Sexual Violence Against Women in Mike Barker's Film "Luckiest Girl Alive": A Feminist Analysis

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Abstract:
The topic of this research is sexual violence. Sexual violence is any act of attacking the body, a person's reproductive function, humiliating, harassing, or belittling because it has unequal power relations such as gender, social, and economic which results in psychological and physical suffering. The keyword that becomes an indicator of violence is coercion or it can be said that any activity involving coercion is violence. This research aims to describe the types of sexual violence depicted in the film *"Luckiest Girl Alive"* and to identify the negative impacts of sexual violence on the main female character. The researcher applies theories by Bickerstaff and Brownmiller from a feminist perspective and uses a qualitative descriptive method. The object of this research is the film *"Luckiest Girl Alive"* directed by Mike Barker. Data collection is done through documentation techniques, and the data is analyzed using descriptive analysis. From this research, the researcher identified two types of sexual violence, namely verbal sexual violence and physical sexual violence, with verbal

sexual violence being dominant based on the data. The researcher also found negative impacts of sexual violence, including psychological trauma, physical and reproductive health damage, disruptions in interpersonal relationships, social and economic consequences, and behavioral changes, with psychological trauma being dominant.

***Keywords**: Sexual Violence, Negative Impacts, Types, Film*

A. INTRODUCTION

Population-level surveys based on reports from survivors provide the most accurate estimates of the prevalence of intimate partner violence and sexual violence. Analysis of prevalence data from 2000-2018 across 161 countries and areas, conducted by WHO on behalf of the UN Interagency Working Group on Violence against Women, found that worldwide, nearly 1 in 3, or 30%, of women have been subjected to physical and/or sexual violence by an intimate partner or non-partner sexual violence or both

Based on the data from the WHO above, most of the victims of sexual violence are women. Brownmiller mentions that the social order based on a primitive system of retaliatory force, known as the lex talionis (an eye for an eye), has resulted in women not receiving equal opportunities under the law. Due to the anatomical differences in the construction of genital organs, men are considered natural predators, and women are seen as their natural prey (Brownmiller: 1993).

Based on the explanation and data above, the researcher is interested in studying the topic of sexual violence using the literature. Literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word (Klarer, 2004). It means that literature is a replica of life added with "artistic" and "aesthetic" values, in addition, to experience as a language. Literature is a reflection of people's lives it is created based on the issues or events that the author has encountered and details them in a literary work.

Wallek and Warren (1956) said that "film is part of a written literary work that is about a person's life related to feelings, ideas, and problems in the film". The film is a series of moving images to form a story, commonly called a movie or video (Javandalasta, 2021). The film is predetermined by literary techniques; conversely, a literary practice developed particular features under the film's impact (Klarer, 2004). It can be concluded that film is a

modern literary work about life using moving images and influences people's lives with literary techniques.

The film which is the source of research data is *"Luckiest Girl Alive"* by Mike Barker. The researcher was interested in choosing this film because of the depiction of a female character as the main character who is trying to get out of the trauma of sexual violence she experienced as a teenager. Ani Fanelli is the main female character who experienced sexual violence as a teenager. The researcher chose to focus on the negative impacts in the data because they wanted to highlight that there are many negative consequences when someone becomes a victim of sexual violence. This awareness of the impacts is intended to contribute to the reduction of sexual violence cases.

This film uses two-time settings, namely the past when she was a teenager and the time when Ani was an adult, which is a unique aspect of this film so that it can clarify what are the negative impacts of sexual violence that occurred when she was a teenager. This film is inspirational, especially by not humiliating the victim, and making it seem as if the victim has no feelings with the amount of pressure that is received so that the victim cannot be honest with feelings.

B. LITERATURE REVIEW

1. *Definition of Sexual Violence*

Violence can be defined as the use of physical force or power to cause damage, injury, or death to oneself, others, or property (Lawrence &Karim,2007). The main factor as a predisposition to violent behavior in a person is his emotional state and cognition (As'ad, 2015). According to Stephan & Stephan (1985) the emotional state which is seen as the main cause of aggression is anger. Meanwhile, according to Gurr (1970), violent behavior is more emphasized in political violence, namely all events whose main element is the threat of the use of power. Jacquin (2005) said there are different kinds of violence, namely: physical violence, sexual violence, emotional violence, psychological violence, and spiritual violence.

Over the past few decades, sexual violence has become a much- discussed topic and often a source of division and debate. However, these actions and situations are not social

problems or natural phenomena. They are formed by social factors. Therefore, the term sexual violence should not be seen as a simple label but rather reflect the social conditions and context surrounding the occurrence of sexual violence and the place in which the idea was conceptualized (Kappler,2009). In this regard, (sexual) violence is a form of abjection, which is pronounced when society or parts of society condemn the related act (Menzel and Peters, 2003).

In modern Western societies, there is probably a general agreement that sexual contact should be carried out consensually. Usually, actions that deviate from this standard are seen as sexual violence (Menzel and Peters, 2003). Yet it still represents an amply debated and often polemic issue, especially when conditions, attitudes, and behavior are subject to varying interpretations (Kappler,2009). On the one hand, sexual violence generates social indignation to the point that in certain feminist discourses, rape becomes the central metaphor of culture: the rape of women, the rape of minorities, and the rape of mother earth (Trömel-Plötz 1991). On the other hand, sexual violence and rape are the result of longstanding cultural discourses; they are most frequently assigned a negative valence and a variety of social institutions try to avoid acknowledging their presence. Yet, paradoxically, sexual violence and rape resuscitate fascination, linked to their two main components: sex and violence (Kappler,2009).

