

FEMALE STRUGGLES AS SEEN IN *PHOTOCOPIER* (2021) AND *THE*

***HUNTING GROUND* (2015): A COMPARATIVE STUDY**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining the Bachelor

Degree in English Department



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MOTTO

"Start before you're ready."

- Steven Pressfield

"Working hard is something common. But if doing common things becomes hard, you should be suspicious because maybe it's not so common."

- Im Jin Joo (Be Melodramatic)

"Sometimes it is more painful to not understand yourself than to not understand others."

- Im Jin Joo (Be Melodramatic)

"Il vaut mieux faire que dire."

- Alfred de Musset

"Être adulte, c'est être seul"

- Jean Rostand

DEDICATION

For my parents who have patiently waited and prayed for me.

For all my beloved friends who have been kind to me.

And for me, who has been able to persevere during difficult times.



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Atas perhatian Bapak, kami ucapkan terima kasih.

Wassalamu'alaikum Wr. Wb

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A FINAL PROJECT STATEMENT

I certify that this graduate paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other researcher's opinion or finding included in this research is quoted or cited in accordance with ethical standards.

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The researcher realizes that this research is far from perfect due to the researcher's limited knowledge. Therefore, the researcher humbly asks all readers for their critics and suggestions to improve and develop this graduating paper.

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Yogyakarta, 14 August 2024



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By: Umi Hanik

ABSTRACT

The increasing phenomenon of sexual assault against women has raised public awareness, leading to sexual assault becoming a main theme in movies across various countries. This study aims to describe and compare the struggles of the main characters in the movies *Photocopier* and *The Hunting Ground* using Maria Mies' feminist materialist theory, and to identify the influence of patriarchy and capitalism on their pursuit of justice. A qualitative method is used to capture and interpret the complex details within both movies. The results indicate that in *Photocopier* and *The Hunting Ground*, the feminist movement is rooted in the oppression and exploitation of female characters by perpetrators and capitalist institutions such as universities. The difference in outcomes —Suryani's failure and Andrea's success— highlight how socio-cultural conditions, where Indonesian society chooses to remain silent while American victims unite to fight back, affect the effectiveness of feminist resistance against capitalist-patriarchy.

Keywords: *Feminist Materialist, Capitalist Patriarchy, Feminist Movement, Comparative Literature*

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ABSTRAK

Maraknya fenomena pelecehan seksual terhadap perempuan telah meningkatkan kesadaran masyarakat, sehingga pelecehan seksual menjadi tema utama dalam film di berbagai negara. Penelitian ini bertujuan untuk mendeskripsikan dan membandingkan perjuangan karakter utama dalam film *Photocopier* dan *The Hunting Ground* dengan menggunakan teori feminis materialis Maria Mies, serta mengidentifikasi pengaruh patriarki dan kapitalisme dalam upaya mereka untuk mendapatkan keadilan. Metode kualitatif digunakan untuk menggambarkan dan menginterpretasikan detail-detail yang kompleks dalam kedua film tersebut. Hasil penelitian menunjukkan bahwa dalam film *Photocopier* dan *The Hunting Ground*, gerakan feminisme berakar pada penindasan dan eksploitasi karakter perempuan oleh pelaku dan institusi kapitalis seperti universitas. Perbedaan hasil akhir —kegagalan Suryani dan keberhasilan Andrea— menyoroti bagaimana kondisi sosial-budaya, di mana masyarakat Indonesia memilih untuk diam sedangkan para korban di Amerika bersatu untuk melawan, mempengaruhi efektivitas perlawanan feminis terhadap patriarki-kapitalis.

Kata kunci: *Feminis Materialis, Kapitalis Patriarki, Gerakan Feminis, Sastra Bandingan*

CHAPTER I

INTRODUCTION

1.1 Background of Study

Increased awareness about sexual assault has become an important issue in recent years. According to Linden, sexual assault is a crime of violence, often motivated by aggression and rage, with the assailant using sexual contact as a weapon for power and control that can include a coercive behavior ranging from kissing, fondling, and molestation, to rape or attempted rape (Linden, 1999, p. 1). Furthermore, from a book entitled *A Review of The Literature on Sexual Assault Perpetrator Characteristics and Behaviors*, sexual assault defined as a broad range of behaviors and tactics committed by the perpetrators, including physical, psychological, or verbal threats, and other methods of incapacitation to perform an unwanted sexual act against another person such as oral, anal, or vaginal intercourse (Greathouse et al., 2015, p. 23). In short, a sexual assault itself is one of sexual content that occurs without the individual's consent. The increased awareness of sexual assault has had an impact in various aspects of life such as social media and the movie industry.

