

THE REPUBLIC OF TURKEY
MARMARA UNIVERSITY
RADIO, TELEVISION AND CINEMA DEPARTMENT
CINEMA PROGRAM



**SEXUAL VIOLENCE AGAINST WOMEN IN POPULAR CINEMA:
THE CASE OF FIFTY SHADES OF GREY AND ELLE**

Master Thesis

LATIFAH QASEM HAMOOD ABDULJALIL

İstanbul, 2019

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Thesis Supervisor: Assoc. Prof. Dr. Fatime Neşe Kaplan İlhan

İstanbul, 2019



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To my spouse Yücel,

FOREWORD

I would like to express my deep appreciation and thanks for my advisor. This work is supported by Marmara Institute of Social Science.

May 2019

Latifah Qasem Hamood Abduljalil



GENEL BİLGİLER

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ÖZET

POPULER SİNEMADA KADINA YÖNELİK CİNSEL ŞİDDETİN İNCELENMESİ: GRİNİN ELLİ TONU VE O KADIN FİLMİ ANALİZLERİ

Bu tez içerisinde genel olarak popüler sinemadaki cinsel şiddet uygulamalarında kadının duyduğu zevkin anlamı açıklanmıştır. Bu varsayımın gerçekliğini göstermek için feminist ve psikolojik film kuramları kullanılmıştır. Tez içerisinde kadının cinsel saldırı esnasındaki duyduğu zevk ve saldırı sonrası verdiği olağandışı tepkiler tartışılmıştır. Böylelikle kadının gerçekten cinsel saldırı esnasında bir zevk duyup duymadığı tartışması yaratılmıştır.

Tez boyunca yapılan tartışmaların önemi kadının karakterinin, cinselliğinin ve feministliğinin kavranmasına yardımcı olacak sinemadaki rollerin yansıtılmasıdır. Cinsel şiddet içeren ve kadının saldırı esnasında ve sonrasında verdiği tepkileri gösteren yedi farklı film sahnesi incelenmiştir. Film analizlerinin daha iyi yapılabilmesi için oldukça popüler olan iki film seçilmiştir. Bu filmlerden biri acımasız cinsel şiddet ve tecavüz

konseptinde hazırlanmış fransız “O Kadın” filmi olurken diğeri ise aşk ve tutku ile şiddet ve hakimiyeti sadomazoşist bir ilişki içersinde birleştiren “Grinin Elli Tonu” erotik filmidir.

İlişkilerdeki şiddetin artan etkisi ile sinemada cinsel şiddetin normal bir görünüm alması, toplumdaki erkek ve kadın arasındaki ilişkiler ve cinsellik kültürü üzerinde oluşturduğu risk açısından büyük bir dikkat çekmektedir.

Bu tez ile ulaşılan sonuçlardan biri, sinemanın cinsel şiddeti güzelleştirdiği ve sinema ile kadının cinsel yöneliminin, kendine saygısının ve bedenini sunuşunun çarpıtıldığıdır. Sinema kadınlara cinsel şiddetin zevk unsuru olabileceğini göstermesine rağmen, aslında gerçek cinsel şiddetten zevk alan kadınların kendinden nefret eden kişiler olduğu sonucudur. Kadının cinsel imajı problemlili çocukluk dönemi geçiren güçlü feminist figürler ile onur kırıcı bir duruma sokulmuştur. Böylelikle tecavüz ve mazoşizm mitleriyle ilgili varsayımlar desteklenmiştir. Sinema kadınları röntgencilik kurbanı olmaktan cinsel şiddet mağduru şekline çevirerek daha kapsamlı bir kurban yaratmıştır.

GENERAL KNOWLEDGE

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ABSTRACT

SEXUAL VIOLENCE AGAINST WOMEN IN POPULAR CINEMA: THE CASE OF FIFTY SHADES OF GREY AND ELLE

This thesis argues about the meaning of women sexual pleasure toward sexual violence practices in popular cinema, by examining the reality of this assumption using psychology and feminist film theories, discussing women pleasure during the abuse, and their abrupt reaction after being violated, thus creating doubt about the fact if these women really have experienced pleasure during the sexual abuse.

The importance of these discussions is to reflect women role presentation in cinema, which helps to create a deeper understanding of woman character, her sexuality, and feminism, I discussed seven different films scenes with the context of sexual violence practices and women pleasure during the violation and their reaction after it, while for deeper analyzing I chose two popular films, the French film Elle which presents woman pleasure in graphic brutal sexual violence concept and rape, and the erotic Hollywood

film *Fifty Shades of Grey* which resample love and passion with violence and domination inside a sadomasochism relationship.

The impact of violence contents on the relationships and the normalizing of sexual violence practices in cinema created many concerns about the risk of these images on the sexual culture and relationship between the women and men in societies.

This study concludes that the cinema attempted to prettify sexual violence practices and distort the concepts of women's sexual control, her self-esteem and the way she embraces her body, and how the cinema persuades women to remain violated could be a pleasurable choice while it is only a reflection of self-loathing, and the persistence of cinema in creating degrading sexual images of women reflected by strong feminist figures with troubled childhood, supporting assumptions about rape and masochism myths and keeping women inside a more comprehensive perspective of victimization, from being a victim of voyeurism to become a victim of sexual violence acts.

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1. INTRODUCTION

For a long time, cinema and society learned how to affect each other by sharing a different kind of ideas and perspectives. The cinema could find in the community, many topics, and issues which can be discussed and presented to the audience. Moreover, by the power of the cinema and the many tools put in hands, it was able to show all kinds of problems, behaviors, and actions which could affect peoples' ways of thinking, changing their beliefs or even plants a new one.

Myths have long known in our societies such as, the rape myth which include something about women enjoy and want to be raped, and the myth of women's masochism, about women, enjoy pain, and seeking pain and suffer are supported by the cinema and being presented in many films. These myths found approval from directors and producers and their concepts got popular; people who believed in these myths started to pass it on as a real fact between generations. Cinema got attracted to these myths for their mixture which combined (sex and violence), using them to win the crowd. However, violence is one of the many social issues used to build many stories and myths. Violence has always been a rich material submitted to the audience in most of the film genre in different ways; this violence was mostly against women. It has many types or forms as we can see in the society such as Intimate Partner violence, Domestic violence, Emotional and physical abuse, Human trafficking, dating violence, homosexual relationship violence, Sexual assault and all kind of abuse, Stalking, violence toward immigrant women or refugee women. Violence and abuse toward women at work, violence and abuse against disabled women and any women from any age or background in anyplace from a known or unknown person can be a victim for one or more of these kinds of violence (Types of violence against women, 2017).

However, cinema also introduced sexuality in educational and dramatic ways to the spectators. It is presenting much information and many forms of sexual behaviors, and what could be considered acceptable or not in people sex life. Unfortunately, not all the info and sexual practices that presented by cinema were objective and fair, especially for women, cinema is giving a pattern of women who enjoy being under the sexual violence forms from their partner or a stranger. These women in movies can find pleasure from being hit, cuffed, slap or smack, tied by ropes or chains, entering strange objects in their genitals and even rape. This kind of actions of seeking or feeling sexual pleasure from pain, it called in psychology "Masochism" which being defined by Krafft-Ebing "the wish to suffer pain and be subjected to force" (Baumeister,2014:3). So, it was not enough to put women as a target for the male look (male gaze), but they also became a target for the man pervert sexual desires.

Moreover, while men objectify women in every way; women are surrendering their bodies to be used in perverted sexual practices to satisfy men without consideration of the psychological and physical implications that women can appear by being exposed to this kind of behaviors. Cinema gives a reasonable justification for men to use sexual violence against women by supporting the rape myth and the myth of women's masochism as it can be a reason for great pleasure not only for men but also for women by showing the woman not as a victim for these behaviors but also as a satisfying receiver. According to Dines and DeKeseredy feminist scholars who commented by saying "similar images of violence in pornography, including choking, gagging, beating, and cutting women have created unrealistic expectations around sex, including subjecting females to violent sexual acts" (Bonomi, Altenburger & Walton, 2013:2).

Cinema found the sexual violence behaviors as a thrill exciting content to present to the audience, whatever this violence source is coming from, an intimate partner or others is considered one of the main subjects presented in films. As there are movies dedicated to its story on this topic, there are also many movie scenes that reflected these kinds of violence against women and woman's reaction. The questions of this study are, Does the cinema reflect a real image of women when it is picturing them as they enjoy sexual violence practices?, Do women really masochism and they enjoy pain?, If the cinema indeed presents a violent sexual context while women enjoy sexual violence practices, how these women in films react after being abused? Do these women reaction changes after the violent act if she received or did not receive pleasure during the violent practices?, Does sexual violence concept change if it is related to pleasure? Is it still women abusing even if the woman enjoys it? Reflecting masochistic images about women in cinema could be considered a dangerous material to society? Did women role change over the years? Does picturing women seek pleasure from violence in sadomasochism relation considered as liberation and developing in woman's role?

One of the films analyzing for this study is Fifty Shades of Gray which considered as a phenomenon. This film adapted from the book of Fifty Shades of Grey written by E. L. James found a media hype because of its content, the movie presents Bondage-Domination-Sadism-Masochism actions which are served in different sexual content, build on fetishes behaviors, and role-playing, which covers many aspects of control, power and pain by unusual sexual practices (Lanciano, Soleti, Guglielmi, Mongolia & Curci, 2016:1). This film is telling the story about a male Millionaire Christian Grey and his relationship with a young woman called Anastasia Steele in a romantic and erotic context. Another movie is " Elle " a French movie telling a story about a middle-aged woman, she got raped in her house and showed an emotionless icy reaction, she also went to the rapist's house, accepting his sexual offer after she knew his real identity.

Also, the study will contain an analysis of different sexual violence scenes against women from different films while these women appear to enjoy and reach sexual pleasure by these practices, exploring those women reaction and feelings after determining the action.

This kind of films which depict women as masochism creatures had a considerable controversy not only about the unusual sexual acts but also about the way these films should be classified as sexual liberation films about women or sexual abuse films toward women.



2. LITERATURE REVIEW, METHODOLOGICAL AND THEORETICAL WORK

2.1 Literature Review

By using the work of Freud and Mulvey, my reading and analyzing of these films is also guided by the work of several researchers whose spoke about masochism and feminism, as well as the presentation of sexual violence in different favorite movies and the way of presenting women in the cinema over the years. My thesis which builds on a psychological and feminist work come together to explain the phenomena of women pleasure from sexual violence in films. I approached the work of many researchers who showed interest to write some explanation about how cinema approaches this topic, one of these approaches was by Ruth Mcphee explained about the Female Masochism in films and the ways that cinema used to put the female masochism in different templates inside a different kind of films genre. In her book "Female Masochism in film, Sexuality, Ethics, and Aesthetics" clarified the cinema ways to present female masochism under terms such as "goodness, sacrifice. Self-mutilation, and signification, Transgressive signification" also she approaches the female masochism in some movies such as the film of Lars von Trier's under the title of "Breaking the Waves" in the year 1996 and Andrea Arnold's film under the title of "Red Road" in 2006 with the effect of Western religious and philosophical rules of female self-sacrifice, and Steven Shainberg's in his film "Secretary" in the year 2002 which explained the idea behind masochism and self-harm. She pointed about the worries of making this kind of films as

"Although the formal strategies used by the filmmakers discussed in this volume are disparate and often highly distinctive between themselves, a shared concern arises with the testing of representational boundaries and taboos in order to present challenging imagery that is rarely found within the space of cinema, whether this imagery be sexually explicit, violent and horrifying or bewilderingly avant-garde. Female masochism, then, has emerged as a means of forging an aesthetic that questions, deconstructs and subverts normative cultural frameworks surrounding female subjectivity and sexuality. It is this process of interrogation and

deconstruction that functions to germinate the ethical potential of an exploration of female masochism culturally and philosophically. Value-laden terminology surrounds the masochistic body and the female body alike: these bodies are a perverse and taboo, monstrous and obscene, transgressive phenomenon that appears in the consciousness of society to thwart or demolish any stable notions of propriety or normality regarding the socially situated human subject"
(McPhee, 2014:2)

So when it comes to women and masochism and whatever the issues are and the questions presented with the cinematic portraits of masochism, and women sexual needs like for example, getting pleasure from pain. There is always the need to capture feminist concerns about women's rights to live her sexuality the way she wants, to be able to control her body, and the way she wants to live her life, without the fear of being a victim or being misunderstood.

However, People sexuality and their attitudes toward sex and people opinion toward a film like Fifty Shades of Gray can be changeable according to their backgrounds and beliefs. The film got different opinions and discussions in media from opponents and fans about the unusual sexual practices and attitudes presented in the film. Some have considered the film as cultural progress, a symbol of moderation life and civilization; it provides a message of sexual freedom to be able to approach pleasure by anything and in every way. Others see this film as a cultural collapse, and failure (Lanciano, Soleti, Guglielmi, Mangiulli & Curci, 2016:552) as the film is providing different contexts of sexual and psychological violence and intimate sexual violence (Bonomi, Altenburger & Walton, 2013:733).

Fifty Shades of Grey is an erotic romantic film telling the story of a rich, handsome young man called Christian Grey seduced an innocent young woman called Anastasia Steele to be involved with him in a sadomasochistic relationship.

After Ana (short for Anastasia) met Christian for the first time she got impressed by his qualities, especially his confidence and power. For a girl like Ana with intimacy issues as she had several fathers while she is growing up, she had a shortage of self-esteem and confidence, when he offers her an internship in his company, she refused it for her lack of self-esteem. However, Christian has his problems, in the film context, he opened up about his past which can explain his perverse desires, he got abused when he was a

child at the age of four after his mother died, he also got abused when he is a teenager at the age of fifteen by his mother friend who subjected him for six years.

So in the relationship, both Ana and Christian was looking for different things, Christian was not looking for an intimacy or more profound emotions, he only wanted the sexual, physical part of the relation, but even this part should be under his conditions and rules, which included Anastasia obeys him while he is controlling her inside sadomasochism relationship, while Anastasia was looking for something deeper, more intimacy and emotional with Christian inside a healthy normal relationship, however, Amy E. Bonomi in her paper "Double Crap! Abuse and Harmed Identity in Fifty Shades of Grey" analyzed the Fifty Shades of Grey novel, the novel this film based on it. She mentioned many points on how Fifty Shades of Grey is a text full of abusing behaviors toward women by the intimate partner, and the reaction of those abused women, in the paper she mentioned that the assaulting abused behavior was almost in every interaction between the two my characters these behaviors include threaten, absolution, stalking, sexual violence, humiliation, and intimidation. Anastasia reaction reflects the reaction of abused women in Smith studies in the way of "perceived threat, stressful managing, yearning, altered identity, disempowerment, and entrapment" Fifty Shades of Grey is reflecting the intimate partner violence types that being seen between couples who use violent behaviors, like using violence to control the relation, using violence in the sexual intercourse, struggling with intimacy, while the victim tries to leave the harm relation, control the stress and hoping for more intimacy and less tension, however, Anastasia showing that she is enjoying the abusing behaviors inside the sadomasochism relation could be only a way to hide uncomfortable emotions to be inside this kind relationship (Bonomi, Altenburger & Walton, 2013:9).

The abusing materials in the film does not reach to the assaulting abusing material in the novel, especially the sexual violence behaviors were more abundant and buried in the novel with more use of bad interaction and humiliation and violent attitude while Ana got abused and mentally disturbed, which makes the cinema worked to softening the text before applying it in a film.

However, the leading case of the novel and the film based on it is still the same. The way women could respond to the use of violence sexually inside a relationship. Jacqueline Horn is explaining how the sadomasochism relation must be subjected to some laws to consider acceptable. she has agreed with Amy E. Bonomi that the relationship between Ana and Christian is missing the power imbalance and consensual relationship. The domination and controlling intimidation is not limited to their sexual lives but also is affecting their daily lives, as Christian is practicing intimidation, stalking, and pressure on Anastasia (Horn,2015:11).

However, the book and the film based on did open a dissection about women's sexual liberation and the idea of involving in a sadomasochism relation build on violent behaviors from a dominant man to submissive woman, and if Anastasia is really an abused woman or using her rights of sexual freedom in a narrative context served by cinema.

The second film of this study is *Elle* film, a French film was under great arguments about its context which approaches women involving in sexual violence practices, putting many questions about the ways to understand women sexuality and their behaviors, and if the cinema is trying to promote sexual violence, rape myths, and women sexual violence fantasies. *Elle* film, created an argument about if the film is trying to deliver a message that says women secretly want to be raped or the film is showing rape as a simple action that women could go through merely and without too much trauma, which can be considered dangers to women safety in the society. *Elle* a drama, thrill movie, made by Paul Verhoeven, telling the story of Michelle a middle age, divorced, successful businesswoman got raped in her house one evening, and she reacts abnormally, does not call the police, does not show any trauma. Michelle keeps her life under control as nothing happened, and when she knew who her rapist was, she involves with him in violent sexual intercourse.

This film is open for many readings and could be looked at by many perspectives, and there, and there is who consider this movie as post-feminist film, rape-revenge film, or even anti-feminist film. The film has been left without explanation from the director or the novel writer, making the spectator wonder if this woman really took

revenge or she just got exposed while she is playing a dangerous sexual game with her rapist.

In one of the Cannes Film Festival interview by Claire Vassé, the director Paul Verhoeven commented about the film explanation by saying,

"Explaining is what the audience has to do for itself using the elements they have been given, without one of them justifying everything on its own. For example, I did not want anyone to be able to say that Michèle was so traumatized as a child by her father's acts that it is normal for her to react to the rape that way. I wanted to escape that constrained vision of the character and her behavior. It is a possibility but no more than that. The explanation is, simply, Michèle, in every aspect of her personality. As for working out if she was always like that or became that way because... We just do not know" ("ELLE INTERVIEW WITH PAUL VERHOEVEN", 2016:4).