The US Centers for Disease Control and Prevention (CDC) defines sexual Violence as “any sexual act that is perpetrated against someone’s will” including a completed or attempted nonconsensual act, abusive sexual contact, or noncontact sexual abuse (CDC in Hiber, 2014). Gender-related violence is a phenomenon that is used globally and has long been maintained through the use of various types of media that appeal to the public. Sexual violence includes sexual, psychological, physical, social, and economic protection that causes gender sensitivity based on sex or gender identity.

This discrimination starts from biological differences and extends to various forms of gender-based violence, including disclosure in all its forms. Scholars and researchers have presented differing views on the issue of sexual harassment (Akram & Yasmin, 2023). For example, Labrum (2020) believes that sexual violence and rape myths are maintained by a culture of rape and socio-cultural justifications for women's subordination. This is

especially the case when we discuss patriarchal societies where the rules are ruled by men dominating women. Saler (in Akram & Yasmin, 2007) argues that the main failure lies with the woman who "does not take care of herself" and does not take precautions to guard against the possibility of sexual assault. This view reflects how we often blame victims of sexual abuse.

From the above statement, it can be concluded that sexual violence is any act of attacking the body, a person's reproductive function, humiliating, harassing, or belittling because it has unequal power relations such as gender, social, and economic which results in psychological and physical suffering. The keyword that becomes an indicator of violence is coercion or it can be said that any activity involving coercion is violence.

2. *Types of Sexual Violence*

Sexual violence has many types but Bickerstaff (2010) categorizes it into several categories there are:

a. Visual Sexual Violence

Visual Sexual violence includes voyeurism and exhibitionism. Voyeurism is a type of sexual violence where a man gets sexual gratification from watching a woman in some intimate activity when she believes she is alone. Exhibitionism is another form of visual sexual violence. This occurs when a man purposefully exposes his genitals in a public place.

This sexual harassment can occur without the knowledge of the victim examples of this case as stalking, and pornography. An example of verbal and visual sexual abuse preceding physical abuse happens in stalking. stalking involves intentional and repeated episodes of following, watching, calling, e-mailing, text messaging, and other types of harassment that are intended to create fear in the person being stalked. Visual abuse can also be found in jokes such as memes that are sexually explicit.

b. Verbal Sexual Violence

Verbal violence is violence that involves emotion. Verbal violence, for example, is when someone uses their words to attack, dominate, ridicule, manipulate, and humiliate other people and affect the mental health of that person. Verbal sexual violence occurs when a man verbally threatens to sexually abuse a woman. Obscene phone calls are

examples of verbal sexual abuse. This type of violence is very common. Abusers find it easier to violate their victims from afar than if the victims are present in person.

c. Physical Sexual Violence

Physical sexual violence also takes many forms, including unwanted touching and sexual assault. Unwanted touching is sometimes called groping. Groping occurs at unexpected times and in unexpected places. Sexual assault is the ultimate form of sexual violence. Sexual assault includes rape, attempted rape, and other violent crimes that fall short of rape.

The legal definition of rape is the illegal bodily knowledge of a woman without her consent. When men engage in rape in pairs or gangs, the physical advantage of their position becomes clear-cut and undeniable. This is not just the conquest of one man over a woman; gang rape represents the conquest of a group of men over a woman. In the phenomenon of gang rape, stripped of the possibility of equal resistance, the ideology of male-related rape is most prominently evident.

3. *Negative Impacts of Sexual Violence*

According to Brownmiller (1993), there are several negative impacts of sexual violence:

a. Psychological Trauma

Sexual violence can cause significant psychological trauma in victims. They may experience post-traumatic stress disorder (PTSD), which includes symptoms like nightmares, flashbacks, excessive anxiety, and intense emotional responses to situations or stimuli that remind them of the traumatic experience. Besides PTSD, victims might also experience depression, generalized anxiety, and other emotional issues.

b. Negative Perception of Sexuality

Victims of sexual violence often develop negative perceptions of their sexuality. They may feel ashamed, guilty, or fearful in sexual or intimate contexts. Sexual violence can distort victims' perceptions of their bodies, sexuality, and interactions with partners.

c. Physical and Reproductive Health Damage

Sexual violence, especially rape, can result in serious physical injuries to victims.

These injuries could include bruises, wounds, broken bones, or other medical issues requiring treatment. Moreover, rape can impact victims' reproductive health. The risk of unwanted pregnancy and the transmission of sexually transmitted infections are frequent concerns.

d. Interpersonal Relationship Disruptions

Victims of sexual violence might experience difficulties in building and maintaining healthy interpersonal relationships. Trusting others may become challenging due to the betrayal they experienced. Feelings of isolation or difficulties in opening up to others can hinder the development of intimate and trusting relationships.

e. Social and Economic Consequences

Sexual violence can have widespread impacts on victims' social and economic aspects of life. Pursuing education or careers might become challenging due to the trauma and its aftermath. The social stigma

associated with sexual violence can also lead to feelings of isolation and shame.

f. Behavioral Changes

Experiencing sexual violence can alter victims' behaviors. They may become more cautious and suspicious of others and their surroundings. The urge to avoid potentially dangerous situations might increase, as victims feel safer by avoiding specific places or situations that remind them of the traumatic experience.

C. RESEARCH METHODOLOGY

Qualitative research is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data. The final written report has a flexible structure. Those who engage in this form of inquiry support a way of looking at research that honors an inductive style, a focus on individual meaning, and the importance of rendering the complexity of a situation (Creswell, 2009).

The descriptive method is a method that can be used to analyze descriptive data by using documentation in the form of pictures of the characters in this study, by using this descriptive method the researcer can more easily analyze. The researcher has the necessary

steps used to achieve effective results. Based on this statement it can be concluded that qualitative research analyzes descriptive data collected in the form of object situations where the descriptive data is both written and oral, using qualitative research th researcher got answers to the questions in analyzing *"Luckiest Girl Alive"* film.