Recently, the issue of sexual assault is captured in the movie industry. *Photocopier*, a movie from Indonesia that raises the issue of very complex problems, ranging from the issue of sexual assault, poverty, to mental health issues. This movie

is a drama thriller movie that tells the story of Suryani or Sur's (nickname) struggle; a scholarship student who had her scholarship suddenly revoked due to an offense she did not feel she had ever made. From the offense case, Suryani tries hard to uncover the truth of what happened on the night of the event. In her pursuit to uncover the truth, Suryani discovered the bitter truth that one of the people she knew in her community had sexually assaulted her. Not only that, but Suryani also discovered other facts that revealed that this had not only happened to her but to several people she knew.

Meanwhile, in America, there is *The Hunting Ground*, a movie that presents the story of students who get sexual assault in the university environment. This movie is a documentary movie about sexual assault cases that occurred in the United States universities. This movie stars the victims who are interviewed one by one. In brief, this movie tells the story of Andrea Pino, Annie Clark, et.al who were victims of sexual assault by university students but were forced to quit by the campus community in order to maintain the university's reputation. They then became united and began to speak out for justice for the incident they experienced. They made various efforts, from creating a community with the same background to publicizing the case to the public because of the university's poor response. In the end, the victims managed to get justice, and the perpetrators who were neatly protected by the campus were sanctioned.

This research aims to compare *Photocopier* and *The Hunting Ground* which similarly presents the struggle of a female character to get justice for the sexual assault they have experienced in university environment. It focuses on Suryani in the

Photocopier and Andrea Pino in *The Hunting Ground* story. In *Photocopier*, Suryani was sexually assaulted while attending a community celebration party held at the house of her community friend who came from a wealthy family. In *The Hunting Ground*, Andrea Pino also experienced sexual assault by another university student she doesn't know while having a party during holiday in the early semester of the university. Besides, the most crucial equation between the two objects of this study is the same gender and age range of the main character, which is a woman in their twenties.

According to Remak (1990), comparative literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and other areas of knowledge and belief, such as the arts (e.g., painting, sculpture, architecture, music) (Gifford, 1969, p.31). Comparing the movies, the researcher only focuses on two main female characters by using feminist theory as a basis for comparison. The reason for choosing to analyze the female characters in both movies is because both female characters are able to dominate and have a great impact in both movies. To have an in-depth analysis of the females' main characters, this research particularly uses feminist materialist theory by Maria Mies. Mies in her book *Patriarchy & Accumulation on a World Scale*, highlights the intersection between materialist aspects and power in the justice for women.

1.2 Research Question

Based on the background of study above, the writer is going to answer a question, which is:

1. What are the feminist materialist forms depicted in the movie *Photocopier* and *The Hunting Ground*?
2. How is Suryani and Andrea Pino's struggle to get justice in the movie *Photocopier* and *The Hunting Ground*?

1.3 Objective and Significance of Study

The objective of this research is to describe the struggles of the main characters in the movies *Photocopier* and *The Hunting Ground* using feminist materialist theory. In addition, this research also aims to identify the influence of capitalist-patriarchy in the success of the female characters' pursuit of justice. This research explores how each movie depicts the challenges and journey of the main female character when facing sexual violence and fighting for justice, using Maria Mies' feminist materialist theory to examine the influence of capitalist-patriarchy in the movie. With the application of cinematic elements from Amy Villarejo's film theory, this research is expected to depict the female character's struggle for justice in more detail.

This research makes a significant contribution to movie and gender studies by analyzing the feminist struggle depicted in the movies through feminist materialist theory and film cinematography so that it can be useful for other researchers who want to use feminist materialist theory. Besides that, this research also provides an explanation of the struggle for justice and understanding the influence of social class on justice. In addition, this research also provides an explanation of the struggle for justice and understanding the influence of social class on justice. Furthermore, this

research is expected to raise public awareness about the challenges faced by victims of sexual assault in their quest for justice and how capitalist-patriarchy structures affect their efforts. Finally, this research also provides additional insights for filmmakers about the importance of more accurate portrayal of gender issues to encourage the creation of works that support feminist struggles and empower women.