The film has three interesting discussion points all the question, and the readings go around them, Michelle reaction after the rape, Michelle willingly involved in sexual violence intercourse with her rapist, and the end of the film.

When Michelle reacted that way to the rape, she presented the victimhood and the rape victims in a way considered different from the typical victim's reactions. No sign of trauma and in a calm way, she cleans the house after the rape, she, and she orders sushi for dinner, which can be not logical behaves for a woman she just was a victim of brutal rape, Charles Taylor explains in Film in Review essay the basis for this discussion:

"The daring of Elle, and what may prove to be so unpalatable to some, is the way the movie links two articles of feminist faith: that from catcalling to rape, sexual harassment and violence are the common experiences of many women, and that women are resilient, tough, resourceful. The movie is not out to refute those beliefs but to believe them both at the same time. Linked in the way the movie links them, they are an implicit rebuke to the persistent strain of feminism which fetishizes victimization, which classifies any expression of lust or sexual desire as another form of violence that women, wilting Victorian flowers that they are, need to be protected from. And it's a rebuke to the insistence that no woman ever really recovers from sexual victimization as a paradoxical affirmation of male power and female helplessness"(Taylor, 2017:185)

The scene while Michelle got raped in the basement, by encouraging the aggressor to rape her again, messed up with the film readings, around the truth about this

woman and her sexuality, putting several questions about her nonunderstanding behaviors,

“Is Michèle simply determined never again to be a victim? Or has she inherited some devious gene which means her subsequent interactions with her rapist are part of a scheme to trap him? Neither of these possibilities keeps Michèle’s attacker from playing a part in her erotic imagination, and this is the part of the film its detractors are bound to find most objectionable. I suspect that it will lead people to charge Verhoeven by saying women secretly want to be raped, though the film simply doesn’t support that reading. At one point Michèle risks another rape, which then occurs, to be alone with this man. It’s an upsetting sequence and not one that gives itself to an immediately comprehensible reading. But it does show the movie’s ability to make fine distinctions between the erotic game playing that leads Michèle to take the risk, and the physical and mental violence that results” (Taylor, 2017:186)

However, the theme of the film presenting a woman, a rape, sex, and moral statues which put an essential question to the spectator about involving in a rape act build on the fantasies of two adults can be acceptable. The movie is trying to give a point of view about using violence in sex in a way cannot be acceptable for moral and feminist judgment. So when we compare between the first rape and the rape happened in the basement can we criminalize the first one and accept the other one as it happened with the victim a proof. In the end, the usual sex can also include rick, and part of it could include control and power(Taylor, 2017:183).

Michelle as a person is trying to pursue her sexual fantasies; she is ready to take risks to satisfy them. So can we say Elle film is a way to present the women sexual freedom, their fantasies to be beaten and raped, who want to feel pleasure by pain, or want to be submitted and humiliate, Elle film is like The critic Richard Brody described “Elle is no exploration of a woman’s life or psyche but a macho fantasy adorned with the trappings of liberation” (Brody,2016).

It is how Filip described the horrible trauma and brutal sexual assault Michelle went through by comparing the rape with chocolate bars for a woman want to make a diet, he comments by saying

“It turns a kind of a game. Maybe it is a perverse game. They are condemning adults. The woman does not fall in love with the rapist. She just wonders whether she can do something a little bit crazy. Some people can think that sounds strong word. Can I still do

something really mad or weird? Otherwise, it will be too late. So she is not a woman" ("ELLE - Press Conference - EV - Cannes 2016", 2018)

the horrible excuse Michelle and Phillip gave is "She had worst experience with men she chooses by herself." ("ELLE - Press Conference - EV - Cannes 2016", 2018), Is this an excuse for her to make herself a victim or to be a victim? It is smellier to the many excuses used to justify sexual violence behaviors, rapes, women submission, it is the way to put the guilt on the woman, to show it is their mistake, she is already a victim, in a bad situation, so how it can be worst if she just deals with more.

Other movies got strong attention for their contexts which related to women sexual needs, women under sexual violence and women masochism is *La pianiste* (original title) which mean "The Piano Teacher" a French film made in 2001. The film tells the story of a masochistic woman working as a piano teacher and a young man who wanted to be in a romantic relationship with her, this woman "Erica" was living with her mother and suffering from her pressure. She had deviation behaviors while she tried to keep her cold face while dealing with her students as a piano teacher until she met a young man called "Walter Klemmer".

To explain the masochism approaches by this film is what Galt states about in the movie "By making Erika into a metaphor for what is wrong with society, Haneke forecloses on non-normative sexuality as a place from which a potentially engaged critique of the normative might emerge"(Price & Rhodes, 2010:238). This review of the film is switching the film out of focus on the content of the masochism for the attempt to focus on the hidden meanings presented by the film. Galt's idea of what is wrong in the society in an attempt to measure societal errors by measuring non-standard sexual behavior by using standard critique, Robin Wood commented. BDSM is one of the violence that Haneke uses to condemn modern society; it represents the opposite of a loving sexual relationship in the same way that consumer culture is the opposite of real social relations (Price & Rhodes, 2010:238). But if we look at what the film is doing in this way as a political film more than as a feminist film, we deprive the female character from any possibility of exploring her sexual desires and fantasies because masochism is a hidden form of control that lies in the details that are related to the ability to choose a

person to submit to and in which form and under which terms. We can misunderstand that what happened to Erica was not under her control. Also, this film which created from the natural masculinity, the worst acts of violence in the film, showing how Walter changed from a young gentleman driven by admiration and love to the abuser applied violence under the pretension that, this is what Erika the desired.

I have tried, through the discussion of films, to clarify that cinema is not innocent in the consolidation of ideas emanating from the reality of women rape myths and masochism. the vision of the cinema trying to promote subjective and submissive female by using these myths in films and showing the reaction of women while being exposed to sexual violence in a way that proves the reality of these myths Related to masochism and rape around women. Not just that but also showing that women have hidden fantasies that she can not express or practice, the only thing she can do is waiting and wishing for a hero man who can satisfy her needs in a harmed and sexually assaulted relationship.

So this is what happened with Erica, she waited for Walter to be able to pass her masochism fantasies to him, before that, she was cutting her self in the bathroom or going to porn shop or overseeing people practicing sex. We saw Erica in the movie handing a long letter to Walter explaining her masochism fantasies, while it was tough for her to tell him face to face about what she wants, in the film, we saw Erica many times insisting on Walter to read her letter before they start a relationship.

From this we understand, the presenting of women as victims of sexual violence in cinema is a way to help women to discover their fantasies and desires. When cinema teaches these concepts to the audience by saying women have fantasies to be victims, that means when the cinema is providing this kind of movies or scenes about women masochism. It is only a way of the cinema to help women to speak freely about their needs to the world, so if we all agree about this is what women want, it will lead to more sexual violence victims and creating more criminals.

The other film was Lars von Trier's "Nymphomaniac film" which presents a portrayal of the humane and the sexual relationship based on the story of Joe and her story "Nymphomaniac, in which the representation of sex in the film rarely accommodates

spectatorial feelings of arousal, and instead, it provides the opportunity for a number of Sadian dialogues that explore the interconnection between sexuality, power, and social oppression”(Butler & Denny, 2018:37). Joe is a woman who enjoys sex and consider it as a goal for her life, she can not stand in single marriage, and she does not see any relationship between love and sex, she is always looking for sexual pleasure in any form and in any way. Her story begins when Seligman found her in a dark block, had exposed to physical violence. He takes her to his home and listens to her story while she is explaining it with the smallest details. Seligman shows acceptance and openness to Joe's reality until he tries to rape her.

“Drawing on Antichrist and Nymphomaniac, Galt suggests that these films' manipulation of extreme sexuality becomes a parable for the medium and the act of spectatorship itself. For Galt, von Trier's references to sadomasochism can be seen through feminist film theory's interest in the gendered construction of cinematic experience. As she says, 'sadistic and masochistic effects are at once central to cinema's ideological work of subject formation and a set of roles or positions that are open to contestation and revision' Orchidégartneren's tableaux that connect the cinematic gaze with questions of gender, power and domination serve an analogous purpose”(Butler & Denny, 2018: 41).

When Seligman tries to rape Joe, he is giving himself an excuse by saying: "But you ... fucked Thousands of men" This infidelity extends beyond the movie scene and includes the spectators who may agree with Seligman behavior based on Joe past behavior. Galt suggests that this definition of a Seligman is a trap where "the spectator is led to believe in a liberal system of mind embodied in a personality that turns out to be violent against women"(Butler & Denny, 2018: 37). In Nymphomaniac you find yourself driven to know Seligman, and might even admire the amount of empathy and understanding he shows to Joe's personality, this actually could be a big problem where you may find yourself associated with violence. The spectator may also find for a Seligman an excuse for his intention to rape as it is an acceptable act, "The films' ability to complicate the audience's emotional responses are also heightened by what Rosalind Galt names as "the logic of the trap". They invite the audience to identify with a number of positions, e.g., Seligman's (Stellan Skarsgård) liberalism in Nymphomaniac, only to frustrate them” (Butler & Denny, 2018: 37).

As far as this film is concerned, I find it to be one of the most revealing films about how the cinema is presenting women sexuality and sexual violence and the reaction of viewers who even if they show sympathy, in the beginning, they could be involved in violence or at least they will agree to it in the end.

Also, Kristin Yaworski in his master theses talked about these two films in more details. Kristin Yaworski mentioned in his Literature Review about this movie how this study presented the tendency to classify Erica as a suppressed woman who wants to feel tormented and hurt. This characterization of Erika's character is used as an argument against her to justify the rape she had experienced from Walter by saying that the rape of Erika is something she has done to herself either by manipulation or reprimand (Yaworski, 2017: 8). This is very similar to the rape myth, which claims that women want and even enjoy rape, as well as arguments against women, which claim that women wearing a certain clothes or acting in a particular way may be an invitation and a way to show her desire to be raped, and women are primarily blamed for the crime committed against them. This is what the film shows by the character of Walter, who justified his actions to use sexual violence not as a result of his desire but by saying that Erica herself is responsible for what is happening.

Moreover, Kristin Yaworski argues in his theses that Erika and Joe are not victims because of their sexual masochism (Yaworski, 2017:12), this makes me wonder if a woman being masochistic, does it mean giving the man the right to assault her?, like what happened with Joe when Seligman tried to rape her. So what the cinema is trying to say that, giving the audience the right to use violence if the woman is masochist or enjoy pain, not just that, but it is saying women have rape fantasies and they are waiting for the man who will achieve them, so even if the woman shows some resistance she will accept in the end because she is a masochistic creature.

The cinema is playing a serious role in the increase of women sexual violence victims and rape victims in society, which created a debate about the reality of the rape myth and the women enjoying and accepting the violence by portraying it as a normal and a natural part of human relations between men and women.

One of the studies which discussed the sexual violence in movies and its effect on viewers is a study by the BBFC, the BBFC "The British Board of Film Classification" argued about a movie display in the seventies called "Straw Dogs", there were concerns about this film messages, while a survey was made to measure people opinions about these concerns, according to the result, the majority of the "Cumberbatch's sample" did not really agree that the movie is presenting these kinds of messages, their concerns were "the film gives the message that women might enjoy rape, the result was 52% to 44%" also "women like being knocked around a bit during sex, by 52% to 40%" while they agree about "when a woman says no she might really mean yes by 60% to 32%" (Harrington & Neilson, 2009:23).

The percentage between the groups which agree and disagree with the movie messages are not too different; it defiantly shows that there is a percentage of people convinced that the movie is delivering these kinds of messages by showing women are enjoying sexual assault. This movie from 1971 was able to divide opinions, making researchers wondering if the films trying to show women as masochism creatures, who enjoy being under violence and sexual assault.

Also, a Study made about a randomly chosen Indian box office movies between the year of 97 and 99; these movies discussed the sexual violence which been valid in some movies in this era. These movies show sexual violence which been made by the hero toward his intimate partner or who is in a romantic relationship, as fun, enjoyable and a regular part of a romantic love relationship, this kind of moderate sexual violence treated as not a dangerous thing or even a criminal act according to these movies. (Ramasubramanian, Oliver, 2003:327).

2.2 Methodology

Films are a social messages holder, a way to understand better our culture, and to understand these messages and the meaning behind every action is a very complicated process. So by using psychology and feminist theory, I will be looking for the different elements in films, and I will try to answer the questions of the study by analyzing the sexual violence context in several films and movies scenes, in my analysis, I will go

through the films plot, characters, characters reactions, dialogue. By considering the whole film structure and focusing to how the woman gets to the point she becomes a victim in the sexual violence scenes, and the woman reaction in and after the abusing by reading the films, I will be able to identify similarities and differences between the movie.

In the analysis of the films, I will go through the visual style and the narrative structure while focusing on the characteristics(their social status ,the way they behave and the emotional conditions) of the characters , the perpetrator as (stranger ,husband , boyfriend or a person known by the victim) and the victim as (stranger , a wife , a girlfriend or a person identified by the perpetrator), also I will seek other types of violence accompanied the sexual abuse like physical, psychological, emotional and stalking, besides the sexual violence one-time or repeated several times, and the victim physical and mental situation, the victim reaction while the rape or the sexual assault (enjoying, scared, fighting back, surrender), the way she deals with the abuser, the victim mental and physical situation after the abusing, the victim reaction after the abusing (revenge, going to authority, asking for help, moving on, getting involved with the perpetrator in a romantic relationship).

Besides, in the analyzing of the sexual violence movie scenes, I will assess the frame of the shots, the camera angles, the editing of the violent scenes, the focus is on the victim or the abuser during the rape or the sexual violence act (where is the camera focus? Does it point in a way the audience can see the violent act, the bystanders, environment, the female's trauma, the female body and her genitals, the man body, the male control and power, the female enjoyment) , the violence scene status in the story structures (the main act that the film story goes around or just a secondary action), the female character manner and dress, the woman character is central or secondary in the story, the story is around the abuser or the victim.

However, Regarding the sexual behaviors as a way to get pleasure, cinema used wrong images about women in sex scenes to give the audience a way to express their fantasies and desires and make new ones by using the visual pleasure of watching actors delivering different kinds of sex attitudes, some can be acceptable while other behaviors could be considered entirely pervert. The use of violence in sex scenes to provide sort of

pleasure to the perpetrator and the woman victim is a way to give the audience a new way to look to the violent activities; the sexual violence acts as a way to get and receive pleasure without looking to the moral and psychological effects. Whatever are the ways of cinema to present the sexual violence to the audience inside sadomasochism relation or not, it is not a simple context can just pass inside the film, the woman under these kinds of violent behaviors still consider a victim and abused woman even if she shows pleasure and enjoyment during the violent sexual practices, it can affect people emotionally and also their actions in real life, and put women in danger of being misunderstood, however, woman who shows in these kinds of scenes or films is reflecting a long history of women roles in films as weak, passive and victim, the woman is becoming not just a victim of male gaze but also she became a victim of violent behaviors and showing her as she is enjoying these practices does not change the fact that she is abused victim woman even if she agreed to it, In this chapter, I will examine my study according to psychoanalytic film theory and feminist theory.

2.3 Theoretical Work

2.3.1 Psychoanalytic Film Theory

In the nineteenth century cinema and psychoanalysis were born. They shared many things such as social, historical and cultural background, the relationship between psychoanalysis and cinema was always a correlation, by theorists understanding how psychoanalysis stresses the value of desire in the existence of the individual and the human life and working to influence the cinema. The cinema in the other hand, was able to influence psychoanalysis, as Freud was able to draw in cinematic terms to explain theories and basic thoughts which grow to visual terms, especially "the theory of castration", which build to give us a shock by making a "close-up image of the female genitals" (Snyder, 2011:191).

Before the 1970, psychoanalytic film theory was influent by the "Surrealist movement " which been so affected by Freud's work and his theory of dream as (unconscious) and reality as (consciousness) between the 1920 and 1930 , As Andre Breton said in the "Manifestoes of Surrealism", "it is the cinema, according to the

surrealists, that will lead to the future resolution of these two states, dream and reality, which are seemingly so contradictory" (Magrini, 2009:2). The Surrealist movement was trying to "quest for new modes of experience that transgressed the boundaries between dream and reality; the Surrealists extolled the potential of the cinema". According to this movement, cinema was able to be more like a dream with all the techniques that cinema used, while André Breton the originator of the movement refer to the cinema as a feature to express love and freedom(Creed,1998:2).

Freud theories were more used and applied in cinema, theories such as "The unconscious"; "Oedipal drama"; "Narcissism" or "castration" and more. Freud most reminds work were through sexuality, the unconscious and subjectivity. According to Freud explaining about the unconscious,

"most of the human thought remain unconscious; that is, the subject does not know about the content of certain troubling ideas and often much effort is needed to make them conscious. Undesirable thoughts will be repressed or kept from consciousness by the ego under the command of the super-ego, or conscience. In Freud's, repression is the key to understanding the neuroses. Repressed thoughts can manifest themselves in dreams, nightmares, slips of the tongue, and forms of artistic activity. These ideas have also influenced film study and some psychoanalytic critics explore the 'unconscious' of the film text- referred to as the 'subtext' - analyzing it for repressed contents, perverse utterances, and evidence of the workings of desire" (creed, 1998:1).