The source of data in this research was from the *"Luckiest Girl Alive"* film directed by Mike Barker and written by Jessica Knoll, with a duration of 1:55:15 minutes. The researcher got the film from Netflix (https://www.-netflix.com/, accessed on June, 20th, 2023). Besides film, the researcher used a film script Subslike Script (https://subslikescript.com/movie/Luckiest_Girl_-Alive4595- 186, accessed on June, 20th, 2023). The researcher took the data of types, and negative impacts, from the dialogue, script, scene, and gestures of the main character Ani Fanelli in the *"Luckiest Girl Alive"* film by Mike Barker.

D. RESULTS AND DISCUSSION

A. *Types of Sexual Violence Experienced by the Main Female Character in the "Luckiest Girl Alive"* Film by Mike Barker

The researcher presents the data analysis based on the theory by Linda Bickerstaff in his book the title is *"Violence Against Women: Public Health and Human Rights".* Sexual violence can be categorized into three types, there are visual sexual violence, verbal sexual violence, and physical sexual violence. In the *"Luckiest Girl Alive"* film by Mike Barker, the main female character named Ani Fanelli (Tifani Fanelli) experienced two types of sexual violence there are verbal sexual violence and physical sexual violence.

1. *Verbal Sexual Violence*

According to Bickerstaff (2010), verbal sexual violence is violence that involves emotion. Verbal violence, for example, is when someone uses their words to attack, dominate, ridicule, manipulate, and humiliate other people and affect the mental health of that person. There are several data from verbal sexual violence in the *"Luckiest Girl Alive"* film by Mike Barker experienced by the main female character Ani Fanelli:

Datum 1

Ani Fanelli **: (*Someone once called me an animal.*** *One wrong move and Luke will see it too*). Hmmm. You can just take that. Thank you!

Luke **:** Jesus. What Happened?

Ani Fanelli **:** Waitress spilled soda all over the pizza and my dress.

Luke : Oh no. It's gonna be okay, babe. Okay? Come on, I'll help

you.

Based on the images and conversations above, Ani remembered that someone had once called her an animal. This is an example of verbal violence according to Bickerstaff. The film has a mixed storyline where the background alternates between flashbacks from the past (Ani in high school) and the present (Ani as an adult). The data above explains that in the past, Ani was considered an animal. Meanwhile, the data below serves as evidence that Ani was indeed called an animal during her school days.

Datum 2

Dean : Finny! There she is.

Peyton : Finny, if I'm still hungover, you're definitely still hungover.

Hey, come on, come on, come on. Let's go.

Dean : Milady. **You are an animal, Fanelli.** Hey, you two… gotta step it up.

Hilary : You are such a loser.

The picture and the dialogue above, show the verbal sexual violence experienced by Ani Fanelli. In the dialogue, Dean refers to Ani as an animal. The intention behind calling her an animal is to mock Ani for her perceived promiscuous behavior. Ani is considered "wild" because, at another party on the same night, she had sex with more than one person, this happened because she was under alcohol. In reality, Ani refused but she was forced into sexual intercourse, which can be categorized as physical sexual violence.

After the incident, Dean consistently taunted Ani by calling her "wild" as an animal, making it seem to be like a joke. This falls under the category of verbal sexual violence. Dean feels empowered by his status as a man with high social status, while Ani is an ordinary student attending school on a scholarship, which puts her under pressure.

Datum 3

Peyton : Aw. It's my favorite people. **You tell the headmaster how much you loved it?**

Dean : That's so cute. That's adorable. Peyton : **Damn, you do have a wide load.** Dean : Hahaha

In picture 4.3, Ani Fanelli receives a message on her locker door that contains rude and offensive words "Trash Slut". Based on the picture and dialogue above, the researcher found verbal sexual violence in the statements by Peyton, Dean, and Liam, which involved acts of intimidation, degradation, and even body shaming toward Ani Fanelli. Peyton's statement,

"**You tell the headmaster how much you loved it** (the sexual activity happened at the party)**?"** is an example of intimidation and degradation. The phrase "**you tell the headmaster"** implies that Ani's words would not influence the headmaster even though she told the truth. The second degrading phrase, **"How much do you love it?"** is asked by Peyton in a condescending tone, clearly portraying Ani as she is a slut, even though Ani is a victim of sexual violence perpetrated by Dean, Liam, and Peyton.

The sentence **"Damn, you really do have a wide load"** uttered by Peyton in the above dialogue, clearly indicates verbal sexual harassment with body shaming. This sentence is supported by Dean and Liam who laugh. They perceive what is happening and what they say as funny jokes, but in reality, their sentences or jokes constitute verbal sexual violence.

Datum 4

Luke Harisson : I always thought you had moved on from all this. I admire you for that. I thought you were so tough.
Ani Fanelli : So tough that I try to skip the part where I hurt about this. No. Until I do that, I'm just a fraud
Luke Harisson : Fine, but can't you work that out privately? Do you have to get into the nitty-gritty details for the whole world?
Ani Fanelli : **Those guys… were going around making fun of the shape of my pubic hair. They were making fun of the sounds I was making.** So yes, the nitty- gritty matters to me.

The picture and dialogue above show that Ani is fighting with her fiancé, Luke. Luke was angry when Ani published an article in the New York Times in which Ani was honest and told in detail that she had been a victim of verbal and physical sexual violence. Luke thought Ani was strong so there was no need to publish the article. Ani cried and she was honest that she was always depressed by all the existing situations. Ani experienced verbal sexual violence where she always made fun of the shape of her pubic hair and the sounds she made (moaning sounds, requests for help, and requests to stop when physical sexual violence occurred).