1.4 Literature Review

This research is a renewal of several previous studies. Researchers have found several previous studies related to the topic, particularly on *Photocopier*, where there are numerous related studies. However, among these, the researchers have selected those with the most significant similarities, including:

Photocopier has been extensively researched by some scholars, and most of them analyzed it on linguistic aspects. Permatasari and Amalia (2022) and Rudy and Wiayanti (2023) similarly analyzed it using semiotics theory by Roland Barthes. However, they gave different analysis results. Permatasari and Amalia (2022) found that survivors of sexual violence in *Photocopier* are portrayed as subordinate individuals with limited power, often forced into situations that do not help their recovery, which highlights the failure of society in handling such cases. Meanwhile, Rudy and Wijayanti (2023) found that *Photocopier* depicts representations of sexual violence in 12 scenes, including the theft of private photos and the administration of drugs to victims, as well as social issues such as victim-blaming, patriarchal culture, abuse of power, and victims' fear of societal stigma.

In addition to Roland Barthes' semiotic theory, Pohan, et.al (2023) and Yuliana and Rorang (2023) analyzed *Photocopier* with Charles Sanders Peirce's semiotic theory. The two studies also gave different findings. Pohan, et.al (2023) found that the representation of sexual harassment in *Photocopier* focused on the negative stigma experienced by survivors and the immunity of perpetrators. Meanwhile, Yuliana and Rorang (2023) found that there are forms and symbols of sexual harassment that occur in the student environment, in the form of scenes of accumulated evidence of harassment and the ideology of feminism that is invisibly raised regarding sexual harassment.

John Fiske's semiotic theory is also widely applied in researching *Photocopier*. Tuhepaly and Mazaid (2022), Khairana, et.al (2023), and Oknadia, et.al (2022) applied John Fiske's semiotic theory with different results. Tuhepaly and Mazaid (2022) found that the depiction of sexual violence in the movie goes through three phases, such as the degree of real world, the degree of depiction, and the degree of philosophy, and uses the ideology of patriarchy and social class. Meanwhile, Khairana, et.al (2023) found that *Photocopier* provides many depictions of feminism and liberalism ideology from sexual survivors. On the other hand, Oknadia, et.al (2022) found that patriarchal representations in the movie show men's dominance over women, the formation of women's identities by men, and men's ability to manipulate their guilt towards women.

Besides using semiotic theory, scholars also analyzed it using Critical Discourse Analysis (CDA) theory. Ammar, et.al (2023) with Fairclough's CDA theory,

found that there is an imbalance of power and victims' efforts against sexual harassment are often ignored, as well as highlighting the patriarchal culture in Indonesia as the background of this movie. Meanwhile, Girsang and Irawan (2023) with Van Dijk's CDA theory, found that there are nineteen dialogs covering five discourse topics and seven discourse strategies that contain sexual harassment. With the most dominant discourse topic being women as sexual objects, with the most frequently used discourse strategy being the problematization strategy.

Scholars also look at aspects other than linguistics to examine *Photocopier*. Azizah, et.al (2022) with the theory of Radical Feminism, found that six forms of patriarchy in *Photocopier*, such as mode of production, wage work, the state, male violence, sexuality, and institutions, with positive impacts such as hard work and solidarity, as well as negative impacts such as losing scholarships, data theft, and promiscuity. Besides, Fajria and Fatanti (2024) with Sara Mills' Stylistics Feminism theory, found that male victims of sexual violence are often ignored, women's appearance is still the main reason for harassment, and academic institutions are weak in handling sexual violence cases. Meanwhile, Pertiwi, et.al (2024) with Simone De Beauvoir's Feminist theory, found that there is radical and existentialist feminism with 44 data which includes 10 data on physical sexual violence, 20 data on non-physical sexual violence, and 12 data on the struggle against sexual violence.