In the 1970s the film theory was influenced by Lacan and his theory the mirror phase which based on Freud work about the divided self. While Freud idea about the divided self which was the foundation of the creation of subjectivity in the mirror phase was too compacted, it built on "division and sexuality", division or what can be called divide self is "The infantile ego is a divided entity. The ego refers to the child's sense of self; however, because the child, in its narcissistic phase, also takes itself, invests in itself, as the object of its libidinal drives, the ego is both subject and object. The narcissistic ego is formed in its relationship to others" (Creed, 1998:3).

Oedipus complex in the child life which is related to his drives and wishes makes him engaged in emotional drama and a strong concern for being castration, as Freud explains. The Oedipus complex according to Freud is about a little boy gives up the feelings of the love and desire that he has for his mother and by blocking and repressing

his feelings for his mother because he is afraid of his father as he thinks his mother was like him with a penis but the father punished her by castration, so the boy repressing his feelings for his mother because he is afraid of castration. While the female child gives up her feelings for the mother not because she is afraid of castration, but she feels her mother is the blame for her lack of a penis, she understands that who has the penis has the power. For that, she conveys her feelings to the father and after that, to her husband, “Freud himself, realized that the emotions towards parents are not exclusive and that there is ambivalence in girls and boys towards both of the parents. Unsuccessfulness in resolving the Oedipus Complex is, according to Freud, the main reason for neurosis” (Boroveki-Jakovljević & Matačić, 2005:352).

The Oedipal trajectory finds its way to the cinema, while the narrative structures of movie texts can show oedipal trajectory, by the hero(in this case a male) faced a turn when he should prove himself over another character usually a man (who is a symbol of the father), the aim is to achieve social admission, and he wins the woman. So according to this, it can be seen how movies represent the patriarchal ideology, by this way, Freud theories applied on narrative film texts, after “the post-structuralist revolution in theory during 1970” (Creed, 1998:3).

In the period of Post 1970s, psychoanalytic theory saw the cinema as an institution, the theory subedited by Jean-Louis Baudry, Christian Metz, and Laura Mulvey assured the significant role of the cinema as equipment and its ability to execute and deal with the ideology, the viewer-screen connection, and how the spectator was “constructed” as supreme through the spectatorial method, while the early approaches were focusing on the hidden meanings in the film text or the repressed once such as Tarratt approach. Moreover, between the 1970s to the 1990s Psychoanalytic film theory developed in many ways, these ways were divided into four different, but related directions, the First phase, inspired by the work of Baudry and Metz and the apparatus theory. The second phase, the feminist film theory by Laura Mulvey, who disputed and questioned some of Baudry and Metz work. The third phase, some feminist scholars response to Mulvey's work, these responses were in different directions, the female Oedipal trajectory by critical studies, masculinity and masochism, sadistic monster and other aspects. The fourth phase, include

some theorizers who benefit from psychoanalytic theory by combining it with other critical methods and theories such as Body theory, Post-Colonial theory, and Queer theory which is used in cinema (Creed,1998:5).

Many theorists by the time of the 1970s have focused on knowing the cinema as an apparatus or institution. The word "apparatus" by Baudry, Metz, and Mulvey does not refer that cinema is just a machine with technological aspects, such as camera, image, sound, projector, sound effects, and screen, by calling the cinema apparatus, it is covering the machine manufacturing and the mental device, these theorists did work on the psychoanalysis to understand and explain how these technical and mental aspects work together in cinema (Recuber, 2007:315).

The first theorist who used the psychoanalytic theory as a way to analyze the cinema considering it "as an institution" was Jean-Louis Baudry . in his essay "Ideological Effects of the Basic Cinematographic Apparatus" (1970), he explained by creating ideal viewing subject, cinema is becoming ideological by placing the spectator at the middle of the vision, recognition with the camera-projector", the unified of images and the equilibrium restored by narratives, allowing the spectator to feel unity and control. Baudry explained, the impression of realism that been made by the cinema help the viewer to be able to feel the events disclose front of him easily and by using the reality effect which helps the viewer to feel in the middle of representation. Baudry used Jacques Lacan theories to clarify the ways of identification in the viewing context. He argued by using Lacan theory of the "mirror stage" which been drawled on Freud theories "narcissism and the divided subject" build on the time of imaginary, that the child in the mirror stage when he experiences his first sense looking to the mirror feeling happy and thrill of seeing himself as whole and complete, and picturing himself as an adult, imagining himself as more perfect and faultless than what he is really are. At this moment, "The self is constructed in a moment of recognition and misrecognition", which leads to a split in the self, is similar to what happens to the spectator and his relationship with the screen and how it returned to the Lacanian Imaginary," the spectator in the cinema identifies with the larger-than-life, or idealized, characters on the screen. The arrangement of the different elements - projector, darkened hall, screen - in addition to reproducing in a

striking way the mise-en-scène of Plato's cave... reconstructs the situation necessary to the release of the "mirror stage" discovered by Lacan", while the Lacan theory become the center of film theory in 1970 especially in the area of symbolic and the imaginary(Baudry & Williams, 1974:45). Baudry explains,

"that the cinema can be considered a basic mechanism capable of reproducing the mirror stage in which primary identification arises, forcing spectators to constantly confirm their role of subject, that is, someone who, taking him/herself as a starting point, organizes the world and their own experience. Thus, privileged contemplative observation of fiction leads them to feel like the focal point of the representation, and we can, therefore, speak of an analogy between the situation of the individual (in front of the mirror) and that of the cinema spectator (in front of the screen). In both cases we are before a square, limited, confined surface, which allows the objects of the world to be isolated, making them into total objects; furthermore, similarities are established between the child's state of motor inability and the spectator's position required by the cinema mechanism; finally, in both situations sight acquires a major role" (Sangro Colón, 2007:7).

Baudry claimed that the way while the spectator feels calmed and comfort by the sense of a united self which achieved with the viewing involvement and experience, this recreation does not come from the viewer but it is created and built by the machine. Baudry essay "The Apparatus, Metapsychological Approaches to the Impression of Reality in Cinema" in the year 1986, drew further similarities between what it called Plato's cave and the cinematic apparatus or device, also with the "Freudian conceptions of the dream" (Recuber, 2007:322). Cinema giving The spectators the feeling of reality while it is in both are in a state of "immobility" as cinema like a cave,

"shackled to the screen, staring at images and shadows of reality, that is not real, but a simulacrum of it. Like the spectators in the cinema, they mistake the shadowy figures for the real thing. According to Baudry, what Plato's prisoner human beings desire - and what the cinema offers - is a return to a kind of psychic unity in which the boundary between subject and object is obliterated" (creed, 1998:7).

Later the work of Baudry was developed by Christian Metz, his monograph considered one of systematic monograph which applies psychoanalytic theory to the cinema , he published In 1975 under the title" The Imaginary Signifier: Psychoanalysis and Cinema" the book had 4 essays talking about Voyeurism, Metaphor/ Metonymy,

fundamental psychoanalytical terms as 'condensation' and 'displacement' by using the sense of Freud and Lacan.

Metz agrees with Baudry's idea about the analogy between the screen and Lacan's mirror-stage, it is about how the spectator found out how the cinema apparatus put him in that moment when he restated the "pre-Oedipal moment", which the child sees himself in the mirror and assuming he is perfect and complete in a moment of imaginary unity. According to Metz the cinema is not showing and reflecting the own spectator image as the mirror does. Metz and Baudry pointed out how the spectator can not test cinema's images and sounds as the cinema is a symbolic system, trying to mediate between the viewer and whatever there is in the outside world, also, while the mirror stage is about the child in a time when he does not have a language which means pre-symbolic period. So to understand the perceptual illusion characteristic of cinema, the spectator needs to test the reality to understand the difference between what is real and what is imaginary. While the spectator cannot make tests while watching a film, he becomes in a childlike state believing what he sees is real and give up any other processes (Recuber, 2007:322).

"Metz advocated the crucial importance of Lacanian psychoanalytic theory for the cinema and stressed the need to theorize the screen-spectator relationship- not just in the context of the Imaginary, but also in relation to the Symbolic. To address this issue, Metz introduced the notion of voyeurism. He argued that the viewing process is voyeuristic in that there is always a distance maintained, in the cinema, between the viewing subject and its object. The cinematic scene cannot return the spectator's gaze. Metz also introduced a further notion which became the subtitle of his book: the imaginary signifier. The cinema, he argued, makes present what is absent. The screen might offer images that suggest completeness, but this is purely imaginary. Because the spectator is aware that the offer of unity is only imaginary, he is forced to deal with a sense of lack that is an inescapable part of the viewing process". (Gibson, 2017).

Metz saw in the mirror phase a way to explain this by assuming the spectator is male while entering into the Symbolic status, and because of his fear from the father laws which refer to the social laws, The boy will go either two ways, he will accept the differences between him and the mother, and tries to hold back and block his desire and feelings for a union with the mother, knowing one day he will have his own woman, or in another hand, he can just refused to believe the differences and remaining to believe and think that his mother had a penis on the contrary of been castrated, and by the

fetishist, he will try to comfort himself by focusing on a different part of her body for example like her legs, her long heels or her breasts, which can help him to imagine her with phallic images (Creed, 1998:8).

"Furthermore, the processes of disavowal and fetishism which mark the Oedipal crisis are - according to Metz - also replayed in the cinema. In terms of disavowal, the spectator both believes in the existence of what was represented on the screen yet also knows that it does not exist. Conscious that the cinema only signifies what is absent, the (male) spectator is aware that his sense of identification with the image is only an illusion and that his sense of self is based on lack. Knowing full well that the original events, the profilmic diegetic drama, is missing, the spectator makes up for this absence by fetishizing his love of the cinema itself. Metz sees this structure of disavowal and fetishism as crucial to the cinema's representation of reality" (Creed, 1998:8).

So, Metz made a great work to understand the role of the Psychology in cinema, he pointed to the role being played by the spectator in the work of "discourse construction" to understand the relation and the similarities between the cinema and the oneiric experience, Metz developed three specific phenomena which can be considered the cinema as an imaginary signifier,

"First, with respect to the mirror identification referred to by Baudry (which compared the screen to a mirror), Metz establishes a key difference: the impossibility of the film to reflect the spectator's body. This would explain why the spectator necessarily identifies with the characters (secondary identification) and, at the same time, with him/herself. Thus, the spectators perceive themselves as something imaginary, as a transcendental subject on which the whole representation rests (which is expressed, as we have seen, in primary identifications with the eye of the camera). Metz establishes, secondly, the concept of voyeurism, understood as a desire to see, characterized by not wanting to touch the object desired, but rather wanted it to carry on being something different and distant. The cinema makes it possible to broaden this separation between desire and object by using the image as material (the image, which is merely an effigy, a shadow, a certification of absence from reality) and by making use of its power to play with its presence and absence through the fluidity of the planning and montage. Finally, the author speaks of the coming to the surface, throughout the process, of a kind of fetishism, that is, an admiration for the cinematographic technique itself, exhibited on the plane of the signifier (e.g., the detection of sublime tracking shots in a film, the remote delight in extraordinary settings in a sequence, etc.). All the resources mentioned have a bearing on the imaginary construction of the cinema spectator" (Sangro Colón, 2007:9).

However, psychoanalytic film theory had a profound impact on other different theories which make it easier to understand it by approaching these theories such as

semiotics theory, Althusser's theory, feminist film theory, and others. I am examining my study, according to the psychoanalytic film theory and The feminist theory, the feminist theory which stands on a psychoanalytic approach influenced by Sigmund Freud and Jacques Lacan, it established by in 1975 in the essay "Visual pleasure and narrative cinema" by Laura Mulvey.

2.3.2 Feminist Movements

Over the years, the society went through political, social and cultural changes while have participated in a significant role in the influencing of the cinematic content, especially after the emergence of female waves. The most significant effect associated with the second female wave which more associated with this study. Through the female waves, we can observe and understand the impact of these waves on the content of the film, especially what related to sexual violence against women and how these women contributed to the formation of sexual violence and the reaction of women toward it.

First Feminist wave aim was to give women the right to vote , the most influence was made by middle class educated white women who played the main rule in most countries in the world, during the First World War at a time when Germany guaranteed women the right to vote, women in the United States were members of the National Women's Party began to organize a protest front of the White House holding signs and posters accusing the government of non-democratic practices . These banners created anger at the government, which gave its orders to arrest the participants, but these participants were soon to have the sympathy of being well-dressed and white and middle class and educated, making their situation in prison is not the best way to deal with women. These middle-class, white-skinned women, with proper education who participated in the protests, did not show any resistance to the police. They were example of femininity while presenting non-female acts and less bourgeois which make people surprised (Scott Sørensen,2005:3). Alice Paul was a smart, good educated woman who was the leader of the Congressional Committee of the National American Woman Suffrage Association (NAWSA), her military tactics were not accepted by most of the members of National Women's Party, that makes her leaves the organization with other women looking for a more aggressive approach, Alice Paul with those women created the

“Congressional Union for Women Suffrage”, they practices and protest front of the White House, which was a major inconvenience to President Wilson at that time and favored less radical tactics in Women 's Rights Association “NAWSA” (Diclerico,2004:153).In the United States, Feminism first wave was a huge inspiration for feminist movements which came later on. Regarding of the hard activist talents applied by Alice Paul, the president of NAWSA, organizational skills Carrie Chapman Catt, and Anna Howard Shaw a previous leader of NAWSA, it was not easy battle until women become able to vote in 1920.

This battle which gave declaration for the rise of suffrage movement went all the way to the Wesleyan Chapel in 1848 in New York by the Seneca Falls Convention, women and few of men gathered for the first nation’s convention about women’s rights. The Seneca Falls announcement in July 1848 was drawn by Elizabeth Cady Stanton, demanding the natural rights for women and drawing on the political strategy to have the same access and chances like men (McMille,2008:71).

Women's movements, whether liberal or socialist-Marxism in that time, shared the belief of equal opportunities and equality between men and women, but the socialist women's movement focused more on working-class women and how they participate in the class struggle. German Rosa Luxemburg was one of the most socialist feminists in this regard While Russian Alexandra Kollontai and American Emma Goldman played a crucial role in the prelude to the Second Feminist Wave, where they fought for the right of women to divorce, abortion,and non-legislative partnership,as well as against sexual prejudice in bourgeois societies and socialist movements (Scott Sørensen,2005:7).

The Second Feminist Wave in the late of 1960s and the early of 1970s was related to “the radical feminism of the women’s liberation movement”. the second-wave feminism in the USA began with the first foreboding of a new feminism which had been revealed by an occasion happened in the United States, which was related to the protests and complaints about Miss America Pageants in the year between 1968 and 1969, their protest was about that women appearance is not value or worth more than what women can do (Scott Sørensen,2005:8).

Anti-sexual violence and anti-rape movements stood out from New Zealand and New York, In New Zealand in 1970 the anti-sexual violence movement stood out from New Zealand and other countries, showing a ways to present sexual violence to people by media and accusing media of sexualizing violence against women and by joining the concrete worries about the sexual violence contexts in media to understand the link between the sexual violence in media and in real life , academic researcher could find an evidence how the sexual violence contexts in media are affecting from men behaviors in real life against women and children which lead to asking for criminalization pornography industry by Catharine MacKinnon and Andrea Dworkin, every one shared these concerns from scholarly literature since the 1980s trying to show the effects of the sexual violence materials on real life (Harrington & Neilson, 2009:1).

The sexual violence against women which considered as one of many types of violence that a woman can be a victim for by her intimate partner or others was as another kind of violence feed by media. Researchers have found Media and different culture art like cinema, books, and music were able to create a context to support the intimate partner violence (IPV) as is affecting 25% of women which makes reduce of safety, health and societal life (Bonomi, Altenburger & Walton, 2013:1).

As in many cases sexual violence find many perspectives had discussed through them, There was an opposing voice which concerned about that controlling of media, it can lead to control free expression even from the people who shared the Catharine MacKinnon and Andrea Dworkin their opinion , also the anti-sexual violence feminist considered the sexual violence case as the main case for its voice and they should express and spoke it up freely , the feminist women artists who considered art and media especially films should be without restrictions and free to be expressed, so they can make their images of sexual violence even if they were shocking or horrible as long as they are serving their work, for this, sexual violence became more presented in media and films (Harrington & Neilson, 2009:1).

In New York, The Anti-rape movement started in 1971 by a group of women. They tried to discuss the rape issue and to encourage oppressed women to talk about the violence they were exposed to, away from fear and shame. These women tried to confront

the society that puts the blame of being raped or sexually assaulted on women as they tried to counter unfair laws that required women to prove rape and present Evidence indicates injuries while being victims of rape, These women succeeded in 1974 in repealing a law that requires the victim to provide evidence, so the rapist got arrested (Kayley, 2012:39).

However, When talking about the second feminist wave, it is necessary to address the political situation and the most important events of that period, which had the most significant impact on the feminist movement in the period of the 1960s and 1970s, including the Civil rights, Leftist movements which appear after war in Western societies, Student protests, and the movements of the black forces. These capitalist and imperialist movements were criticized and aimed to take a close look at the ideas and the benefits of the troubled groups, the black and white classes, women and the homosexuals.

The second wave was characterized by media coverage and an attempt to raise awareness through public speaking and writing articles, where radical feminism sought to raise its voice on issues related to women, to demand equality of rights, and to protect women from sexual abuse and violence by calling women to show strength and reject the claims about women weakness and dependency — emphasizing the place on the importance of sexual difference and the pursuit of brotherhood and solidarity among feminists.

During the 1970s, feminists tried to explain the violence men were waging against women, Susan Brownmiller, and Juliet Mitchell Who considered men's practice of violence against women to be due to the physical strength of men which consider higher than women's. Brownmiller argued that men mostly involved using violence more than women, and men's ability to practice violence is closely related to the patriarchal nature (Martinez, 2011:149).