2. *Physical Sexual Violence*

Physical sexual violence is unwanted touching (groping occurs at unexpected times and in unexpected places) and sexual assault (Bickerstaff:2010). This type involves actions that can physically harm the victim's body. Examples of this type include sexual assault, which encompasses rape, attempted rape, gang rape, and other violent crimes that do not meet the definition of rape. This type of sexual violence toward the main character in *"Luckiest Girl Alive"* film can be seen in pictures, gestures, and dialogue below:

Datum 5

Liam : Shit, Peyton. You holy fuck, you're still at it? What the…..
Peyton : Fuck off, Liam. **We'll hang out, okay?**

Based on the situation above, there is a scene where Peyton rapes Ani. In this scene, Peyton rapes Ani while Ani is drunk and unaware until Liam confronts Peyton. When Ani becomes conscious, she rebels against Peyton. In Bickerstaff's theory, rape is the illegal bodily knowledge of a woman without her consent (Bickerstaff:2010). The meaning of physical rape has not changed over time, namely penetrating the vagina or other opening with the penis (or other object) without the permission of the woman or man carrying out the penetration. What changes are the ideas, perceptions, and laws that govern planning (Smith: 2004).

Datum 6

Dean : What the fuck? oh my God, I can't watch. Peyton : Come on, someone does something.
Dean : No, that's you, buddy. Aw, Holy shit! Peyton : **Take care of your girl, Liam**.
Liam : Hey. Aw. Hey. Come on, I got you.

Based on the situation and picture, it is explained that Ani is raped again by Liam. After being raped by Peyton, Ani is handed over to Liam. Ani thought she would be saved by Liam as he is her boyfriend, but it turns out Ani is raped again by Liam. In Picture 4.9, it depicts Ani pushing Liam away as a sign of refusal and a frightened expression, but Liam forces her to engage in sexual activity in other words, Liam rapes Ani.

Datum 7

Ani : Hi. Um, Dean. I just really need some water. You… Dean : You should really get some sleep.

1. *Ani : Yeah, I'm Just really thirsty.* ***Uh…. Dean! (screams). Wait, stop! Wait! Wait! Wait! Stop! Stop! Stop! Stop! Stop! Stop! Wait. Wait. Dean, wait. Stop!. Stop! Please. Stop! Stop! Wait! Wait, no! Please! Please! Please, stop! Stop!***

Dean : Oh fuck, Finny! Shit!

Based on the image, dialogue, gestures, and expressions depicted in the film, after Ani is raped by Liam, she escapes and looks for her pants. And, in a hurry, tries to flee from the

scene, but then Dean arrives and attempts to rape her. With all her strength, Ani tries to avoid him and screams, begging him to stop, but Dean continues with the sexual violence. Afterward, Ani tries to slap Dean and kick him to escape from the situation.

From the explanation above, Ani is the main female character in the *"Luckiest Girl Alive"* film who experiences physical sexual violence, namely gang rape. Gang rape is an act of rape committed by a group of individuals against one victim. In gang rape, the victim is raped by multiple perpetrators collectively or sequentially. This is a highly serious and damaging form of sexual crime, involving forced sexual intercourse without the victim's consent (Ballinger:2012).

B. *Negative Impacts of Sexual Violence Experienced by Ani Fanelli in the "Luckiest Girl Alive"* Film by Mike Barker

Based on the theory, according to Brownmiller (1993), negative impacts of sexual violence are psychological trauma, negative perception of sexuality, physical and reproductive health damage, interpersonal relationship disruptions, social and economic consequences, and behavioral changes. The researcher found several data negative impacts of sexual violence experienced by Ani Fanelli in the *"Luckiest Girl Alive"* film by Mike Barker.

1. *Psychological Trauma*

Brownmiller (1993) states, that sexual violence can result in serious psychological trauma for victims, including post-traumatic stress disorder (PTSD), depression, general anxiety, and other emotional issues. Researcher found several instances of psychological trauma as negative impacts of sexual violence experienced by the character Ani Fanelli in the *"Luckiest Girl Alive"* film by Mike Barker.

Ani Fanelli is a woman who has experienced sexual violence during her adolescence. One of the psychological traumas experienced by the victim is flashbacks or PTSD (Post Traumatic Disorder). PTSD is a mental disorder that emerges as a response to traumatic events that are beyond the scope of ordinary human experience and causes significant distress symptoms, such as intense fear, helplessness, or horror, and can disrupt individual functioning (Norris& Slone: 2007). When she is an adult, she seems to experience flashbacks when she is confronted with the same situation that reminds her of when she was a victim of sexual violence, as depicted in the pictures and conversation below.

Datum 8

Ani Fanelli : Would you pick it?

Nell Rutherford : I mean, I'm not getting married until we have a woman for president, so I guess we'll know soon enough.

Ani Fanelli : Uh…. I, uh…. I'm still scared. I'm making a mistake.

Nell Rutherford : Getting married?

Ani Fanelli : No. No, like is Only You Pro the front of a trash slut. Who doesn't know how to pass the salt and pepper shakers together?

Nell Rutherford : Oh my God, there is no such thing as slutty font. It doesn't exist.

Ani Fanelli : **God, I can't breathe.** Oh my God. Nell Rutherford : It's okay

The picture and dialogue above depict Ani and Nell discussing fonts for an invitation when suddenly a drunken man sits nearby Ani. Ani shows signs of anxiety and fear as she unintentionally makes eye contact with the man, compounded by the incident of the train she boarded experiencing a sudden delay due to train traffic, resulting in the lights going out in the train. At that time, Ani recalled a past incident that made her have difficulty breathing due to excessive anxiety.

In addition to having difficulty breathing when confronted with the same situation as in the past, Ani also has to control herself to restrain her emotions when the perpetrator's name is mentioned and even plans to meet with the perpetrator to make a documentary film about the school shooting that occurred during their high school days, as seen in the pictures and dialogue below.

Datum 9

Anni Fanelli : Sit, please.