While *Photocopier* is extensively researched by scholars, *The Hunting Ground* is hardly researched. However, the researcher found one study from Fabianti and Putra

(2021) that analyzed the feminism aspect of *The Hunting Ground* using John Fiske's semiotics theory. In the study, Fabianti and Putra (2021) found that the meaning of feminism in *The Hunting Ground* was formed through dialogues, interviews, narratives, and conflicts in the survivors' struggle to regain their welfare, as well as shown through the survivors' brave attitude against the college by filing a lawsuit. In addition, liberal feminism is described as a movement that reflects the situation.

However, research using feminist materialist theory has never been done to examine the two movies, especially in literature research. Whereas the use of feminist materialist theory is important because feminist materialist theory can provide a more complex explanation of the relationship between various aspects of life such as economic, social, and political conditions on the grounds of the feminist movement. Therefore, the researcher chose to use feminist materialist theory to analyze *Photocopier* and *The Hunting Ground*, especially on the characters of Suryani and Andrea Pino, in order to get a deeper and more detailed explanation of the two characters' struggle for justice.

1.5 Theoretical Framework

1.5.1 Feminist Materialist

According to Maria Mies, feminists are those who dare to break the conspiracy of silence about the oppressive, unequal man-woman relationship and who want to change it (Mies, 1998, p.6). However, Mies is labeling the

male dominance as 'sexism' or 'patriarchy' to intensify and broaden it to be able to explain the large role of men in the movement conducted by women in struggling against the most intimate problems of the relationship between women and men with the aim of changing the relationship. In this relationship, everyone is forced to take sides, either standing in the side of men or women. Mies not only emphasizes that women are the victims' side and men are the perpetrators' side, but also the accomplices of the binding system of exploitation and oppression. To achieve change in the relationship, men must give up their privilege or dominance and women with their material existence are often linked to the system (Mies, 1998, p. 6).

On the other hand, Mies' feminist materialist concept focuses more on materialism or is related to the issue of power in the economic and political fields that are fully held by the capitalist party. The capitalist that Mies stressed is the ruling party that utilizes its power to provide oppression/subordination to women. Forms of oppression/subordination experienced by women include being raped, beaten, abused, humiliated, tortured by men and the modern patriarchal system or Mies calls it capitalist-patriarchy (Mies, 1998, p. 27). This concept is based on her experience in seeing the struggle for women's justice. Furthermore, the economic matters that Meis stressed is on women workers who in various regions and periods often get unfair treatment by the authorities

or in this case called the capitalists. Meis's basic concepts of feminist materialist theory include the following:

a. Exploitation or Oppression/Subordination

Oppression itself is a form of suppression and injustice, while subordination is the position of women in a hierarchical system, which means that women are considered to have a lower position. These two things are related to exploitation, which is the basis or cause of men oppressing women. From Maria-Rosa Dalla Costa, Meis quoted that the exploitation of women into three problems. First, women are exploited by men (both in economic terms and as living beings). Second, women are exploited as housewives, which means that women get patriarchal treatment by the husband. And lastly, women are exploited as wage laborers, which means that women are also still exploited to work for unequal wages by capital (Mies, 1998, pp. 36–37).

b. Capitalist-Patriarchy

The term patriarchy was chosen by Mies to emphasize the oppression and exploitation by men against women, which is the basis of the feminist movement. Patriarchy itself refers to the rule of the father but today its dominance extends to include the rule of the husband, the rule of the boss, to the rule of the ruler. Patriarchy itself

is considered by feminists as the basis for the emergence of capitalism. Capitalism itself is part of the superstructure that exploits women as workers in offices and factories. Patriarchy is considered to be the exploitation of men in the personal sphere, while capitalism is considered to be the exploitation of women in the scope of groups or larger things. According to Mies, feminists must fight against both because they are linked to each other, so feminists must strive to subvert patriarchy and capitalism to achieve their goals (Mies, 1998, pp. 37–38).

c. Autonomy

The concept of Autonomy can be understood as freedom from coercion over the body and life that emerges as a concept of struggle in the most intimate and concrete context of women's oppression and exploitation. Mies understood autonomy as the deepest subjectivity and area of freedom essential to human existence, without which humans would lose their essence and free will or become like puppets or organisms without elements of free will and consciousness, like the current reproductive model. In the concept of autonomy, feminists try to fight the capitalist illusion that makes the meaning of autonomy a consumptive thing. In the absence of hierarchy, official ideology, and formal leadership, the principle of

autonomy is key to maintaining the dynamism, diversity, and humanist perspective of the feminist movement (Mies, 1998, pp. 40–41).