Radical feminists argue about men's use of violence against women by

“ In hegemonic feminist writings from the Second Wave, especially among those who call themselves radicals, we find two arguments concerning the use of violence. First, there are those who assume or argue, that men's greater capacity for violence is deeply intertwined with the origin and nature of patriarchy.3 Second, there is the argument that

violence is a method of control that men use to maintain their domination” (Martinez, 2011:149).

The necessity of growing drives feminists third wave and developing feminist theory and politics that accepting the differing practices and reviewing the positive thinking, worked up and make it more real by saying the reality and replacing the look of Feminism. The Third feminist movement is being encouraged by a certain generation in the coming time in the world to be considered the reduction of communalism; there is always new pressure from the religious and the cultural fundamentalism, also the possibilities and threats from all the new things and information. The third feminist wave has a term which considers more common and shared in the American society the “grrl feminism,” while in Europe, they use the term “new feminism”, however, This grrl or new feminism is known by many involvements and social actions locally and nationally such as plastic surgery, all kind of violence toward women, trafficking, self- harm, and the above of all this is “pornification” in the cinema and mass media. As the worries and the threats keep growing up toward women’s rights in the modern world,” it criticizes earlier feminist waves for presenting universal answers or definitions of womanhood and for developing their particular interests into somewhat static identity politics” (Scott Sørensen,2005:17).

2.3.3 Feminist Film Theory

“Visual Pleasure and Narrative Cinema,” which being wrote by Laura Mulvey and published in 1975. Explained the “male gaze” a term was created by the feminist film scholars to identified how women used in the screen as sexual objects, and according to Mulvey women are given a secondary and ornamental role in films. Mulvey criticized Metz theories as they are just simply supposing a subject placed as male, Mulvey tried to expose how the unconscious of patriarchy is certain in the variety of film; how the dominant, phallogentric ideology shapes the pleasure in gazing and ways of looking. Mulvey’s article depend on the theories of Freud and Lacan to display that gender and sexual differences at the heart of “film spectatorship and identification”, observing “the way film reflects, reveals and even plays on the straight, socially established interpretation of sexual difference which controls images, erotic ways of looking and spectacle” (Mulvey,1975:1).

Mulvey discussed different possible pleasures in cinema. The first is scopophilia when it is looking at itself becoming pleasurable. The scopophilia by Freud is describing the sexual instincts and how it is associating with erotic looking, which mean “taking other people as objects, subjecting them to a controlling and curious gaze” (Mulvey,1975:2). Freud explained this as to pre-genital auto-eroticism by giving an example about the child when inquisitive about his body. The child interest does not stop, he becomes curious about other people genitalia the “presence or absence of the penis” also their private activities, wanting to see and know the personal and forbidden. This can continue into the adult life, developing into a perversion, voyeurism, where the subject’s sexual satisfaction comes from watching other people by putting them in controlling sense and objectified them (Mulvey,1989:17).

Mulvey explained that scopophilia (pleasure and controlling other by looking and voyeurism) could be recognized in cinema, while watching a film In the cinema, the viewer is been in the dark, separated from the screen, and from the other viewers, looking into a private world and been given a sense of omnipotence and the “illusion of voyeuristic separation”. Films are giving to the viewers the impression of “a hermetically sealed world which unwinds magically, indifferent to the presence of the audience, producing for them a sense of separation and playing on their voyeuristic phantasm” (Mulvey, 1989:17).

The second pleasure Mulvey explained in cinema is recognition and likeness, “scopophilia in its narcissistic aspect” (Mulvey,1989:17). She relates this to the theory of the mirror phase by Jacques Lacan’s, according to Lacan the child’s first look in a mirror and recognition of himself moves him away from the Imaginary and illusory unity with the mother, to a recognition of the difference from the mother and into an illusory identification with the self. This is a misrecognition at heart since the child imagines the reflection to have more control, be more perfect than the child experiences his/her own body to be. The mirror phase and what is including from formation of identity and how it can be strange and “imaginary” that make a chance to identify the subject future with screen surrogates. It is like the child and how he can identify with the child in the mirror so that the spectator can identify with the figures on the screen. So according to Mulvey,

the substantial impact of the visual fascination can make this identification entails the temporary loss of the subject's autonomy (Mulvey,1989:17).

Mulvey explained how these two processes, voyeurism and the merging of the ego could work together, according to phallogentrism and sexual difference. Mulvey says, in the screen women have been present to be under the controlling gaze, as the image of women has been constructed as "to-be-looked-at" by patriarchy, presented for the male gaze as passive sexual objects. So women becoming an erotic object for both of the viewer and the male characters in the story. Men, on the other hand, men have conventionally been encoded as the active gazers and as Mulvey said "the male figure cannot bear the burden of sexual objectification. Man is reluctant to gaze at his exhibitionist like" (Mulvey, 1992:751).

According to this, the male hero in the film becomes the identifying figure for the male spectator; he is the one who carries the look. By identification with the active male, controlling the spectator's gaze, the spectator can realize a feeling of pleasure accompanied by a feeling of total control.

Female as a passive and male as active appear in popular movies with the male gaze to create pleasure. By using the Freud theory, Mulvey goes ahead to explain more about the relationship between the man and the women, according to her, women are not only a pleasurable objects and for a desire to look at but also she considered as a threat for the man as women are an example of lack in relation to patriarchy and the lack of penis, in the childhood of the man when he first take a look to his mother genitals noticing the lack of the penis thinking his mother has been castrated, so he starts to be afraid from his own castration, according to this, the woman as she considered to the man spectator a pleasurable thing she is also a reminder of castration.

2.4 Psychology and Women Masochism

Discussing women Masochism is an vital need to try to understand why women could show pleasure during the sexual violence practices as being pictured in films and if this had a relation with women suffering from masochism, here I tried to mention the

opinions of some psychologists about masochism as a personality disorder and a characteristic got related to women as part of their personalities. Masochism means the need to derive pleasure from pain, and that is what usually comes to mind when we hear this word, in Cambridge Dictionary Masochism under psychology defined as “the activity of getting sexual pleasure from being hurt or controlled by another person” informal definition is “the enjoyment of an activity or situation that most people would find very unpleasant “ (Dictionary, 2018). Krafft Ebing defined masochism as “the wish to suffer pain and be subjected to force” (Baumeister, 2014:3). Also as masochism defined in culture as “Abnormal behavior characterized by deriving sexual gratification from being subjected to pain. More loosely, masochism refers to deriving any pleasure from experiencing pain.” (dictionary.com,2018).

The pain that we all know as not enjoyable and does not bring happiness attached to women as a myth established in the community and through films that, a woman loves and enjoys the pain and the humiliation. Moreover, people who rumored this idea about women, enjoying violence and humiliation, supporting their thoughts by quotations from psychology and Freud's works about women as a masochistic object.

In their book “for her own good: 150 years of the Experts advice to women”, Barbara Ehrenreich and Deirdre English explained the psychoanalysts view that women are inherently masochistic since the 1930s found mounting acceptance both in the culture at large and among therapists in particular. Although Paula had studied prostitution girls who have told her explicitly that they hate violence and feel insulted, when Paula reviewed her research paper, one of the male researchers told her that he is thinking that these girls were suffering from “unconscious masochism”, that means they are unaware that they are in fact, Masochists. Therefore, in any case, if the woman expressed that she likes to be exposed to pain, she is masochist woman and if she expresses that she refuses to be under pain or does not prefer to be subjected to pain or suffering, she is becoming unconscious masochism, the bottom line is the woman in the eyes of society is masochist in all cases, whether she accepted the pain and the exposure to it or rejected it and she did not accept it (Caplan,1985:1).

The woman in the community needs to work hard and suffer to achieve what she wants, but this is entirely different from saying that women like to suffer. Some women can find themselves in hard positions that can not be overcome without greater trauma or pain. Therefore, these women would prefer to stay in the same situation than find themselves exposed to greater pain or suffering which also does not mean women are staying in bad relationships because they enjoy suffering.

This society is making a hard, painful environment for women, it is pushing the failure of the relationships or their children mistakes on women, their workplace subjected to sexual assault and harassment while they are taking less salary, also the media and cinema presents many harmful images of women subjected to violence, humiliation, and porno, Society imposes dependency and passivity on women asking them to not react on the hard or painful situation as they should suffer silently because reacting and taking a stand is a non-feminine act as women should be patient to be considered a real female.

According to Pula Caplan, what society is calling it an act of masochism by women is usually can be looked at with another perspective as a way to clear women reputation from this accusation, but as a society already agreeing on the idea of women being masochism, it keeps looking to some women behaviors as a masochistic acts.

“most of the behavior in women that has been called masochistic is actually one of the following the ability to delay gratification, wait for rewards and pleasure or attempt to earn happiness through the effort the capacity to put other peoples needs ahead of one's own the belief, based on past experience, that what one has is about all one can expect to get or the effort to avoid punishment, rejection or guilt” (Caplan,1985:14).

However, in psychology, the most prominent of those who claimed that masochism is a certain part of the female sexuality and discussed the masochism of women where Freud and his followers continued to support his theories about women masochism and established them in society. Helen Deutsch, Freud student and trained by him, she wrote a book about The Psychology of Women in 1946. In her book, Deutsch posited that personality, naturally masochistic, narcissistic, and passive those she said were the three basic feminine biologies. Deutsch suggested that a girl becomes masochistic because of her biological structure that related to childbirth and menstruation which can be a source of pain as much as can be a source of pleasure and even that can

be generalized on all organisms. Deutsch is confirming that what makes masochism a female thing. Woman sexuality related to her clitoris and the pleasure in the passive vagina is leading to masochism because in order to feel the sexual excitement the woman needs to be passivity and needs to be overpowered by a male. Also, she pointed to women machoism as Compensation for their lack of a penis (Denmark & Paludi, 2008:14,15).

One of the most widely circulated in history is that women bodies are the reason which leads them to masochism, Marie Bonaparte In regards to reproduction, the pain is different for both women and men, where the man confined his role to sexual intercourse which is pleasurable for him, women suffer from menstrual cramps, pregnancy, and childbirth. Also, the process of intercourse itself for women is linked to the shedding some of their blood, the women crave to the caresses and achieving the orgasm is suffering and masochism, in coitus the woman is passive which make her enjoy some powerful potency of the man when she is subjected to the penis blows, as the normal vaginal coitus does not hurt a woman, quite the contrary (Ruitenbeek, 1966: 130,131) So according to Marie Bonaparte, the intercourse between the woman and her partner is actually beating, and domination and fertilization are masochistic acts.

In 1983 Clea Elfi Kore pointed in her PhD Thesis “Decadence and the feminine : the case of Leopold von Sacher-Masoch” some women accept to take the role of masochist not because it is a part of their personality or they enjoy it, but to satisfy the man's sense of control and masculinity(Caplan,1985: 19).

Freud explicitly said many times that masochism is feminine even masochistic behaviors in a man is labeled Feminine, so it is abnormal for men to be masochistic, but it is normal in women, this concept makes any woman who refuses to be sexually humiliated is a woman who rejects her femininity and acts abnormally.

In 1966 DR.Hendrik Ruitenbeek in his book “Psychoanalysis and Female Sexuality” it been mentioned that a large number of women wanted to achieve something for themselves rather than a reflection of the success and achievements of their husbands. These women are fighting against their nature, which is reflected in the fact that they are masochistic beings and this is why they feel miserable (Ruitenbeek, 1966).

Freud's views, discussions, and theories about Masochism have been varied over the years, at first, Freud was purged of Krafft-Ebing when he considered that Masochism was “arises from sexual overvaluation as a necessary psychical consequence of the choice of a sexual object.” also “credulity of love” related with “the overvaluation of the object was the fundamental source of authority” His masochism was closely linked to the pursuit of pleasure, unlike Krafft-Ebing, which he associated with cruelty and pain,(Grossman, 1986:8). Then more different views of Freud appeared in “The Economic Problem of Masochism” (1924). Freud's wrote that “masochism comes under our observation in three forms: as a condition imposed on sexual excitation, as an expression of the feminine nature, and as a norm of behavior.” (Freud,1995:277) to explain this, it seems like the “condition imposed on sexual excitation” is a way to pursues pleasure which describes masochistic perversion, and “feminine nature” it is pointing to masochism in women as part of their nature which clarify how masochism concept being attached to the femininity and female sexuality for a long time till now .

One of Freud theory about Masochist behave is “death instinct theory,” he spoke about what he called “masochistic repetition compulsion,” and this means the tendency to fall into the same type of situation or to become involved with the same type of person who always brings one unhappiness. He wonders what might cause this repetition. So in his explanation, he proposed was as follows: people are born with two basic instincts “Eros and Thanatos, or the life and death instincts”. Eros includes the energy that drives humans to struggle to survive and reproduce Thanatos is the drive to return to the previous inanimate state, the state we are in before we are born. Any behavior that seemed to be creative or positive that seemed self-defeating or self-destructive was said to be a manifestation of Thanatos, a drive in a sense toward death. Freud suggested that when people continually put themselves in situations that bring them sorrow and pain their death instinct is at work .perhaps Freud's description of death instinct is not much more than a way of saying that when we see people getting into unhappy situations we should not be surprised because self-harm is natural if we believe that it might leave us feeling pretty hopeless about trying to avoid behaving in ways that make us unhappy (Caplan,1985:21). Freud In “Beyond The Pleasure Principle,” 1920 said “masochistic” repetition compulsion arises because the person has had a horribly upsetting experience

in the past and tries to relive that kind of experience in order to be better prepared and less devastated if it should happen again(Falcão, 2015:461).

Paula Caplan sees this action which Freud says about the role of the Eros trying to avoid the pain, which makes it far from the reality of masochism, as the masochistic enjoy the pain and does not want to avoid it. However, my opinion that what Freud wanted to say is, the person instead of choosing to escape from the pain and avoiding it by staying away from the pain causes, the person chooses to adopt this pain and if he or she does so, pain becomes less as a source of discomfort and even becomes more receptive if it occurs again.

Van der Kolk (1989) came from the same expect to “proposed that traumatized persons are prone to respond to new events as though reliving the traumatic event. This unconsciously makes the current event stressful without any apparent reason”.it is a way can make the person who goes through the abusing situation seeks familiar, the painful acts can work to reduce the chronic of the anxiety that can be expected from a new situation (ABRAMS & STEFAN, 2012: 2).

In most Freud papers about masochism, he mentions” the masochists seek pain in order to expiate some guilt that troubles them” Paula Caplan considered that if what Freud meant by his theory was that the masochist wanted to get rid of the guilt to feel comfortable and get rid of the reprimand of conscience, he should called this quest for rid of this pain the term of “wish to end the discomfort of guilt “ not masochism, because Pain is the essential part of masochism(Caplan,1985: 19).

In the paper “A Child is Being Beaten,” (1919) Freud had attempted to seek the economic problem of how from unpleasure in masochism pleasure arose can be achieved. Freud proposed a different explanation of masochism, he says: “In two of my four female cases an elaborate superstructure of day-dreams, which was of great significance for the life of the person concerned had grown up over the masochistic beating fantasy. The function of this superstructure was to make possible a feeling of satisfied excitation, even though the masturbatory act was abstained from” so by observing a number of his patients who fantasize of a child being beaten. Freud explains how this fantasy was being made

by several stages to achieve the personal masochistic concept, he said in the time when the Oedipus complex active in the child lived the first phase started by the child fantasizing an adult person who is the father beats a child, these fantasies are pleasurable for the child because the child who was being beaten is the child siblings (brothers and sisters) to win his father affection. As the child grew up the second phase started, the nature of his fantasies changed, he imagined himself as the object of the beating (Freud, 1974:138,139).

“If I Really rival for the father's love. In this first phase, therefore, the child claimed all the love for himself and left all the punishment and castigation to the others. With the repression of the oedipal strivings and the dawning sense of guilt, the punishment is subsequently turned back on the child himself. At the same time, however, as a consequence of regression from the genital to the pregenital anal-sadistic organization, the beating situation could still be used as an expression of a love situation. This is the reason for the formation of a second version which because of its all-too-significant content must remain unconscious and be replaced in consciousness by a third version that is more appropriate to the requirements of repression. This is how the third version or phase becomes the carrier of excitement and guilt; for the hidden meaning of this strange fantasy can still be expressed with the words: “Father loves only me.” (Freud, 1974:140)

Psychiatrist Wilhelm Reich, the same as Freud in his theory, just described concentrated in his discussion on sexuality identifying masochism as the wish to be beaten in order to be sexually aroused. However, he explained sexual masochism by saying that for both males and females sex often seems dangerous or guilt-laden, and for such people sexual arousal becomes difficult until they have been punished after which they feel that the danger comes from the fear that they will be castrated as punishment for their sexual desires(Caplan,1985:23).

Sex has always been associated with guilt and shame, women feel that they must not show their sexual desires and should not have sexual needs, so the woman was and still feels scared and ashamed of her sexual feelings, she may see that showing her sexual feelings and desires is something punishable so she tries to look for an excuse justifies her desire to have sex in order to deal with the guilt resulting from her desire to get involved in a sexual act as a woman, sex and desire are a thing that requires shame and guilt.while according to Stoller “(1975) posits that masochism and other sexual disorders

result from early life passiveness in the face of maternal humiliation”(ABRAMS & STEFAN, 2012:2).