Aaron : I appreciate you taking the time. I know you said that the documentary was not the right choice at the moment, but there's been a pretty sizable development since the last time we spoke. Your former classmate, Dean Barton, has signed on to be interviewed.

Ani Fanelli : (***Keep it the fuck together, FaNelli).***

Aaron : I guess it shouldn't be a surprise he has a new book to promote. I'm sure you saw his speech before Congress this summer.

Based on the image and dialogue above, Ani feels the need to control herself when Aaron discusses Dean. Additionally, Ani tends to remain silent and speak in her mind to maintain self-control and shows a surprised gesture when Aaron mentions Dean about making a documentary film about the school shooting incident involving Ani. With the opening of the school shooting case, Ani's secret of being a victim of sexual violence is also exposed. Therefore, Ani refuses the invitation for an interview for the documentary film by showing her engagement ring and stating that she is busy preparing for her wedding.

The school shooting case attracted public attention, and people wanted to know if Ani was involved in the incident as one of the perpetrators because Ani never answered the public's

questions. Ani and Dean are survivors of the shooting incident. Dean accuses Ani of being one of the planners of the shooting incident because his love was rejected by Dean and his friends to influence public opinion and make Ani look like a cheap woman who can have sexual relations with more than one man. Ani, who is shocked when she honestly reveals that she is a victim of sexual violence, is not believed even though she is honest with her mother, causing anger in her and an ambition to prove that she is not guilty as in the dialogue and pictures below.

Datum 10

Nell Rutherford : Come on, what will it take?

Ani Fanelli : Oh. ***Let's see. Uh, Dean's making viral speeches at Congress, and I have a story due Monday about how to pleasure an uncircumcised penis. They're more sensitive than the ones without***

> ***their turtlenecks, according to the experts. Nobody believed me back then, because I was a Wet Seal-wearing gutter rat. If I'm gonna do this, I need to be bulletproof. I need to be able to say that I work at The New York Times, that I lie in an elevator doorman building in Tribeca, and that my name is Ani Harrison because I married the lacrosse captain of Nantucket. And how dare anyone believe I did what Dean said I said while wiping away a single tear with this hand in particular.***

Nell Rutheford : Four out of five. Not that you need any of it to make you credible.
Ani Fanelli : You don't, but I do. I do.

Based on the situation above, Ani appears to be more emotional when discussing Dean for the documentary film. Ani is trying on her wedding dress with Luke Harrison. Her mother and Nell discuss that the dress Ani is wearing could be more revealing to accentuate her body shape. Ani starts to get emotional when her mother says that and reminds her of her teenage years and how she dresses. Ani's emotions reach their peak when the documentary director calls, and Nell brings up past events, reminding Ani that she used to be a vulnerable, poor girl with no power, and no one believed her words.
In addition to her heightened emotions, Ani can sometimes freeze in place when she recalls her high school days upon seeing posts from the perpetrator's aunt because her niece died in the school shooting incident, and Ani is accused of being involved in the school shooting that happened in high school. The picture below shows Ani's surprised and frozen expression when reading hate comments from Liam's aunt.

Datum 11

Based on the image above, depicts Ani's expression of fear and freezing. Ani posted a photo with a caption stating that she would be getting married soon, and someone commented on the photo with the words "Don't marry a psycho slut." Upon checking, it turns out that the person is Liam's aunt. In this scene, Ani is portrayed with a shocked and fearful expression, with ringing ears, focusing only on Liam's photo. Because of her fear, Ani then deletes the comment from Liam's aunt.

Datum 12

Driver Taxi : Fuck! Fucking crazy ass bitch! Get out! Ani Fanelli :
Hot in here! Fucking piece of shit!Agh!
Driver Taxi : What the fuck! Fucking ass bitch! Get out! Get her out!
Luke Harisson : Honey, Get out!
Ani Fanelli : **Don’t fucking touch me! Don’t fucking touch me!**

Based on the image and dialogue above, Ani is seen cursing and continuously kicking the AC control buttons with her heels. Before that, Ani and Luke argued because Ani got accepted by The New York Times, while Luke wanted to move to London due to a job transfer. During the argument, Luke mentioned that Ani only wants to be remembered for what happened in the past or as a victim of sexual violence, while Ani wants to make a recovery for her reputation.
Luke gets out of the taxi and chooses to walk, Ani recalls the sexual violence incident, triggering her emotions, and she continues to kick the AC control buttons while cursing as if it were the perpetrator of sexual violence. Upon arriving at their destination simultaneously with Luke, Luke invites Ani to come out, but Ani cannot control her emotions, she pushes Luke and shouts, "Don't fucking touch me!".

Datum 13

Nell Rutherford : My Little Bambina.
Ani Fanelli : **Really starting to freak out about seeing Dean.**
Nell Rutherford : Right

Ani Fanelli : What if when I see him in a wheelchair, I can't be angry anymore? I don't wanna feel bad for him. It's so much cleaner if I could just hate him
Nell Rutherford : I say we go out there and get Druken Ship-faced. Hmm? Come on. You're about to read Dean Barton for fucking filth. Where's the registry for that?

Based on the image and conversation above, Ani feels anxious when she encounters Dean. Ani told Nell that she was afraid she would feel sorry for Dean and hate him. Ani was Dean's planned victim and Dean was the victim of a shooting that occurred at school so he was completely paralyzed and used a wheelchair. Therefore, Ani felt anxious and afraid that if she met, she would feel sorry for her and easily forgive Dean's fraud case.
The picture below depicts Ani's past story where Mr. Larson reported a rape incident. Mr. Larson became aware of it when Ani escaped from Dean and encountered Mr. Larson at the mini market, who then took her home. At that time, Ani told Mr. Larson that she had been raped by Peyton, Liam, and Dean. Mr. Larson suggested that Ani report it to the authorities, but Ani refused. Mr. Larson reported the incident to the school principal, as shown in the picture and conversation below.