1.5.2 Film Theory

According to Villarejo, there are several points to film analysis that use the human body as the reference point for each designation. There are lots of elements mentioned by Villarejo, for example the cinematography and mise-en-scène that are highlighted by Villarejo's theory. First is the cinematography which stressed framing techniques and camera angles. In cinematography, framing refers to where the camera is positioned in relation to its subject(s) in order to capture a shot of them. Villarejo divided framing techniques into seven types (Villarejo, 2007, p.38):

- a. The extreme long shot (ELS), in which one can barely distinguish the human figure;
- b. The long shot (LS), in which humans are distinguishable but remain dwarfed by the background;
- c. The medium long shot (MLS), or plan americain, in which the human is framed from the knees up;
- d. The medium shot (MS), in which we move in slightly to frame the human from the waist up;

- e. The medium close-up (MCU), in which we are slightly closer and see the human from the chest up;
- f. The close-up (CU), which isolates a portion of a human (the face, most prominently);
- g. The extreme close-up (ECU), in which we see a mere portion of the face (an eye, the lips).

The second is the *mise-en-scène*. According to Villarejo, there are six components to *mise-en-scène* such as setting (set and props), lighting, costume, hair, make-up, and figure behavior (Villarejo, 2007, p. 29). As the following sources, lighting is one of *mise-en-scène* parts that can help the viewers to understand setting as well as the characters and actors. There are three-point of lighting, such as:

- a. Key light that tends to illuminate most strongly the subject;
- b. Fill light that softens the illumination upon the subject and its surrounding area;
- c. Backlight that comes from behind the subject, in order to balance the lighting for effect in any given shot setup (Villarejo, 2007, pp. 32-33).

1.6 Research Method

1.6.1 Type of Research

In conducting this research, the researcher used a qualitative method to analyze the movies. According to Creswell, qualitative methods rely on text and image data, have unique steps in data analysis, and draw on diverse designs” (Creswell & Creswell, 2018, p.292). The qualitative method provides a comprehensive framework for capturing and interpreting the intricate details of a movie, while emphasizing a holistic understanding of its content. This method is certainly in accordance with the object examined by the researcher, which is movies that contain text and images. Through a careful analysis and thoughtful interpretation, the writer aims to reveal how the feminist struggle to get the justice in the two movies from the perspective of feminist materialist and film theory to explain it in more detail.

1.6.2 Data Source

The researcher uses two sources of data, including primary data sources and secondary data sources. The primary data source is derived from the two movies that are the object of this research, namely *Photocopier* and *The Hunting Ground*. The part that units to be the source of data is dialog, script, and scene, especially those that focus on the characters of Suryani and Andrea Pino related to their struggle to get justice for the sexual assault case they experienced. Secondary data sources in this research are data obtained from books entitled *Patriarchy & Accumulation on a World Scale* by

Maria Mies and the internet (e-journals, e-books, and other related sources) that contain information related to the research.

1.6.3 Data Collection Technique

Data collecting for this research is done in several ways including by watching both movies, taking and collecting scenes related to sexual assault in the movies *The Hunting Ground* and *Photocopier*. The first step is watching both movies with the close-reading method. Then the researcher taking screenshot for the scene related to sexual assault aspects of image and dialogues related to the analysis, especially in the scene that depicted of Suryani and Andrea Pino's sexual assault. After that, the researcher collected and sorted the data by categorizing the data into some aspects such as oppression, struggle, and the effort to survive the problem. The researcher also looking for other data on the internet, such as from previous research that has similarities in theory and research objects as additional data material, and collecting related books that are considered capable of helping in the data analysis process. These three steps are carried out by the writer to collect data in this research.

1.6.4 Data Analysis Technique

In analyzing the data, the researcher starts with identifying the main problem and events that were experienced by the selected character from both movies. After finding the problem, the researcher matches the data with feminist materialist theory by Maria Meis. Furthermore, film theory is also used by the researcher to support the

data. After that, the researcher categorizes the data and analyze the events which are appropriate with aspects of the feminist materialist theory such as the aspect of materialist such as exploitation or oppression/subordination, capitalist-patriarchy, autonomy, and the feminist struggle. Lastly, the researcher gives the conclusion based on the data analysis that has been done by the researcher.