Alan Parkin agreeing about the woman role in the masochistic person life by an article in 1980 he wrote, why women look forward to feeling pain? He said the reason for that is the mother. The mother is the one who made the masochistic person as someone who is filled with anger and hatred. This anger is a reaction of the love of an emotionally disturbed mother, the masochistic daughter has a mother who is hugely aggressive with prominent phallic characteristics, “analysts typically use this last term to describe women who are assertive”, the daughter behaves in hateful contemptuous as her mother did toward her . he wrote that the masochistic daughter behavior is a way of saying “ I am just as hateful and contemptuous as my mother whom I love so you should love me “(Caplan,1985:26). Other theories said that “masochism is the result of unresolved fears of separation or abandonment, of chronically seeing oneself as a victim, or of something as simple as a behaviorally reinforced response”(ABRAMS & STEFAN, 2012:2).

Many experts in psychology sought to emphasize masochism through the adoption of Freud's theories Thus, when women are viewed as masochists, they push men to feel better than women, create a great distance between them and women, and lose interest in women happiness because they look to women as they are created only to be miserable and receptive to pain . The term pleasure in pain and its association with sexuality leads to creat voyeurs who are looking to women in a wrong way.

One of the reasons which lead people to emphasize the qualities of women being masochistic is the female trait and her physical characteristics. The way of sexual practice, procreation, the possibility of rape, and she is physically weaker compared with men. These things are usually associated with a feeling of pain which create the belief that women feel pain and suffering Is a normal thing and it is part of their nature. This created a part of the belief that women masochism is true, but people should understand that when women go through menstruation and childbirth, could mean that they go through some pain and shedding of blood, but it does not mean women seek out the pain. Menstruation is not an option for women; it is part of her physical nature. Moreover, what women seek through pregnancy is children, not the pain of childbirth.

There some theorists who saw that masochism is not linked to femininity and the idea that women are masochism is not really real, Psychoanalyst Clara Thompson for example wrote in her paper “some effects of the Derogatory Attitude Toward Female Sexuality” commenting about Freud assuming in his paper “Economic Problem of Masochism” that masochism is part of women sexuality, his proof of this is the fantasies of passive male homosexuals, but what a homosexual passive male imagines cannot be by necessarily the same of what a female wants and similar to her experience, she continues by saying that “in fact a healthy woman sexual life is probably not remotely similar to the fantasies and longings of a highly disturbed passive male personality”(Ruitenbeek, 1966:53).

While Theodor Reik said that women are not masochistic and men are more masochistic than women (Baumeister, 2014:8).

“Harold Blum, editor of the book Female Psychology: Contemporary Psychoanalytic Views, who wrote in 1977 that there is no evidence that the human female has a greater endowment to derive pleasure from pain” than the human male and that he would not regard masochism as an essential or organizing attribute of mature femininity. And Elizabeth Waites wrote in 1982 in the Journal of the American Psychoanalytic Association that men who need to regard women as passive, pliable, and stereotypes have a deep need to devalue women and then to deny that devaluation, a practice she calls a fetish. Even this insight into the less than admirable motives of the “experts” did not dampen the experts' enthusiasm for the belief that women are innately masochistic The professionals have been able to perpetuate the myth partly because of the powerful influence of a paper written by Sigmund Freud called Negation The paper is supremely important, because once Freud's negation” premise is accepted, all of the human behavior can be interpreted as support for Freudian theory. If a certain kind of behavior seems to support Freud's theories, we should be satisfied, if it seems to be the opposite of what those theories would lead us to expect, we can interpret the behavior as a “reaction formation” to the real truth,” since reaction formation” was Freud's term for behaving in a way that is the opposite of what one feels; and if the behavior we observe does not seem in any way related to the theory, we can interpret it as a denial of the relevant feelings” (Caplan,1985:28).

However, “evidence shows that more men than women are aroused by masochistic fantasies or engaging in either being bound or being dominated during sex” (Abrams & Stefan, 2012:2).

2.5 Feminism and Women Masochism

How women deal with the hard situation in life is the reason how women been seen as masochism, the society is so complex that it asks women to be patient and it is the same society which calls her if she did.... a masochism, women when they do not ask for too much, to deal with their hard lives, handling the pain, trying to be patient, sacrificing their happiness for their family or their children, it is an evidence for their masochism and an evidence of their enjoyment of pain, according to the society, people who see this kind of woman actions as proof of her masochism, looking to men who practice the same behaviors, doing the same things like a real men, their sacrifice will be admired and the society will not sees them as masochism men .

Women were treated for a long time as passive, secondary creature with no rights which was a reason for women's movements appearance, The belief spreads in the community that a woman wants to seek pain and suffering, and she loves the life of misery, hurting every aspect of women's lives and gives a wrong look to them, people who believe this about women they do not understand that women deal with situations and problems in a way they think it fit or right for reasons they can think they are essential, for example, they are trying to be strong, courage and patience, or just some situations or behaviors are forced on the woman in a way she can not find a solution or salvation, which make the community look to her as Masochism.

So a woman accused of being a masochist if she accepts to stay in bad situations or under a dominant violence such as a bad marriage or harmful relationship, she can be looked at as she just enjoys and want to remain a victim, but this society that judged women in this way is the same society who ask women to be patience and feminine and put the blame on them for any mistakes, not only that but also the mistakes of men and children, also it refuses to believe women if she became a victim of an assault, trying to cover the situation by silence to avoid the scandal, not just that, but also accusing the woman that she is the reason of the sexual violence assault because of her manner, dress or talk, which puts women in dilemma.

Most women who accept to be victims of sexual violence or masochism are women who suffer from lack of self-confidence, she does not stop blaming herself for every failure or mistake issued by her or others. She always looks at herself as a loser, weak, ugly, ignorant, and She wanted this failure or to be exposed to violence. Because she believes she needs to proof for society her feminine.

Feminists were angry from the Freudian theories about considering women as masochism, blaming them for their physical composition, they found the Freudian theories about women masochism, can be used against women to justify using violence, and to be injustice toward them if people believe that women desire to be victims because of their nature.

However, for a long time, women feminine, needs, and rights were an issue to women, masochism became more than a wrong myth played on women when feminists found themselves arguing about if woman being a masochism is actuality a part of her sexual freedom or masochism and other sexual behaviors are a shame to be applied on women, it was an argument feminist did not agree on, which lead to what been called “sex wars”.

The 1980s feminists entered into a state of conflict that leads to the drift of liberation movement of women to what it called sexual wars, These sexual wars have emerged as an outcome of the split among feminists, amongst “anti-sex feminists, such as “Andrea Dworkin, Catherine MacKinnon, and Robin Morgan”, Who faced social and cultural customs in relation to the practice of porn and sex work, but the Control of these acts is another suppression of women as other feminists commented, such as “Susie Bright, Annie Sprinkle, and Pat Califia. These 'pro-sex' or 'sex-positive' feminists became often remembered for advancing an 'anti-prude’” Who saw anti-sex feminism as” men's machinations,” and they considered all women victims, this confrontation created a struggle about sexual freedom and the rejection of sexual discrimination, while these movements faced obstructing through the feminist movement and mainstream culture (Srdarov, Bourgault,2016:348).

However, The feminists differed on the issue of masochism between supporters and opponents of what can be considered women's using of their freedom by involving in violent sex, attacking women and distorting their image in contradiction to what feminists defend and what they have tried for years to deter oppression, humiliation, domination, and violence against women, this split was reflected on the feminists of different groups between trying to criminalize these acts and fight what is provided by the cinema and media of false images and differences of opinion that appeared on the surface of this issue and created a great debate around it.

While “the Barnard Conference on sexuality” in the year of 1982 became controversial about the participation of a pro-sadomasochism West Coast group (SAMOIS). The group considered that it had the right to have sadomasochism sex as long as it was based on sexual pleasure and was also consensual. These experienced sexual subordinates feminists complain about the intimidation created by other women's groups that seek to create a perfect and sterile feminist image that could prompt women to fear from the recognition of their sexual, pornographic or sadistic pleasure. Therefore, these feminists are considered whether sexual relations are true or not, it is necessary to recognize the existence of psychological and sexual facts in women and the women's right to practice her sexuality away from a sexual repression which may not differentiate much from persecution which women were subjected to in the past, while “it should be noted that the sex side of this feminist debate made only narrow usage of the term “sadomasochism”: in and outside the Barnard conference, the concept was associated almost exclusively with”(CHANCER, 2000:83).

Catherine MacKinnon talked about how sex is portrayed as a violation and when violence becomes sex and the violation of the weak becomes an exciting part of the sexual relationship where domination becomes in the male hand while submission forces on women which lead to creating an enjoyable sexual relationship

“Violence is sex when it is practiced as sex. If a violation of the powerless is part of what is sexy about sex, as well as central in the meaning of male and female, the place of sexuality in gender and the place of gender in sexuality need to be looked at together.” “It may be worth considering that heterosexuality, the predominant social arrangement that fuses this sexuality of abuse and objectification with gender in intercourse, with attendant trauma,

torture, and dehumanization, organizes women's pleasure so as to give us a stake in our own subordination." she makes it clear that "women do not thrive on violation, whether or not it is done through sex." (Horn,2015:12).

However, even if sexual violence is acceptable and enjoyable to women who are characterized by masochism, it does not change the fact that the seriousness of the sexual violence that may cause physical and psychological damage to women.

The most important point of controversy of feminism about sadomasochism is the inability to choose in gender relations where woman who is beaten and is repeatedly incapable to outflow or run due to the economic and psychological controls and fear of the aggressive partner is different from this woman who is in the case of sexual sadomasochism only, and she can stop the sadomasochism activity whenever she wants to. Similarly, women who are living in patriarchal societies often fall into masochism during daily events that they do not notice or control. Consequently, the idea associated with women and masochism have nothing related to the pursuit of pleasure and pain but is linked to social consequences based on sexual dependency (CHANCER, 2000:83).

Katherine Franke pointed to a misunderstanding to be clarified that comparing agreed to violent sexual practices with domestic violence or sexual abuse and assault depicts a lack of fear and danger as these acts are rational and safe. However, the issue goes beyond the pleasure to what can be considered dependency and danger affecting women, which is being the focus of feminists to see sexual violence and the severe damage it causes. Feminists, including Franke, noted that positive sexual violence could not be viewed favorably until the danger on women disappears. Women cannot be sexual and strong at the same time, considering that when women say no to sex, they say yes to power. This is what the legal feminist movements have pointed out, which are trying to use the law to tame sexual danger, so as to provide room for safe sex and love, but Franke sees there is a misunderstanding of the pleasures women may want to indulge in their sexual life, also in the way to look at women as a projection of violent male desire that may lead women to want to risk collides with danger, as seen as an attempt to mimic male sex, That sex should not be purified, but must be reconciled with the danger that may surround it (Horn,2015:13).

We know that sexual violence is, according to law, a punishable criminal offense, as international laws have sought to protect women from violence in all its forms, this creates a dilemma in the face of the law about a sexual violence acts agreed between two adults to create some enjoyment and satisfaction, women who agree to involve in this kind of relationship, they may be a reason of concern that there accepting can lead to violent sexual acts that may harm both of the man and the woman, women who become victims of this physical and psychological violence, which may she finds this violence attractive and fun, encouraging men to engage in more violent behaviors, which may lead men to consent to women's exposure to violence on the grounds that they enjoy it, the rush of men to use this kind of violent acts, which may lead the man who practices violence to face the law. Violence between the partners as a desire to renew sexual life, which may include consent of both parties, poses a dilemma in the face of sexual violence between partners and an attempt to understand whether a woman can be considered victim or not. Psychology sees that women's acceptance of sexual violence is due to problems and psychological reasons that have existed since periods of growth. Unlike Freud, all women cannot be considered masochism simply because the generalization of this on all women can be a real threat to them.

However, the various sexual practices that women may accept, and the diversity in the sexual relationship with the male partner by using violence, and either the woman is masochist or not , sexual practices that involve violent practices between men and women should include conditions that must be met to bring these violent sexual practices(sadomasochism) out of the cycle of criminal sexual violence into acceptable sexual violence.

Sadomasochism being defined by Merriam-Webster Dictionary as “the knowing use of psychological dominance and submission, and/or physical bondage, and/or pain, and/or related practices in a safe, legal, and the consensual manner in order for the participants to experience erotic arousal and/or personal growth.” And According to the National Coalition for Sexual Freedom (NCSF) explaining the definition above

“safe” means “being knowledgeable about the techniques and safety concerns involved in what you are doing, and acting in accordance with that knowledge.” Many S/M communities host safety seminars. Sane is “knowing the difference between fantasy and

reality,” and “distinguishes between mental illness and health.” The NCSF sees consent as the most important component in sadomasochistic sex. “Consent is the prime ingredient of SM ... One difference between violence and SM is consent. The same behaviors that might be crimes without consent are life-enhancing with consent.” (Horn,2015:3).

That means , If women agree to these violent practices for the purpose of sexual pleasure and it was in a safe framework where all partners must know the difference between fantasy and reality in the performance of these actions, which should not drift to the expectations of unreal context taken from the imaginary practices seen in films or the pornography and try to apply it in reality, also all partners must be aware of what may be causing the real harm to a partner, mental health is necessary to consider consent as valid, since it can not be approved by a partner who may have mental illness or health condition that does not allow him or her to engage in harmful sexual acts

Despite what psychology says, “studies have shown that S/M practitioners may have better mental health than other people”. This may be because sadomasochists are “more aware of and communicative about their sexual desires or because they have done some hard psychological work to accept and live with sexual needs that are beyond the scope of what is often considered socially acceptable to discuss in the mainstream” Masochism practitioners claim that sexual practices they do are safe and they grow mutually between partners for pleasure, while psychology sees them as extreme, irrational practices that indicate a mental deficiency suffered by individuals and are not safe especially as they contain humiliation and physical harm. The masochist may not find the actual pleasure of violence when he or she under it. However, society is influenced by psychology and condemns these practices and finds that it is a bad sex, but it becomes more receptive if they are issued from married or white skin people or in a monogamous marriage while the woman being subjected by the man and this considers a danger to women which makes masochism an act of liberation Almost impossible(Horn,2015:4).

Robin West believes that the desire of masochistic women or their desire to be subjected to violence motivated by pleasure is, in fact, devoid of femininity, the reason is not because the woman surrenders (since this attribute is indeed a feminine trait of her own), but because she has sexual desires that she desires to achieve on reality (which can be considered a particular male attribute). West says there is a difference between being

driven by trust or being driven by fear. There is a difference between women who bear the beating out of fear and who bear “the beloved violation of confidence”, The idea here is that masochism based on what is rational and consensual security denies the possibility of fear in women who want to indulge with her partner in actions that bring pleasure to both of them and trust him. West wants a world in which women can be feminist and masochistic as long as the goal is self-sufficiency instead of what is safe and real where they see masochism becomes desirable, but many feminists may oppose the idea of a restricted woman being humiliated or beaten, which make looking at the pleasure coming from a sexual violence acts is a personal matter for women (Horn,2015:15).

However, People reaction to the sexual materials and the sexual violence context presented in cinema and media is different, according to psychology researchers as sex itself is not just a simple fact in people life, it can be too complicated mix of emotions reflected in people opinion about sexuality between positive and negative feelings, a person sexuality can be affected by many things such as moral judgment, desire, earlier experiences, fantasies, and good memories and other things, can reflect different kinds of feelings which responsible to build people dimension to vault the sexual attitudes and emotions, these damnations are known as “erotophobia-erotophilia dimension” , this terms express people openness and closeness about sexual matters and attitudes which reflect to people approach or avoidance to sexual life and acts, erotophobic people feel very negative about sex, their attitudes toward it express this negativity, they feel different kinds of feelings against sexuality, include anger, fear, revulsion, vulnerability and shame, they are less to ask for sexual education, less familiarity to sex with more traditional rules and attitudes in it, as they are not interested in sex education, they tend to stay away from any sexual context or situation especially if there is a highly unexpected chance for sexual intercourse. In the other hand, erotophilic people are positive people towards sex and sexuality, they have a positive feeling, emotional for sex as they see it as a good part of their lives, “sex positive” is a term been used for to express erotophilia opinion for sex. erosophila people open for all kinds of sex attitudes even unusual ones, like submission, bondage, and dominance, they are likely had an earlier age a sexual intercourse, more than one intercourse partner in their lifetime, erotophilic people think

more often and fantasize about sex also they are more open to discuss and get sexual care than erotophobic people (Lanciano, Soleti, Guglielmi, Mangiulli & Curci, 2016:551).

Feminist researchers have shed light on the relationship between culture and rape while other researchers discuss how media and cinema are normalizing violence toward women, Feminist researchers explained the role of cultural ideology in establishing what it called rape myth, ideas about women and rape. For example, all women have a desire to be raped — books, law, and speech support this idea. Moreover, have created an ideology that evaluates women through their sexual attractiveness to men. This culture we are exposed to highlighted rape as one of the forms of social control that was based on the woman is the cause and she want to be a victim of rape from men, anyway the normalization of the media and sexual violence and positive portrayal was not only a motive for males to commit sexual violence, but also push Women to accept and bow to this violence as a natural part of the love and sex relationship between the parties (Wood, 1994:38) .

According to the book “dealing with rape” the fact behind the rape myth, “the belief that women enjoy rape is influenced by films and books” the book explains, these movies and books contain stories about men raping women against their will and these women are enjoying being raped, this is not true and far from the reality. People should understand that there is nothing about rape is giving joy or sexual pleasure to the women, it is a cruel, humiliating violent act against women effecting them emotionally and physically, for men, usually it is not coming from the desire of sex and lust , it is a sexual violence act , the rapist uses the rape to hurt the woman and a way to make the woman feels terrible. By the rape, the rapist wants to prove his power and control on the woman, he derived by anger more than a sexual desire, for the man, raping is a way to punish the woman. However, even if the woman could have a romantic raping fantasy, it is not hurting her as she knows how to control it. This myth of women enjoying being raped was forced by men to go through raping without the feeling of guilt if they believe women are enjoying been sexual assaulted (Lewis & Albertyn, 1994:18).