Datum 14

Mr. Larson : Tifani, I've told Headmaster Mayer about the events with the three boys this weekend.
Mr. Mayer : Are you talking about reporting this, Tifani? Ani Fanelli : How does that work? What happens?
Mr. Mayer : The boys will be questioned by the police. It will need to be disclosed on their college applications, potentially. If you decide to go that route, you need to be sure what you're saying. And that can be difficult to determine with so much alcohol involved. The situation has been obfuscated.
Mr. Larson : There was no obfuscation, headmaster Mayer. She said no.
Mr. Mayer : Is that true? Did you say no?

2. Ani Fanelli ***: I-I don't know. I don't know. I didn't want to. I said, "Ow". I remember screaming at Dean. Uh… I tried to push Liam off of me, but I thought I was, like, touching his face so he kissed me. He was really drunk too.*** *What … what are you doing?*

Mr. Mayer : I'm calling your mom.

The picture above shows a situation where Ani feels scared when Mr. Mayer (Headmaster)

asks about what happened. Based on the statement above, it seems like Mr. Mayer was cornering Ani, making her feel pressured. When Mr. Larson was about to call Ani Fanelli's guardian to report to the police because she was underage, Ani asked him not to call because she was afraid. In the end, Ani decided not to report it because she was unsure and afraid to be honest. As a consequence, Mr. Larson was fired on accusations of making a false report.
Sexual violence victims often experience feelings of shame and low self-esteem. Regret also haunts victims due to the aggressive actions of the perpetrators that they couldn't anticipate. According to Indrayana (2017), sexual violence is defined as an attack with sexual elements, regardless of the victim's relationship with the perpetrator or whether sexual intercourse occurred. The actions of the perpetrators often lead to trauma and anger for the victims. However, many victims are unable to defend themselves due to various circumstances and are overwhelmed by feelings of pressure.
Many things trigger Ani's psychological trauma, as depicted in the situation above. On one hand, Ani wants to be honest but feels pressured by the headmaster's words. Ani also becomes sensitive to her emotions if there is anything related to sexual violence, as in the situation below.

Datum 15

Ani Fanelli : **I do like the guy's a pedophile.**
Luke Harrison : You can still like the song thoroughly.
Ani Fanelli : Right, I do like the song. What are you not getting? Luke Harisson : You think what you just said makes any sense?
Ani Fanelli : Turn it off. Luke Harisson : No

Based on the picture and conversation above, Ani felt angry when Luke played a song that turned out to be by a pedophile singer. When discussing issues related to sexual violence, Ani's emotions became uncontrollable. When Luke didn't listen to Ani's orders, she would immediately become emotional and angry because Luke thought it wasn't something important. However, for victims of sexual violence like Ani, even small things related to sexual violence are important as they serve as reminders of the trauma experienced by victims like Ani.

Datum 16

Ani Fanelli : **Do You know the difference between me and someone like you, Dean? Between me and Arthur? Because I was angry too, so fucking angry you wouldn't believe it. But my anger is like carbon monoxide. It's odorless, tasteless, colorless, and completely toxic but only to me. See, I don't take my anger out on anyone other than my fucking self.**

Dean Barton : Shh. I didn't mean for it to happen like that. I was..drunk, you know? I didn't even understand that that was what I was doing.
Ani Fanelli : Not when I was crying? Not when I was begging you to wait. Wait. Wait, like we were gonna… we were gonna talk about it, figure it out**. Do you know that every time I start to feel just a little bit good about myself, I remember that I begged… and there that goes?**

Based on the picture and conversation above, after meeting with Lolo and receiving their suggestion, Ani is faced with a choice between going to London after marrying Luke or pursuing her career at The New York Times, which is her dream. Ani is confused but brave enough to meet with Dean and discuss the sexual violence incident she experienced. Dean tries to mock and threaten Ani, claiming that she was involved in the massacre committed by Arthur and Ben, as he believes that many people would believe him. Ani explains that as a survivor, she constantly feels anger towards herself and always remembers that she was raped by Dean.

2. *Physical and Reproductive Health Damage*

Sexual violence, especially rape, can result in serious physical injuries to victims, such as bruises, wounds, broken bones, or other medical issues requiring treatment, while also increasing the risk of unwanted pregnancy and the transmission of sexually transmitted infections. In the *"Luckiest Girl Alive"* film two scenes depict the negative impact of sexual violence on physical and reproductive health, as shown in the images below.

Datum 17

The picture and situation above depict a scene where Ani is looking in the mirror and washing her face. At that moment, Ani looks down and realizes that her female part is bleeding after being raped by three individuals in succession. Ani feels scared and panicked, so she decides to flee from Dean's house and eventually meets Mr. Larso in mini mini-market. Rape has caused both physical and psychological wounds.
Ani saw blood dripping beneath her feet from her intimate area. After that, in a panic, she ran and gasped for breath, trying to escape. She then asked a store employee for directions to return to Brentley High School. In this scene, Ani meets Mr. Larson and tells him everything that happened.

Datum 18

The picture above shows that Ani is trying to escape from Dean's house to return to school.

Ani tried her best to run amidst her fear and panic, limping because she was worried that Dean, Liam, and Peyton would chase her. Ani asked the mini market employee where to go home to Brentley High School. Ani meets Mr. Larson at the mini market and finally brings him home to Mr. Larson and is about to be taken to the hospital but Ani refuses because she is afraid her mother would be angry with her. Mr Larson advised Ani to report the rape incident to the police through the school because rape is a serious case.
In addition to the data in the image above, a negative impact of rape, as shown in the picture and conversation below, is the risk of pregnancy. This is why Liam accompanied Ani to buy contraception to prevent pregnancy.