1.7 Paper Organization

This research is organized into four chapters. The first chapter is the introduction, which contains a description of the background of the necessity of research, research questions, objective and significance of study, theoretical approach that explain the theory used for the research, research method that contains the type of research, data sources, data collection and data analysis technique, and the last is paper organization. The second chapter is the intrinsic elements, this chapter contains a detailed description of the intrinsic elements in the two movies. The third chapter is discussion, this chapter contains an analysis of the data found and the findings of the research. The last chapter is the conclusion which contains a conclusion in this research that has been carried out by the researcher and followed by suggestions from the researcher for the following research.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

Comparative analysis of *Photocopier* and *The Hunting Ground* using Maria Meis' feminist materialist theory provides an in-depth understanding of the cause-and-effect relationship between materialist conditions (economic and political) and the feminist movement. Both movies show the existence of materialist aspects that are in line with Mies' opinion, such as exploitation or oppression/subordination, capitalist-patriarchy, and autonomy. In *Photocopier*, Suryani's character highlights the oppression/subordination aspect as the basis of her movement to get justice for the two cases she experienced, which are the scholarship revocation and sexual assault. On the other hand, in *The Hunting Ground*, Andrea's character also emphasizes the exploitation or oppression/subordination aspect as the main reason for her feminist movement for the rape and violence she experienced at the same time. Both movies show conformity with Mies' opinion, that oppression/subordination underlies the emergence of exploitation and become the main reason for the emergence of feminist movements. Although, the dominance of the capitalist patriarchy in *The Hunting Ground* has more power than *Photocopier*. As evidenced by the indifference of

institutions in responding to the reported cases of sexual assault and their lack of response to the victim's right to justice.

Despite the similarities, there are differences in the struggles and results of the struggles of the two characters in both movies. Andrea in *The Hunting Ground* managed to win for her efforts to fight for justice for herself and other victims by advocating for the enforcement of the Title IX policy. Whereas Suryani in *Photocopier* did not manage to win against the capitalists and was only able to fly all the evidence she had with the help of other victims who had been silent. Although Suryani failed to get justice, her courage and efforts are worthy of appreciation. The difference in results is due to an essential factor, which is the social and cultural response in both movies. In *The Hunting Ground*, dozens of victims of sexual assault from various universities in the United States chose to open their voices on the case and joined a group with Andrea and they tried together to get justice. Whereas in *Photocopier*, Suryani tried alone to get her justice because many other victims chose to remain silent. The silent reaction of the victims in *Photocopier* shows that they have a fear of the capitalist and feel that the case they experienced is a disgrace or taboo that should not be known by others.

To conclude, the feminist movement in *Photocopier* and *The Hunting Ground* is based on the oppression that causes exploitation of female characters, including Suryani and Andrea, which are both perpetrated by the perpetrator of sexual assault and the capitalist institution, the university. The feminist movement resulted in

different outcomes, with Suryani failing to win in *Photocopier* and Andrea winning in *The Hunting Ground*. The factor that underlies the difference in the result is the different socio-cultural conditions of the two characters, which are Indonesia and America. The reaction of Indonesian society to the case of sexual assault is still too taboo so they choose to remain silent and let the capitalist patriarchy win. Whereas in America, the victims have greater awareness and courage so that they are able to gather power to fight together. Hereby, it can be said that the feminist movement against the power and dominance of the patriarchal capitalist party can achieve success if feminists join forces, gather power, and fight the injustice together.

4.2 Suggestion

During this study, the researcher felt that there were many things that could be further researched, especially by future researchers. The researcher recommends for future researchers to discuss trauma related to the mental health of sexual assault survivors and discuss the male sexual assault survivors from both movies using psychoanalysis theory or masculinity theory. These two things are felt by the researcher to produce research that can complement the interesting aspects of comparative literary research. In addition to these two things mentioned, the researcher also hopes that *The Hunting Ground* will be able to be studied more deeply because this movie has many aspects such as trauma/mental health, power abuse, etc. that have not been widely studied. So that the researcher also recommends to the future researcher to do the research using *The Hunting Ground* as the object.

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