The conclusion, when we are looking at sexual violence as enjoyable practices inside or outside a sadomasochism relation, we find that opinions differed between

masochism as a part of the nature of women, they enjoy violence and accepting it as a normal part of their personalities, although it is can be reflecting a particular psychological disorder according to Freud and some psychologists, other psychologists, see Masochism and the enjoyment of sexual violence are not a characteristic of women, but it may be a sexual lifestyle preferred by some who is open to experience different ways to achieve pleasure.

Feminists also had two different opinions, While some feminists see accepting women to engage in sexual violence practices is liberating, and women should be free to enjoy there sex lives the way they want away from sexual suppression, other feminists still refusing to accept the idea of women masochism or the idea that women may wish to be subjected, humiliated and beat.

However, sexual pleasure by practicing violence could be looked at as a personal matter which could be acceptable if the conditions of security, rationality, compatibility and most important of all confidence are available between partners which may reduce the jeopardy on women and they get sexual satisfaction. It cannot be generalized on all women though, since generalization may expose many women to danger.

Cinema and media also play an important role in perpetuating misconceptions about masochism and sexual violence and portraying it as an essential part of the emotional relationship.

3. WOMEN IN FILMS

The media including cinema adopted stereotypical images especially for women through the representation of women underrepresented as well as the media enhances the social view of both men and women as the man is dominant and women are passive while working to normalize relations and adopt images of violence against women.

People relationships are always an important point to be present on the screen, the images of women linked to satisfying men's sexual wishes and desires. It is related to the women qualities that media, cinema, and society are trying to encourage her to develop (beauty, passivity, a dependency which can make her real femininity but also a victim. While men should be strong, aggressiveness, controlling, dominance, sexually are similar to the qualities linked to abuse of women (Wood,1994: 36)

The stories that discuss issues related to society, address issues more masculine than feminist, creating a distorted picture of the fact that the number of men in society more than the number of women, reflecting the image that men symbolize the cultural pattern of society, while women are usually depicted in the media as a beautiful, and passive creature whose focus are on relationships which they represent good women, while the other images of women represented by the media are bad women which they are not beautiful, uneducated, and working outside the house,while men are portrayed in a way that reflects the most potent and ambitious way while living the exciting adventure lifestyle,so the cinema created different stereotypical images of both men and women. The men are portrayed as aggressive, adventurous, sexually active, who are mostly non-existent in human relations. Independent not nice, reflecting a strict image of masculinity which can be noticed in many famous films,

“Highly popular films such as Letha Weapon, Predator, Days of Thunder, Total Recall, Robocop Die Hard, and Die Harder star men who embody the stereotype of extreme masculinity Media, then reinforce long-standing cultural ideals of masculinity:’ Men are presented as hard, tough, independent, sexually aggressive, unafraid, violent, totally in control of all emotions, and-above all-in no way feminine”(Wood,1994:32).

While, women over the years had been portrayed in cinema in different ways according to the culture and the social changes, as stated by Gabriele Griffin in her book

“Feminist Activism in the 90s”, most women in 1990 believed that feminist movements ended in the 80s. However, in the 90s, Gabriele says that women's movements are differentiated and become more effective than the past. Although the feminist movements in the 90s did not address to the great community as in the 70s and 80s, they began to gain different dimensions. In the 1990s, women became more involved in academic research, but also started to show themselves in other fields of work. This movement has shown itself in films and magazines.

So, for the third time in film history, women stand against sexual differences. In the 1940s, they stand against in the work environment and later in the home environment and this time in the cinema. Now women are not only in a passive position as in the film “Fatal Attraction,” but also they showed themselves in other film genres and even in television programs. (Nero the H, 2012: 35)

However, to take a look at the roles being presented by women in cinema over the years, we need to put in mind how the cinema being affected by the social and political events, as

The 1930s would be considered a golden period of film industry, it was the time that witnessed the Great Depression, and the entering of the sound, Women’s roles had been transformed by the communal conversions. Movies were a potent tool to picture women in that era, while from the silent era until the coming of the sound, women involved in filmmaking by working as scenarists, directing assignments, and also producing

in that time while women work as scenarists, the women character in films was written in a certain way,

“In most films written by women, the cult of true womanhood was identifiable and evident. Especially in —melodramas, † they emphasized on women ‘s virtues of piety, purity, domesticity, and submissiveness. These stories served as a form of escaping, which temporarily allow the female audience to get out of the home or out of the workplace. The female characters on screen were pro-active while within bounds, and they enticed men rather than challenged them”(Li,2014:303).

After the sound era started, women are working in the film industry started to become less, women scenarist found writing for a talking cinema more hard than silent cinema as they were writing in a novel style, however, men were not ready to share working in this industry with women, male-dominated production and directing while a lot of female directors were excluded or fired, as men refused to share the film production with women side by side in this industry, for that, women got restricted in acting roles dominated and controlled by men,

“As Victorianism continued to influence female images in films, stories were subject to male domination and control since people believed true women were passive creatures dependent upon men for protection and support. Screen heroines became even more subservient to male imperatives in the twenties” (Li, 2014: 304).

In 1940, as a result of the decrease in the male population of the countries due to the world war, women started to participate more actively in social life, and the rate of working outside the home increased rapidly. This shift changed the subjects of films in Hollywood cinema to romance and family life, and films began to reflect more social life (Rothman, Powers & Rothman, 1993: 67).

It was a period of World War II for Hollywood films between 1941 and 1945. When the period was in the war, the task was for women to do the same in support of the war at the front (Furia, Bielby, 2009: 215). Researchers examined nine films in this period. Eight of these nine films are about war, and six of them are full of battle scenes. In most of these films, the female lead was involved, but not in only one. In these films, however, the male lead actor has talked with women nineteen times. This figure ranks first in nine films examined regarding communication with women. Of the eight films on war, five out of eight films talked about the achievements of women in the operational environment. This ratio has not been achieved until then (Furia, Bielby, 2009: 215).

However, women in 1940 and 1950, who acted as lead actors, were generally young, charming and adored with romance. The films in these years are usually the subjects of finding an ideal husband or solving problems related to marriage. The female actors are usually given the lead roles to become the male or male figure she wants.

Moreover, mostly films end up with a happy marriage or an emotional, happy ending like having a pregnancy and having children (Rothman, Powers & Rothman, 1993: 68).

Although there are some films in which women lead the war in the operating environment, these films do not include women as warriors. Women were given background tasks such as nurses. (Furia, Bielby, 2009: 216)

In 1940 and 1950, female characters were more married or divorced than men in films. However, there was usually no divorce in popular films of this period, the female characters in the first films of the period usually work as classical housewives, teachers, nurses, and waitresses. Moreover, when the character performs a marriage, the work does not matter in the film. For example, in the first half of 1959, Mame Dennis in "Auntie Mame" movie is an affluent character who does not need to work. However, with the economic crisis in 1929, she lost her wealth and started to work as a salesperson in a dress shop. This process ends with the character of Mame marrying the oil-rich Beauregard Burnside and bringing the fortune back to it. The woman tries to improve her relations with her cousins and servants until the end of her life with the fortune of her husband after an accident. (Rothman, Powers & Rothman, 1993: 68).

The number of female characters undertaking the non-classical job descriptions usually made by men such as doctors, company directorates, sales directorates, military personnel and so on shows a significant increase during this period. However, the likelihood of such a strong female character being married or presenting romance is uncommon in this period, but a "Pillow Talk" film, which was released in the last period of 1959, reflects a female figure who is career-oriented and free of romance. The character of Jan Morrow is a very successful interior designer, but she is emotionally depressed. Because her character is always busy with work in the film, her boyfriend Brad Allen sees her as an object of sex, and he is not an emotional relationship with her. Later in the film, Jan manages to control her boyfriend, and the film ends with a happy marriage (Rothman, Powers & Rothman, 1993: 68).

In the 1960s and 1970s, while the number of women in films was less than males, the level of fame they caught equated to each other. However, the works of women in

movies were still the same as the classical post-war period, such as housewife, nursing, etc. The same applies to men. On average, while men were more involved in muscular scenes, women continued their classic roles in movies. In this period, women's leading roles in romance were superior to men. Male players have never been able to show a degree in romance as women. (Eschholz, Bufkin, Long, 2002: 324). Also, the situation was the same in social life like movies. There was a clear superiority of men in social life. Changing this situation has been a complicated process. However, a slow social change is taking place, and the effects of this change are reflected in the films. (Eschholz, Bufkin, Long, 2002: 325).

Since the mid-1960s, it is necessary to accept the rapid change of female characters in cinema. The classical female character figure of the previous years was changed in the opposite direction with a more libertarian approach. The removal of the restrictions on sexuality in movies and the emphasis on sexuality in movies have contributed to the changes. In most films in the 1970s, sexuality was emphasized with emotions in sentimentality (Rothman, Powers, & Rothman, 1993: 69).

However, since 1965, the change in the film's sexuality is an inspiring change. Before 1965, Hollywood films were generally condemning extramarital sexuality. In most films between 1946 and 1965, out-of-marriage sexual intercourse was shown very poorly, and male and female characters living in this way were punished at the end of the all films, while in 1968, the reactions of the audience were measured by using the voting system in the film field. As a result of these measurements, it was observed that movies containing sexuality were more preferred by the viewers, and for twenty years after the introduction of this voting system, the film subjects began to develop in the opposite direction. Between 1966 and 1975, half of the extraterrestrial sexuality scenes affected the reactions of the other film characters, while the other half did not affect other characters. In only 26 percent of the films published between 1976 and 1989, extramarital sexuality affected other characters (Rothman, Powers & Rothman, 1993: 69).

as the 1970s got affected by the second wave of feminist, presenting women in new roles as independent and robust, preferring having a career than having a husband

“beginning in the 1970s responded to the second wave of feminism by showing women who were independent without being hard, embittered, or without close relationships. Films such as Alice Doesn't Live Here Anymore, Up the Sandbox, The Turning Point, Diary of a Mad Housewife, and an Unmarried Woman offered realistic portraits of women who sought and found their own voices independent of men. Judy Davis's film, My Brilliant Career, particularly embodied this focus by telling the story of a woman who chooses work over marriage” (Wood,1994:34).

A statistical study on the place of women in cinema examined the movies between 1950 and 2006. Of these 855 films, which were the most watched in American cinema between these years, certain deductions were made. Some of these implications are related to sexuality in these movies, according to the study, 82 percent of the 855 films were related to sexuality. In 29 percent of the films, the lead actor was playing a scene of sexuality. If we differentiate this rate as women and men, 57 percent of men and 30 percent of women were involved in sexual scenes, the role of women in sexual scenes began to increase in the late of 1960s and early of 1970s. While in 1981, due to the proliferation of feminist movements, too much speed caused an acceleration. (Bleakley, Jamieson, Romer, 2012: 77).

Notably, the scenarios began to change since the mid-1960s. In the 70s and 80s, women were generally given the role of emotional personality at first, while the selfish personality was second. After the 80s, in the film scripts, this sequence changed, and selfish roles took first place (Rothman, Powers & Rothman, 1993: 70).

The 80s include the most critical milestones in Hollywood and American films. In the late 80s, women are now taking new places in American society and making their voices heard as they wish, By the 1980s, women were somehow restricted to gain a reputation and make their voices heard in society. In the late 1970s and early 80s, in parallel with the increase of feminist movements in the society, women started to show themselves in Hollywood films. Even though women are smart and free in these films, it was evident in the films that these innovations were new for the women, so while, examining the films between 1975 and 1985, women often fought against male supremacy and tried to discover their own abilities and powers. At the same time, as a message to society, they tried to show that women are not stupid and do not need men. (Bakhtiari, Salimi, 2014: 201).

However, the gender arrangement was renewed in the 1980s as it was in the 1950s. Women are stressed as the need to take care about their appearance and dyeing their hair to look younger and lose their weight in order to remain attractive to a man. The media image is based on the woman's constant desire to please others, especially men. In the event of her failure to appear in a good appearance pleases the man, he may go and leave her, while Women's professional life Whatever is not noticed in the media because it is only focused on her role as a housewife, mother, and a wife as well as caring for conversations between family and friends and caring for others, while her continuous need for a man to tell her what to do or save her from the wrong path remains to show in some films,

“By the 1980s, however, traditionally gendered arrangements resurged as the backlash movement against feminism was embraced by media. Thus, film fare in the 1980s included Pretty Woman' the story of a prostitute who becomes a good woman when she is saved from her evil ways by a rigidly stereotypical man, complete with millions to prove his success. Meanwhile, Tie Me Up, Tie Me Down trivialized abuse of women and underlined women's dependence on men with a story of a woman who is bound by a man and colludes in sustaining her bondage. Crossing Delancey showed successful careerist Amy Irving talked into believing she needs a man to be complete, a theme reprised by her in Moonstruck”(Wood,1994:34,35)

In a study about films between 1940 and 1980 were examined. The top twenty films in each decade were evaluated. According to the research, female actors are examined in more detail about appearance than male actors. The situation is similar to television programs. In 40 of the best television programs in 1986, women have always been thinner and younger than men. (Bazzini, McIntosh, Smith, Cook, Harris, 1997: 531)

While only the assistant or lead actors were included in the numerical analysis, in 100 films, 253 character characters were present, and 64 percent of these characters were male, and 34 percent were female. When the age analysis is performed, the number of male characters over the age of 35 constitutes 38 percent of all males, and the number of female characters constitutes only 8 percent of all women. Similar results have been reached when the assistant actors are examined. Of the 281 assisting actors, 72 percent were male, and only 25 percent were female. The rate for women over 35 was 44 percent for men and 2 percent for women. (Bazzini, McIntosh, Smith, Cook, Harris, 1997: 538).

In the 1990s, movements and reactions against women's movements in cinema began to form, Susan Faludi, one of the representatives of these movements, discussed in her book "Backlash: The Undeclared War Against American Women" the reactions against women's movements that began in the 1960s and 1970s. In an attempt to support the Faludi hypothesis, she tried to analyze the attitudes and behaviors of female characters in some films. The character Glenn Close in "Fatal Attraction" 1987, which is one of the films that are anti-women, is a career woman, but this character has been crushed by focusing on the woman's biological clocks. In the film "Baby Room" 1987, a very professional woman in the business left the race in her job due to her child (Rothman, S., Powers, & Rothman, 1993: 66).

So, In the 1990s, women's roles often shifted to the field of work. In previous years, the roles such as the company manager, sales and marketing, etc. which are usually given to male characters were now being given to women as well. The promotion of women in work got more attention by spectacular than men. While 70 percent of the female characters who play the role of Businesswoman have a positive response, the percentage of male characters is 30 percent. In general, the percentage of spectacular who saw the role of businesswomen negative remained only 9 percent (Rothman, Powers & Rothman, 1993: 71).

However, the position of women in 90s was not well reflected in the films, although the women were influential in public or the business environment. Women were generally shown as weak and passive in films. Even though women have some experience and hardness in films (except March Sisters-1994), the harmless, innocent and passive structures of the 1940s were reflected again on the screen. (Tisell, 2006: 83). While the characteristic points of men and women characters in the 1990s are that they both lost their confidence. (Tisell, 2006: 89).

In his article [Rohhman, 1993], the authors have produced various statistical results to prove the inaccuracy of the reactions created against feminist movements. From 1946 to 1993, 100 popular films were selected randomly from the films presented to the

audience. For each film, nationality, gender, and class analysis were made separately. For each character in the selected films, the target given to the character and the characterization of each character in the film were examined. The results of the authors indicated the opposite of the ideas of the previous movement representatives. The female breakthrough in cinema, which started in 1960, has shown significant increases, especially in the 1980s. Women's participation in the cinema increased from 38 percent in the result of the Second World War to 49 in the 60s and 70s, and reached a figure of 61 percent between the years of 76 and 89, among the 146 films examined, there were always female actors, while the female lead ratio was 25 percent for the films. In the Hollywood cinema, the woman has always performed a supporting role next to the male actor. In the 1920s and 30s, women such as Marlene Dietrich, Greta Garbo, and Mae West were given strong roles (Rothman, Powers & Rothman, 1993: 67).

The ratio of women taking part in cinema films is not at the desired level in recent years. In 2013, the proportion of women who were allocated to the speech scenes in the popular films was less than one-third. The ratio of women playing as the lead actor is 15 percent. Although the roles are given to women after the 1940s began to evolve from the classical roles, many of the roles given to women have been mother, wife or lover. Also, female characters are often depicted as dependent on a male character. In the roles given in business life, male characters are usually brought to the strong and qualified, while female characters usually work in lower-level positions. Even in superhero films while the superhero character is given to the man, female characters are shown to be weak and in need of protection (Murphy, 2015: 8).

It is how Linda Dittmar described a general image about women in films at the beginning of “Images of Women in Film: An Introductory Women's Studies Course,”

“Just about all women are white; it would seem. They are rarely old or even middle-aged, and they are all conventionally beautiful. Many lead an active sexual life, but few have children, and just about none loves a member of her own sex. Even friendships among women are rare or unimportant. Indeed, the film industry generally treats women's self-definition as though it hinges on sexual or loving relations with men. Married or single, women generally work as homemakers, entertainers, and prostitutes, and many hardly seem to work at anything. Some are forceful characters who devour men on sight, while others are sweet and meek, often sexually innocent, and easily victimized by predatory men or uncontrollable social forces. Such

norms are set by almost all feature films distributed in the United States, and they speak more to male fantasies about womanhood than to our day-to-day experience of it”(Dittmar,1982:6).