Datum 19

Ani Fanelli : Thanks for taking me.

Liam Ross *: **You only have a 30% chance of getting pregnant, but it's good to be on the safe side.***

Ani Fanelli : Oh. Never heard that before. Liam? I just wanted you to know, I didn't mean to hook up with anybody else.

Liam Ross : Dude, it's no big deal.

Ani Fanelli : But also feel like**. I think I was raped**.

The images and dialogue above show that rape can lead to unwanted pregnancies. Liam took Ani to the medical staff to buy contraceptive medicine. Liam is Ani's boyfriend, but Liam is also one of her rapists.

3. *Interpersonal Relationship Disruptions*

Victims of sexual violence may face difficulties in building healthy interpersonal relationships due to their struggle to trust others as a result of the betrayal they experienced, which can lead to feelings of isolation and challenges in opening up to others. This attitude is a reflection of the psychological side of the victim. The victim feels low self-esteem and generates anger and bad and ugly feelings.

Datum 20

Ani Fanelli : *(It's 2015, and people still act like marriage is some sort of crowning achievements for women. **That is a trap I did not fall into.** I dove in headfirst)*

Based on the picture and monologue above, Ani believes that marriage is a trap. This is because survivors of rape or sexual violence often find it difficult to trust in a serious,

committed relationship. Survivors struggle to trust others based on their experiences and instead place their trust in themselves. For survivors, especially those who have faced social sanctions from everyone, especially those closest to them, it becomes challenging to trust anyone, including their partners. Ani enters into marriage primarily for status and to secure herself.

The situation based on the picture and conversation below represents Ani's deception to hide her true nature because she doesn't trust Luke. When on their way home, Ani asks to stop at a restaurant and eat. In front of Luke, Ani only eats one slice of pizza, and when Luke goes to the restroom, Ani quickly finishes all the remaining pizza. Ani remembers being called an animal before, so she doesn't want Luke to think of her that way, as shown in the picture and conversation below.

Datum 21

Ani Fanelli : *(Someone once called me an animal. One wrong move and Luke will see it too).* Hmmm. You can just take that. Thank you!

Luke Harrison : Jesus. What happened?

Ani Fanelli : Waitress spilled soda all over the pizza and my dress. Luke Harrison : Oh no. It's gonna be okay, babe. Okay? Come on,
I'll help you.

Ani Fanelli : Baby, I love you. Oh! Oh my God. I'm so full. Luke Harisson : You hardly ate anything.

1. Ani Fanelli : **(Okay, so maybe I keep some secrets from him, but no one has ever made me feel so safe.)**

Based on the picture and conversation above, it shows that Ani has difficulty trusting others, even her fiancé. Ani and Luke are dining at a pizza restaurant, and when Luke goes to the restroom, she finishes all the remaining pizza on the table. When Luke returns, she lies and tells him that the server spilled a drink on the table. Ani has a monologue where she expresses that nothing can make her feel safe.

Datum 22

Mr. Larson : Will you be able to write for the magazine from over there?

Ani Fanelli : Actually, I…. just got accepted into the Golldsmit's MFA program at the University of London.

Mr. Larson : Ah! to teach, I hope.

Mrs. Larson : Oh! Oh!. Ugh! Enough, Mr. Larson.

2. Ani Fanelli : **(Sometimes I feel like a wind-up doll. Turn y key, and I'll tell you exactly what you wanna hear).**

Based on the pictures and conversations above, it is evident that Ani feels like a puppet, where her responses to questions are in line with what is expected, not truthful, but aligned with the anticipated answers she hears. Ani molds her personality to be liked by those around her, making her feel like a soulless puppet. She feels like she has lost her true self and struggles to act by her true feelings, as shown in the data below.

Datum 23

Ani Fanelli : I don't know if I'm fun. **I don't know what's me and what part I invented to make people like me. God, I used to be so proud of that. I-I ….. I thought it was this chameleon who was so much smarter than everyone. So much smarter that I don't even know a thing about myself.**

Luke Harrison : Hey, hey. I don't believe that. We can get back there. Hey, stop. We can get back there. I love you. You love me. We can figure it out.

Ani Fanelli : No

Based on the picture and dialogue above, Ani is expressing the complaints she has been experiencing. At the family introduction party before getting married, she is finally honest. She wrote an essay discussing the rape that happened to her, which will be published in The New York Times. Luke did not expect that Ani would tell in detail about the rape incident. Ani wrote an essay and told in detail that she was also a victim to get out of her trauma and be honest with herself.

4. ***Social and Economic Consequences***

Sexual violence can have significant social and economic impacts on victims' lives, including challenges in education and career, as well as social stigma that can lead to feelings of isolation and shame. Ani experiences the social stigma by being shunned and looked down upon as if she did something disgusting, and she doesn't believe that she is a victim who should be supported.

Datum 24

Ani Fanelli : **(I wish she hadn't looked at me like I was rode hard and put away wet.)**

Based on the picture and monologue above, Ani is considered repulsive by society and her mother due to the negative stigma associated with rape. A study conducted by Espelage & de la Rue (2013) revealed that child or adolescent victims of sexual violence are vulnerable to bullying, especially from peers at school, through teasing, intimidation, and sexual comments. Teenagers who are still in school often struggle to reintegrate into their school environment. Furthermore, the stigma attached by society to the victims causes them to withdraw and lose trust in others (Yanuar & Pratiwi, 2019; Anastasya & Susilarini, 2021). Survivors should receive professional treatment and support from various parties. It is from there that Ani begins to try to create a likable character that everyone will accept, even if it means forgetting her true self.

