]		1:52:49

The data [18] reveals several installation files owned by Rama that contain human privacy aspects and have been edited to create theater installation photos. Data [19] shows that Suryani discovered that the Milky Way photo used by Rama as a theater installation is a birthmark photo on his back. Data [20] describes the process when Rama sexually harassed one of his victims Farah by taking photos of her private parts. Data [21] shows the situation when Farah was stripped naked by Rama. Flashing camera lights indicate that Rama was taking photos of Farah's naked back.

All the behaviors above fall under the category of social pathology in the form of pornography. There is an attempt to strip others naked and display them to the public. This behavior is highly condemnable and falls under social deviance. Socially deviant behaviors like this are depicted in movies with dialogues that advise against them. This means that the director and scriptwriter of this movie are very aware that there is social deviance in behavior. The scene is presented as a lesson for everyone that pornography is a form of social deviance. The World Health Organization (WHO) also classifies

pornography as a form of social deviance.

CONCLUSION

All forms of social pathology depicted in the film "Penyalin Cahaya" constitute social deviance that violates the norms and rules prevailing in Indonesian society in general. The analysis provides an understanding to the readers that events in society can influence the ideas and imagination of the author in creating a work. Additionally, there is an effort by the director to create scenes of social pathology in the film to intensify the story's conflict. This is in line with the opinion of experts that conflict in a story greatly supports the audience's interest in reading or enjoying the story.

This research shows that forms of social pathology are not only limited to scenes as found in the research by Kasmawati et al., but can also arise from the psychology of individual characters. Therefore, social pathology can harm individuals and others. Thus, this research has strengthened the theory of social pathology put forward by Pereira (2021) and Burlian (2016), which states that social pathology cannot be separated from social phenomena, including matters of behavior and culture.

The forms of social pathology found in the film "Penyalin Cahaya" are (1) mental disorder social pathology with 2 instances, (2) criminalization with 16 instances, (3) corruption with 1 instance, (4) alcohol consumption with 14 instances, (5) drugs with 2 instances, and (6) pornography with 8 instances. Overall, the forms of social pathology in the film "Penyalin Cahaya" amount to 43 instances. The forms of social pathology in Indonesian society are certainly not limited to the behaviors depicted in the film "Penyalin Cahaya". There are still many other forms of deviations that often occur in society, including in formal settings such as schools or universities. Social pathology is a disease that causes harm to oneself and others. This behavior is not limited to criminal behavior alone. Daily behaviors in the community that can cause harm can also be categorized as pathology because it is considered a disease that must be eradicated.

Therefore, it is recommended to filmmakers, both screenplay writers, and directors, to make social pathology a form of advice. Of course, advice through films can be a 'campaign field' so that Indonesian society, especially teenagers and young people, do not fall into socially pathological behaviors. It should not be that the films produced appear to justify the existing social pathology. In essence, literary works, including films, are a good 'preaching medium' for Indonesian society. It is not a problem to include elements of social pathology to dramatize scenes, but it would be better if reinforced with moral education because social pathology cannot be separated from issues of moral psychology.

DECLARATIONS

Author contribution	: Herman Rusli analyzed the data and wrote a draft of the article, then revised it according to the reviewer's suggestions. Mukhlis carried out the proofread and adjusted the article until it was perfect. Wulan Farah Diba collected data, made tabulations, and took data screenshots. After receiving suggestions and input from reviewers, the three authors returned to refine the article until it was final.
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