However, in recent years, even though female characters in cinema could be described as strong and successful, the reason for the definition of women in the media is the effect of post-feminism. Post-feminism flow appeared after the mid-1980s and is seen by the majority as the end of feminism or an anti-feminism. According to the post-feminists, the women's movement has taken a particular stage, and after that, the woman herself has to make her choice in classical or contemporary form, while some of the modern feminists argue that the female characters in the movies have the power due to the controlling sexuality. On the other hand, other feminists said that it would not be possible to reach the defined power unless the women reach the same standards as the men (Murphy, 2015: 10).

So, if we look at the representation of women in cinema in general, there are often young, beautiful and white-skinned women. The female role generally has an active sexual life, and very few are married and have children or are interested in their own species. The main reason for this is that the directors generally treats the woman as a sexual object and conveys the love she has with the man to the audience, while widespread cinema was interested in woman's employment, marriage or aging, etc. it was never interested in social issues such as racism, sexual orientation, and grouping. They searched for the strength and class superiority of women in material terms. Since male-dominated capitalist movements were supported, films were not able to clean their past traces, so according to researchers, it would be more favorable to examine feminism into films rather than to follow a feminist path in the evaluation of films (Dittmar, 1982: 6).

There is no doubt that feminism theorem is the beginning of film criticism methods. The most effective method in this theorem is to follow a psychoanalytic approach. This method started to be used in the middle of the 1980s. One of the essential items of Laura Mulvey is that the most crucial achievement of Hollywood cinema along with its other achievements has been its ability to play with the visual tastes of the audience. Also, Mulvey demonstrated that psychoanalytic observations attempted to obtain a scopophilia from the human body. This inference is also generalized by defining men as active elements and women as items that will increase the visual pleasure of active elements (Carroll, 1990: 351). According to Mulvey,

“ In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female form which is styled accordingly. In their traditional exhibitionist role, women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness. The woman displayed as a sexual object is the leitmotif of erotic spectacle: from pin-ups to striptease, from Ziegfeld to Busby Berkeley, she holds the look, plays to and signifies male desire. Mainstream film neatly combined spectacle and narrative. (Note, however, how the musical song-and-dance numbers break the flow of the diegesis.) The presence of a woman is an indispensable element of spectacle in normal narrative film, yet her visual presence tends to work against the development of a storyline, to freeze the flow of action in moments of erotic contemplation. This alien presence then has to be integrated into cohesion with the narrative” (Mulvey, 1989:4).

So while men act, women will drag men into the world of erotic imagination, as men are active and women are passive objects. In the films, women characters are usually the things to be seen in the story while men do the necessary actions to sustain the story of the film. Women are the objects placed in the movies to touch the eye of the man. This idea is very well used in Hollywood films. The film should not be filled with constant actions, and the story has to stop occasionally. Otherwise, the film will not tighten the audience and will not be credible. The female object was interrupted at this point and actions were suspended. Women in Hollywood movies are generally passive and mostly for viewing. For film directors, the target audience is either male viewers or male characters in the story (Carroll, 1990: 351).

Film scenes are often deliberately blocked, fragmented and presented to the audience. The purpose of this process is to increase the representation of the female body

in the scenes by willingly. John Berger suggests that this habit came from western-style paintings. According to Mulvey, some negative consequences of the female body being deliberately shown among the stage were born psychoanalytically. The representation of the female body to the male viewer frequently constitutes the fear of staying vicious in the subconscious of male viewers. According to psychoanalysts, the female body refers to lack of sexual organ for male viewers. Male audiences think about female genital as the reason for infertility and direct them to different inferences (Carroll, 1990: 352).

However, after the development of the feminist movement from the second half of the 20th century, many studies have begun about the place of women in films. Many studies have shown that most films have misrepresented women in Western society. While nowadays, many of the products produced by Western Cinema are spreading to the world and creating great viewing rates. The roles given to women in films can be divided into three parts. The first model is a strong and courageous superhero. Women in this role are generally sexually active, and they break the rules of society, do not exhibit feminine appearance. The second model is female roles with a strong, seductive and detrimental identity. This role usually dominates a man and is sexually active. The last part is the sweet, helpful personality described as Cinderella. This role is usually a sexually passive and poor person who needs the help of his lover (Ramírez, Piedra, Ries & Rodríguez, 2014: 721).

One of the roles of women in the cinema recently is the violent female characters. By this time, women were involved in the warlike men, fighting, using swords and weapons, and so on. These roles are being common. The emergence of such characters has led to controversies among feminist theorists. The point of discussion is that these characters get power by using their femininity or a character trying to break the boundaries brought to women (Gilpatric, 2010: 734).

The emergence of female warrior characters shows that sexual equality has been formed, but if it examined in depth, it is seen that female hero usually take part as an assistant of a male hero and reinforce the main character. 40% of the female warrior characters are the wife or the lover of the main male hero character. Also, 30% of female fighters died at the end of the film, while only 8% of male fighters died at the end of the

film, so as it is understood from the evaluations, the biggest reason for the emergence of these characters in cinema is to bring more viewers to the cinema. However, it is seen that the cinema films in which male heroes are included have more returns (Gilpatric, 2010: 743-744).

While in films like sports films in Western Cinema, women are generally shown as weak leaders or weak players, except for some films. In most sports films, women actors quit sports and marry the person they love. In other words, women choose the way that the society shows to her. The biggest fear of women in such films is to appear masculine. This fear is also because Western society does not accept the masculine appearance of women (Ramírez, Piedra, Ries & Rodríguez, 2014: 722).

In a study, the traditional role given to women in films is still widespread — 66.3 percent of women who are given a parental role, while 34.7 percent of men. Similarly, the rate of women with a romantic relationship was 60.7 percent, and the male ratio was 31.9. This study prepared by the most reviewed films shows that gender discrimination continues in the films. While the woman is shown as a mother or a spouse, it can confuse young viewers to show the man as a free bachelor. (Smith, Pieper, Granados, Choueiti, 2010: 783).

Also, one of the results obtained from the researches in Western cinema is that the interest of the elderly and the opposite sex can be normal, but the interest of the same gender is characterized as negative. When these are women, this negativity is higher than that of men. For this reason, the role of women in Western Cinema is mostly interested in the opposite sex. The adjectives which are attributed to the role of women are generally adherents of the society (Ramírez, Piedra, Ries & Rodríguez, 2014: 729).

While Normally, films leave an impression on viewers. Western Cinema has an activity like shaping societies. Viewers can see most of the movies they watch as normal and apply them in real life. For example, the fact that women are doing regular sports every day in movies is taken as a role model by the women in the society; women were taught that the Physical appearance for women is significant. The woman's body, which is often shown unreal in movies, has negative effects on women in the real world. This

unreal physical or unreal body to be watched by female viewers can sometimes lead them to personality disorders and anorexia (Ramírez, Piedra, Ries & Rodríguez, 2014: 720-721).

So women images in films are not only a presenting of woman character in the society but a burden carries by women in society to try to get the same image that been presented by the screen, it is affecting women beauty standards, changing them to a passive, hopeless woman, her more significant interest is to stay in shape and achieve beauty to impress the man.

Not only that but what woman accepts and not accept in her social and sexual lives, which make the woman tries to compete with the image in the screen which leads her to fall in the masochism circle just to please the man and achieve his wish to have the perfect obedient woman that ready to do anything as long as there are other women in the screen doing it.

However, Women have often represented themselves less in the films till today. Many studies have shown that women are either used as objects of sexuality or are given lower-level roles in films. This feature is also shown itself in video games. Women in video games are often presented in a way that is so lowly worn. (Collins, 2011: 293). We can see a clear example of women passivity used as an object and only there in the film to satisfied the leading male actor, the James Bond films, a representative of the fantasy film world, are another form of woman's use in films. The actresses who helped the lead actress were very carefully selected and made compatible with the subject of the film. (Neuendorf, Gore, Dalessandro, Janstova, Snyder-Suhy, 2010: 753). they are an example of the beautiful hopeless women that soon or later they will need to be saved by the male hero.

Conclusion, over the years, the woman is trying to take her rights not only in the social life but also on the screen, the typical role the society put for the woman character as the passive feminine playing a secondary role to help and support the man hero while being a good mother, a wife, and a housekeeper.

women are being used emotionally, sexually, physically on the screen to please the male gaze and the male masculinity.

The woman has no right to be independent, while she cannot run away from her role in life, she always needs the man hero to protect her, save her and tell her what she should do, while films content and women role in it, did not change much over the years and even with all these feminist waves and movements, women still trying to prove that they are more than housekeepers or wives, and nowadays, there are some movies show woman as a superhero or warrior, a film studies showed that woman superhero or sportswoman could not turn out to be like the man superhero or sportsman or warrior in the films, so, the woman on the screen as in real life should live under the man shadow and the masculinity domination of they society.

4. SEXUAL VIOLENCE AGAINST WOMEN

Sexual violence one of the most critical topics that been discussed around the world in many fields, it is a reason for the suffering of thousands of women everywhere, a secret that keeps many women under the shame and physical and mantel health problems. It is an unacceptable act guided against women around the world had been cleared in some data that, “one in four women may experience sexual violence by their intimate partner and up to one third adolescent girls reported their first sexual experience as being forced to it” (Krug, 2002:149).

According to a paper been published by the world health organization in 2012 about “understanding and addressing the violence against women” sexual violence “encompasses acts that range from verbal harassment to forced penetration, and an array of types of coercion, from social pressure and intimidation to physical force” (Garcia-Moreno, Guedes & Knerr, 2012:1).

Sexual violence effects on women can make severe physical impacts, poor mental health, putting women under the risk of getting health problems and the mental effect can last for a long time not only this, but women also can get a severe injury in their genitals while trying to resist. Those women can be under the risk of death, as sexual violence could lead to a murder of the woman during the sexual assault or she can be a victim of an honor crime by the family while some women as a result of the act, can commit suicide or catch HIV infection from the rapist (Krug,2002:149).

Sexual violence can cause many emotional impacts pushing the victims of sexual violence to prevent reporting about it, including the feel of disgrace, the fear of being reprimand, the fear from not been believed by others, the risk of being victimized and rejected by family or socially hated or isolated also the inappropriate support systems (Garcia-Moreno, Guedes & Knerr, 2012:1).

19.3% of women in their lifetime are victims for raping while 43.9% of women were under another kind of sexual violence practices (J.Breiding et al., 2014:1).

According to “The National Intimate Partner and Sexual Violence Survey” in the 2010 report

“Nearly 1 in 5 women (18.3%) and 1 in 71 men (1.4%) in the United States have been raped at some time in their lives, including completed forced penetration, attempted forced penetration, or alcohol/drug facilitated completed penetration. More than half (51.1%) of female victims of rape reported being raped by an intimate partner and 40.8% by an acquaintance; for male victims, more than half (52.4%) reported being raped by an acquaintance and 15.1% by a stranger. An estimated 13% of women and 6% of men have experienced sexual coercion in their lifetime (i.e., unwanted sexual penetration after being pressured in a nonphysical way); and 27.2% of women and 11.7% of men have experienced unwanted sexual contact. Most female victims of completed rape (79.6%) experienced their first rape before the age of 25; 42.2% experienced their first completed rape before the age of 18 years” (J.Breiding et al., 2011:1.2).

Sexual violence was definite by the world health organization (WHO) as: “Any sexual act, attempt to obtain a sexual act, unwanted sexual comments or advances, or acts to traffic or otherwise directed against a person’s sexuality using coercion, by any person regardless of their relationship to the victim, in any setting, including but not limited to home and work” (Mikton, 2010:11). Sexual violence includes many compulsion and force degrees. It is not only about using the physical abuse but also it could include intimidations and threats, blackmail or psychological threats also when the victim cannot give a proof of consent in the sexual act, for example, the victim is drunk, sleep or under drugs not aware about the situation. The sexual violence acts include for, instance, the threat of physical harms or getting dismissed of work if the victim did not participate in the sexual act (Garcia-Moreno, Guedes & Knerr, 2012:2).

Sexual violence term includes many of criminal and noncriminal acts, the real understand for sexual violence term and what kind of forms been included under this term helping women to be more aware of it when they become victim for it, the lack of knowledge of this term making people misunderstand the sexual violence term and restricted it to raping.

In another hand, Rape is known as the main act related to Sexual violence term which defined as “Physically forced or otherwise coerced penetration– even if slight – of the vulva or anus, using a penis, other body parts or an object”. Different forms of sexual

violence include other sexual body parts, for example, the interaction between parts like the mouth and penis, to the vulva or anus (Krug, 2002:149).

Sexual violence include a big range of acts according to circumstances and accuracy such as, “Rape within marriage or dating relationships; rape by strangers; systematic rape during armed conflict; unwanted sexual advances or sexual harassment, including demanding sex in return for favors; sexual abuse of mentally or physically disabled people; sexual abuse of children; forced marriage or cohabitation, including the marriage of children; denial of the right to use contraception or to adopt other measures to protect against sexually transmitted diseases; forced abortion; violent acts against the sexual integrity of women, including female genital mutilation and obligatory inspections for virginity; forced prostitution and trafficking of people for the purpose of sexual exploitation”. Sexual violence usually used to express the power and dominance of men against women while forced sex may also cause sexual fulfillment and enjoyment for the committer (Krug, 2002:149-150).

4.1 Intimate Partner Sexual Violence

Intimate partner violence is an essential public, global problem that is affecting women lives, the intimate partner which can be a husband, a boyfriend or a current or a former consort or spouses which he is sharing an intimate or romantic relationship with the woman, using any abusing or violence or even can be called a crime include lethal and non-lethal offenses such as homicide for lethal and rape, sexual assault, provoked assault or abuse, and simple assault or abuse for nonlethal toward women (Rennison & Welchans, 2000:1). Intimate partner violence (IPV) is defined as “behavior within an intimate relationship that causes physical, sexual or psychological harm, including acts of physical aggression, sexual coercion, psychological abuse and controlling behaviors” (Mikton, 2010:11). Intimate partner violence influences among 25% to 44% of women and extensively affecting their health psychologically and physically (Bonomi, Altenburger & Walton, 2013:1). It results in real damage to the women health, sexuality, psychology, and social existence while the woman is trying to heal from the pain and the damage that been caused by a partner.

Domestic violence “is a term referring to intimate partner violence by a number of countries, but this term also is used to express the violence toward children or older people by any family or household member” (Garcia-Moreno, Guedes & Knerr, 2012:1). Domestic violence “includes violence against women and girls by an intimate partner, including a cohabiting partner, and by other family members, whether this violence occurs within or beyond the confines of the home” (The Innocenti Digests, 2000). “Domestic violence” and “Intimate partner violence” (IPV) is taking many forms includes, sexual violence as forcing the woman to be involve in sexual intercourse or any other kind of unwanted sexual performances or acts, forcing woman to involve in sex act by using threats, intimidation or physical force which can consider more like a rape act, also forcing the woman to make sex with other people, physical violence such as slapping, hitting, beating, kicking, wounding, burning, impaling, choking, using any object for threat and also murder. Traditional practices which considered harmful to be used on girls or women, for example mutilation for the female and wife inheritance and the forced marriage of small girls ,emotional (psychological) violence and abuse like insults, belittling, humiliation, intimidation, using any kind of threats that could cause harm, or exile of the children, Controlling and mentoring the woman behaviors, by exclusion the woman of her family and friends; privation the woman from any kind of financial resources, like getting a job, or having accesses to education or covering her needs of medical care(Garcia-Moreno, Guedes & Knerr, 2012:1), Economic abuse which include negation woman right of getting funds, food or whatever her needs , denial of financially participation , and preventing arrival to employment, medical care(THE INNOCENTI DIGESTS, 2000:2).According to The National Intimate Partner and Sexual Violence Survey in 2010 report about Violence by an Intimate Partner

“More than 1 in 3 women (35.6%) and more than 1 in 4 men (28.5%) in the United States have experienced rape, physical violence, and/or stalking by an intimate partner in their lifetime. Among victims of intimate partner violence, more than 1 in 3 women experienced multiple forms of rape, stalking, or physical violence; 92.1% of male victims experienced physical violence alone, and 6.3% experienced physical violence and stalking. Nearly 1 in 10 women in the United States (9.4%) has been raped by an intimate partner in her lifetime, and an estimated 16.9% of women and 8.0% of men have experienced sexual violence other than rape by an intimate partner at some point in their lifetime. About 1 in 4 women (24.3%) and 1

*in 7 men (13.8%) have experienced severe physical violence by an intimate partner“
(J.Breiding et al., 2011:1.2).*

In most countries sexual violence and rape by an intimate partner does not consider as a felony or a crime, a woman also in some places and cultures does not see compelled sex like rape as a felony especially if the couple is married or living together, the idea here is once the woman is married to the man, the man has complete infinite sexual access to the woman he married (The Innocenti Digests, 2000:4). In number of countries surveys detect between 10 to 15 percent of women report being raped by their partner while there are several countries have started to establish a law against marriage rape, some of this countries are Germany, France, Poland, Russia and United States of America, etc, even so, it is hard for the woman to prove the crime which makes it hard for her to press charges (The Innocenti Digests, 2000:4). According to researches the reasons which make woman staying in a violent relationship are the shortage of economic resources, the worries that women carry toward their children, the fear of losing them if she seeks divorce, Absence of the family and friends support, love which gives woman a hope that the man maybe will change, and the fear of revenge (Garcia-Moreno, Guedes & Knerr, 2012:4).

However, regarding if the woman chooses to stay with her abuser or not, the evidence says that women are not passive victims, the woman is reaching ways and strategies to protect herself and her children from violence assaults which could lead eventually to make arrangements to leave the abuser (Garcia-Moreno, Guedes & Knerr, 2012:4).