Datum 25

Ani Fanelli : *(My mother insisted I stick it out at Brentley. It was a lonely two years. My classmates and I had survived this life-changing event that few people could understand.* ***They could lean on each other. But I had no one.*** *In my senior year, we took a field trip to New York City, where I had this… experience. I don't need to impress him. I'd never seen a woman like that before. A woman who threatened people on the phone, who could buy herself expensive things, who cut a path through New York City simply because she looked like she had more important places to be than anyone else. I just had to get to that, I decided… And no one could ever hurt me again.)*

Based on the picture and monologue above, Ani feels lonely because she doesn't have support from her family or school environment, and even her classmates don't want to be close to her anymore. Her mother insists that Ani should not change schools, so Ani feels lonely because no one wants to be friends with her anymore.

Ani is writing the essay not only to clear her reputation in public. She wants rape victims to have the courage, to be honest about what happened and not feel ashamed because a victim is still a victim. This situation is depicted in the data below.

Datum 26

Ani Fanelli : *(When I sat down to write this essay, the goal was to avenge My reputation, maybe stick it to the people who hurt me. But it's become so much more than that, so much more than me)*

Presenter : Ani. So nice to meet you

Ani Fanelli : Of course. Thank you. *(It's about the importance of all of us speaking freely, even if people wanna silence us. So that we can become the kind of women our younger selves would admire.)* **I'm hearing from women who have never shared their stories, from women who have carried this horrible thing with them alone for 38 years, and I just hope that no one has to ever do that again. I hope that people feel compelled to share their stories, to talk about what happened to them, and to know that you have nothing to be ashamed of.**

Based on the situation above, Ani not only wants to restore her reputation in public but also hopes that sexual violence victims will speak out for a better future. Ani wrote an essay titled *"I'm a Victim Too"* to let everyone know that she is also a victim and should not be continuously marginalized by anyone, including her family. Because of this essay, Ani decided not to marry Luke. According to Luke and his mother, Ani's essay was excessive, but survivors, need to be acknowledged to restore their reputation. They are victims who should receive support instead of being silenced and considered shameful.

5. *Behavioral Change*

Experiencing sexual violence can alter victims' behaviors, making them more cautious and suspicious of others and their surroundings, as well as increasing the urge to avoid potentially dangerous situations because they feel safer by avoiding places or situations that remind them of the traumatic experience. In the film *"Luckiest Girl Alive,"* the character Ani undergoes several behavioral changes to transform herself from her past, including diet, breast surgery, and becoming a more assertive person, there are:

Datum 27

Salesman : I think being a petite woman, you'll find the Miyabi easier to manage.

Ani Fanelli : *(**I've managed to not eat lunch for six years just to have this joker call me petite.** Petite is what they call short fat girls. I should know. I used to be one.)*

Based on the picture and dialogue above, Ani tries to shape her body so that she doesn't become petite. She tries to go on a diet and skip lunch so that her body doesn't turn back into a young Ani, namely petite. Ani is changing her life to be liked and not looked down upon; she strives to present herself in the best way possible. She feels that her past self had a body shape that made her a victim of rape, so she creates self-defense by following a diet program to become thin.

Datum 28

Nell Rutherford : Halter is a good style for her.

Ani's Mom : ***She can wear anything. Even with the breast reduction, she's still bard in the shoulders***

The picture and conversation above show that Ani has had breast reduction surgery. When Ani saw herself in the mirror and was wearing a wedding dress and her mother mentioned that Ani had undergone breast reduction surgery, Ani immediately remembered her younger self when she was a victim of rape. Ani changes her behavior and even her body shape to defend herself so she doesn't return to being young Ani

Datum 29

Ani Fanelli : *(My mother insisted I stick it out at Brentley. It was a lonely two years. My classmates and I had survived this life-changing event that few people could understand**.** They could lean on each other. But I had no one. In my senior year, we took a field trip to New York City, where I had this… experience. I don't need to impress her. I'd never seen a woman like that before. A woman who threatened people on the phone, who could buy herself expensive things, who cut a path through New York City simply because she looked like she had more important places to be than anyone else**. *I just had to get to that, I decided… And no one could ever hurt me again.**)*

Based on the picture and monologue above, Ani wants to transform herself into the type of woman she admired during her trip to New York. Ani dreams of becoming confident, independent, and meaningful so that no one can hurt her anymore. Ani tries to be tough and strong by keeping the story of the rape, but she forgets about her wounds, resulting in a change in character to be liked in the environment, and tries to lie to herself.

E. CONCLUSION

The researcher concludes with several types of sexual violence experienced by the main female character and the negative impacts of sexual violence on the main female character in *"Luckiest Girl Alive"* film by Mike Barker. Based on the explanation above, the researcher concludes, that they are:

1. It all started with bullying actions that are considered jokes but can lead to various serious issues, such as sexual violence. Sexual violence has three types: visual sexual violence, verbal sexual violence, and physical sexual violence. In this study, the researcher found two types of sexual violence in the *"Luckiest Girl Alive"* Film by Mike Barker: verbal sexual violence and physical sexual violence. Verbal sexual violence involves

emotions, while physical sexual violence includes unwanted touching and sexual assault.

2. Sexual violence has many negative impacts, one of which is psychological trauma. Psychological trauma has a long-term effect, as exemplified by the character Ani in the *"Luckiest Girl Alive"* film by Mike Barker, where she experiences trauma because of sexual violence. In addition to psychological trauma, sexual violence also has other negative impacts, including physical and reproductive health damage, disruptions in interpersonal relationships, social and economic consequences, and finally, behavioral changes.

In society, there is a negative stigma attached to victims, which can lead to psychological distress. Ani Fanelli's story is a portrayal of a sexual violence survivor who can survive and make her life better. According to the researcher, the solution to sexual violence cases is self-awareness and self-knowledge to avoid becoming a perpetrator of sexual violence. Additionally, if you have become a victim, you need treatment from a professional and full support from those around you, including parents and family.

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