4.2 Sexual Violence and Cinema

Violence rooted in the history of the cinema for a long time, while violence in the screen today is way too different from the way it started in the earlier times, it was more genteel and indirect. From 1930 until the 1960s, there was a code related to Hollywood's filmmaking controlled all features of the screen presentation and contained, with an extravagant list of all kind of rules drawing what was allowable to display and what was not. This code put many rules front the filmmakers to prevent them from making

too much violence “ultraviolence” in the American films in the earlier days, such as ruthless killings must not be displayed in detail, murder should not motivate simulation by idealized killing, and using weapons must be frugal, which consider very different from the films of today that show killing in a very brutal way and with use of all kinds of weapons, guns and firearms, this codes forced filmmakers to cut their violence scenes to match the code rules because major studios will not distribute any films without the code approval, the main goal of this code is “to enforce a strict morality and healthy-mindedness in the movies”. This policy was a result of social agitation on the cinema industry in the years of 1910s and 1920s to control movie content, while there were many concerns about the effects that violence in cinema can do to the society, In the late 1960s, the “ultraviolence” era begun when graphic representation of physical violence became possible and even became an art in American cinema, also In 1966, a new law was enacted to allow cinema more freedom to portray human life and creativity in response to a more liberal life in that period, where moral ethics in the production law became irrelevant, which explains the intense violence that emerged in cinema in the late 1960s (Prince,2001:2-6).

However, the period of the seventies and eighties were the real era for films like horror films, slasher films, and rape-revenge films started to present on the screen and become more popular by their violence and sexual violence contexts, women started to be seen more clearly as a victim for sexual violence attacks such hitting, beating, pushing, killed for an intent to be raped, in that time when films of rape-revenge and slasher films started to sweep the screen, the sexual violence behaviors are being in almost in every context, the woman tried to deal with these behaviors from her lover, partner, husband, family member, neighbor, stranger, monster, or a villain , these films became more like an explosion of violent and sexual content, which had raised concerns about the risks of such violence being exposed by the audience and society. “Film critics and psychologists have hypothesized that violence in the real world becomes much more acceptable after you've seen infinitely greater violence on the screen” (Mullin, Linz,1995:449).

The reason these films with the sexual violence context become popular, that it found an audience especially from men to cheer for it, in study by Emmers Sommer, Pauley, Hanzal, and Triplett (2006) about the film favorites of men and women toward

some film genre including(love stories, sex and violence), They observed how their favorites films effected on their receiving and approval of the rape myth, the result shows that women prefer love stories while men prefer films with sex and violence context, also the study shows that most of the men who agree and accept the rape myth were more to like and prefer films with violence and sex context (Hargrave, Livingstone & Livingstone, 2009: 118). Or in other words, films with sexual violence content.

So according to this study films which contain sex and violence are being preferred by men more than women, and men who are accepting the rape myth could be the real audience of these materials.

The filmmaking industry reflects the male supremacy and sexual abuse toward women in the most of the R and X films, while media pictures and images convey to excesses long-lasting social opinions of virility and manhood as hostile and femaleness and women as submissive and passive. They present violence in a way make it appear sexy, often; men viewed victimization and bullying women into sexual practices and physically molesting them (Wood, 1994:36)

Feminists have revealed an interest in the portrayal of sexual violence to which women are subjected to in different films ,Feminists Concern included for example Indian films and the portrayal of women in the stereotypical roles of dependency, approving sexual violence as a natural part of affairs with men, as well as glorification of male abuse of women, Among the images that have been highlighted in Hindi films the harassment and abuse of women, which is issued from the male hero towards the heroine, until he won her heart (Oliver & Ramasubramanian, 2003:327).

Darren found 1999 that these films conveyed the idea that force and physical assault were legitimate and a means of expressing romantic love, but went even further when he expressed that sexual violence was not only natural but expected in romantic relationships

“R. Warshaw (1991) reported that cinematic presentations of rapes, especially acquaintance rapes, are not presented as power-motivated violations of women but rather as strictly sexual encounters. Similarly, others (Cowan, Lee, Levy, & Snyder, 1988; Cowan & O’Brien, 1990) have found that male dominance and sexual exploitation of women are themes

in virtually all R-and X-rated films, which almost anyone may now rent for home viewing. These media images carry to extremes long-standing cultural views of masculinity as aggressive and femininity as passive. They also make violence seem sexy (D. Russell, 1993). In so doing, they recreate these limited and limiting perceptions in the thinking of another generation of women and men. In sum, we have identified basic stereotypes and relationships between the two. Individually and in combination, these images sustain and reinforce socially constructed views of the genders, views that have restricted both men and women and that appear to legitimize destructive behaviors ranging from anorexia to battering". (Wood, 1994:36)

Also, many studies came out to explain the relationship between sexual violence in media and society, a study shows the effects of sexual violence in long films and after studying the sample, the results showed that male viewers were more accepting of violence and rape myths and less sympathetic to the victim of rape and found him less likely to be judged guilty by rape and more attracted to sexual aggression behavior(Weisz, Earls, 1995:1), another study by UNICEF on the impact of the film, especially on teenage boys in the Indian continent in teaching concepts about masculinity, power, and violence in relations with women. Another study by North America found that adolescents and children use the information they received from the media as texts to learn about the prevailing rules about sex and love (Oliver & Ramasubramanian, 2003:328), In a study conducted by Australian Institute of Criminology to measure the impact of violence in the films on the viewers reflected the concern of the media by looking at the newspapers headlines that confirm the influential role played by the videos and movies on the spread of violence in the community of these headlines Viewers see risk in sexually violent films, and yes .. Pornography can lead to sexual violence, where she stated real apprehension toward the bad influence of the materials of violence, particularly on the behavior of children and adolescents (Wilson, Nugent,1987:1).

Also a study by the British Board of Film Classification “revealed a degree of public concern about adults viewing graphic depictions of sexual violence which contrasted sharply with the attitude to adults viewing graphic depictions of consensual sex or graphic depictions of violence with no sexual context” (Barker., Mathijs, Sexton, Egan, Hunter, & Selfe :2007:1).

Another study suggested that viewers exposed to violence films show less ability to feel empathy with the woman victims, especially rape victims also reduced the

capacity to be emotionally affected as they did not show any changes in mood or heart rate while watching the violence clips (Linz, Donnerstein, Adams,1989:511)

While there was a studies which examined the impact of sexual violence on viewers had found that there is no a real relationship between exposure to scenes of sexual violence and sexual offenses in society only in the case of individuals who have an aggressive personality have the most significant impact is focused on explicit sexual violence (Oliver & Ramasubramanian, 2003:328). While another study by the Australian Institute of Criminology says

“no sustainable research evidence of a causative link between media violence and violent criminal events. More particularly, a direct association between exposure to sexually violent media material and sexually aggressive behavior has yet to be proven. Despite these findings, a significant proportion of Australians, including some researchers, believe that there is sufficient tentative evidence of the harmful effects of exposure to media violence to support official action curbing its availability to the community at large” (Wilson, Nugent,1987:1).

However, analytical research has found a link between media uses of sexually overt material, especially violent scenes, and the number of changes associated with sexual violence, These analyzes reported that experience sexually overt media (both violent and nonviolent) was related to the increase of the rape myth acceptance which leads to the increase of aggression, the Analysis proved a very important point related to the study, the exposure to media which present a sexual abuse, whether it is violent or non-violent, increases the acceptance of individuals and their endorsement of the rape myth associated with women, as the consumption of these substances may increase the vulnerability of women against sexual cruelty and women's right to refuse sexual access(Oliver & Ramasubramanian, 2003:328). Also the Researchers noticed that being exposed to sexual, violent content such as films, music videos, and other kinds of media can lead to “ decreases in negative emotional responses to violent stimuli, or emotional desensitization, increases in adversarial sexual beliefs and aggressive thoughts, negative views and decreases in sympathy for female victims, increases in male stereotypic dominance behaviors” (Welsh, Brantford, 2009:3)

So, for all these reasons being shown above, the cinema tried to put sexual violence and nudity a bit under control by including its films in categories warning viewers of the kind of sexual violence or nudity that will be exposed to, and while that

sexual violence is not limited to one Genre film, it can be more seen in specific genre more than others, however, it is usually referred to by labels placed on videotapes or before the movie started, according to Australian Institute of Criminology “R. Depictions of sexual violence only to the extent that they are discreet, not gratuitous and not exploitative. · X. Material which includes explicit depictions of sexual acts involving adults, but does not include any depiction suggesting coercion or non-consent of any kind. · Refused classification. Explicit or gratuitous depictions of sexual violence against non-consenting persons”(Wilson, Nugent,1987:5),while, studies show that R-, M- and PG-rated videos the most number of film being rented from film tapes stores, these films which contain violence activities can be accessible by children and who under 18 “M Depictions of discreetly implied sexual activity” and PG “Discreet verbal and/or visual suggestions and references to sexual matters” rated videos”. Which can reflect the risks that our society is putting the young people under by exposing them to an enormous amount of aggression content which can lead to severe consequences (Wilson, Nugent,1987:5).

However, cinema is approaching sexual violence in different ways, the variety of these films which contain sexual violence content including, Slasher, Rape-revenge, Exploitation films, and Domestic violence films and of course pornography. While the cinema made sexual violence a material to provoke viewers and affect them emotionally and psychologically, it sought to portray sexual violence as an unacceptable atrocity that interrogates revenge, punishment, or romantic and instinctive content reflect the lust and the passion.

4.2.1 Sexual Violence and Slasher Films

Cinema knew the sexual violence in many film genres, while the Slasher films are the most known with their sexual violence content, making the Slasher films go along with the sexual violence term, also, most of the studies that went through sexual violence and films concentrated on sexual violence in Slasher films until they became linked terms. The slasher film origins lead to Alfred Hitchcock’s (1960) Psycho, with the famous shower scene when the aggressor killed the girl in the shower, this scene presented “the basic slasher idea of a male killer and a female victim”, a lot of popular slasher films

being made ever since, such as Halloween, Friday the 13th, Texas Chainsaw Massacre, in the seventies and the eighties while slasher film usually contain older accident or unsuccessful trick that puts killers in action (Welsh, Brantford, 2009:2). The Slasher films had many definitions, it been defined as “movies that contain scenes of explicit violence primarily directed toward women, with the violence frequently occurring during or immediately following mildly erotic scenes” (Cowan, O'Brien,1990:187), another definition by Molitor and Sapolsky (1993) defined slasher films as, “A commercially-released, feature-length film containing suspense-evoking scenes in which an antagonist, who is usually a male acting alone, attacks one or more victims. The accentuation in these films is on extreme graphic violence. Scenes that dwell on the victim’s fear and explicitly portray the attack and its aftermath are the central focus of the slasher film”(Welsh, 2010:763).

The Slasher films are sub-genre under the horror film genre; while sometimes Slasher films are categories as “Exploitation films”, slasher films often have a murderous or villains, they are stalking and killing most of the time (teenagers) victims who are usually part of unethical acts. Researchers such as Linz and Donnestein (1994) debate that the violence which been presented in slasher movie most of it pointed to women, usually served in erotic scenes which can be mildly scenes. However, this argument was disputed, Linz and Donnestein explain, “one-third of all sex scenes contain violence, and 22% of innocent female protagonists die in a sexual situation in slasher films”. The sexual violence in these movies is usually not a mainstay in slasher movies; the researchers debate “that mildly erotic scenes serve as a backdrop, juxtaposition or even a justification for scenes of violence”. With this Linz and Donnerstein came with a result that how the slasher movies are unambiguously presenting violence against women, and by serving sex and violence in these movies “may “diminish aversive reactions to violence”, be more “attention grabbing”, and encourage “depthful processing” amongst other audience” (Harrington & Neilson, 2009:12).

While feminist saw in the horror films masochistic and sadistic point of views. Clover suggested that, “pleasure, for a masculine-identified viewer, oscillates between identifying with the initial passive powerlessness of the abject and terrorized girl victim

of horror and her later, active empowerment”, it what we see from a girl victim in one of the slasher films like Halloween and the changes of roles between the victim and killer at the end of the film,

“This argument holds that when the girl-victim of a film like Halloween finally grabs the phallic knife or ax, or chainsaw to turn the tables on the monster-killer, viewer identification shifts from an object terror gendered feminine” to an active power with bisexual components. A gender- confused monster is foiled, often symbolically castrated by an “androgyny nous final girl. In slasher films, identification with victimization is a roller-coaster ride of sadomasochistic thrills”.

Moreover, slasher film would attract the audience interest, it proved that it could stay for a long time and it can win the box office, but as Cowan and O’Brien (1990) noted:

“In slasher films, the message appears to be that sexual women get killed and only the pure women survive. This message that the good woman is asexual and that the bad (and therefore dead) woman is sexual may be almost as pernicious as the message conveyed in pornography that violence can be fun for women”.

Which means even if the slasher films are a hit, it can be unfair to the women by making them victims for a graphic violence also, the sexual women are less lucky to stay alive, and their death scene usually is longer than other female victims who are not involved in sexual activities, Critics pointed to the sexual violence in slasher films are a way of punishment toward unethical and sexual activities by women (Welsh, 2010:763).

In studies carried out by a number of researchers over the years about Slasher films it has been shown that, while slasher films include graphic violence, the number of victims of women and men are usually equal but the victimization was highest among female victims, the female victim is usually associated with sexual content during or before being attacked, violence directed against a female victim is usually longer than that of the male victim (Welsh, Brantford, 2009:5).

Moreover, while slasher films consider as R- rated films many studies went through the effects of these films on society,

“Experimental studies of the effects of viewing R-rated violent films have found increased acceptance of interpersonal violence and rape mythology these studies have also found desensitization with carry-over attitudinal effects toward victims of violence, for example,

after viewing slasher films, college male has less sympathy for a rape victim, see her as less injured, and are more likely to endorse the myth that women enjoy rape. In light of the negative effects of these R-rated violent movies demonstrated so far and the ready availability of these films to people of all ages”(Cowan, O'Brien,1990:188).

So slasher films is trying to punish women for their sexuality, they are presenting an idea about the woman who involved in sexual activities deserves a horrible death as a punishment, they are naughty girls who may enjoy violence the way they enjoy sex, as studies referred, slasher films can spread the rape myth and create a male generation can become less sympathy and more violence toward women, slasher films are about women victimization, the same story repeated over and over about a killer, passive men, and hopeless girls, and while the assault in slasher films is always directed to the female victim according to her sexual past, it is a way to let the audience feel less sensitive toward the female victim as the patriarchal society is looking to the female sexuality contemptuously, which it can be looked to as, “when the female complainant has a prior history of sexual conduct and, as such, does not conform to normative sexual standards expected of women, she is perceived as having instigated the assault”(Welsh, 2010:764).

4.2.2 Sexual Violence and Rape-Revenge Films

Another kind of movies approach sexual violence as a primary context in the film actions, these films which included raping and other violent behavior such as beating and threats to achieve the raping, called “rape revenge “films, it builds on story which reviewing rapes context and a revenge by the victim or one of her family member, these movies which belong to this genre were under discussion for their sexual violence context, by some researchers which justified the male violence. According to Cuklanz criticizing, the raping of a woman is giving a reason to approach a violent act by a male character under the desire of taking revenge, and usually this character is peaceful, and librarian personalities, the woman in rape-revenge movies, are victimized while she gets her revenge by a male character, it is showing the maleness violence as an answer to the sexual violence in the society instead of showing it as a fundamental social and public dilemma (Harrington & Neilson, 2009:23).

When Clover wanted to give rape-revenge an identification, he considered as a horror subgenre; it builds on men women and Chain Saws. While Read views rape-

revenge not as a narrative structure, however, both of them approve that the rape-revenge narrative displays through many genres, Read said “it is impossible to reduce it to a predominantly horror-based phenomenon” while, Sarah Projansky detects two prototypes of the rape-revenge film structure:

“In these films, “sometimes the revenge is taken by a man who loses his wife or daughter to a rape/murder, and sometimes the revenge is taken by women who have faced rape themselves. The films in the first category depend on rape to motivate and justify a particularly violent version of masculinity, relegating women to minor ‘props’ in the narrative. The films of the second category, however, can be understood as feminist narratives in which women face rape, recognize that the law will neither protect nor avenge them and then take the law into their own hands” (Heller-Nicholas, 2011:2).

Peter Lehmann comments on the rape-revenge film by pointing to the presenting of a non-real image by reducing the female violation, trauma, and justice to create a scene that can touch the emotions of the male audiences, Tammy Oler explained that spectatorship can be more complicated assuming that only males are watching this kind of movies, which makes Fanzine Ax Wound commentated that rape-revenge movies are attracting a female audience because “despite their often-agonizing depictions of violence against women, they are among the only films in which women are portrayed as triumphant survivors in a world where rape is rarely recognized or prosecuted” rape-revenge films are giving an unrealistic image of rape and revenge, created a revenge fantasy by the women agency which can be used to condemn women who cannot fight back to take their revenge, Philip Green ironically commented that “Women can take care of themselves if they’ll just learn karate and get a gun” (Heller-Nicholas, 2011:2).

Straw Dogs in the year 1971, I Spit on Your Grave in the year 1978, and Death Wish II in the year 1982 are consider some of the supreme well-known rape-revenge films in the seventies and eighties, the time which this genre outspread, a film like death wish II was given overrating as 18+ by the BBFC after getting concern about the film context and asked for edits to be made in the film. one of these edits were for the two rape scenes which considered unacceptably very long, the BBFC contention that “the second rape scene gives the message that women sometimes enjoy rape” and even if it got opposed by almost (82%) it got agree by 18% others. However, in films like death wish II or straw dogs, the woman has a secondary role after she got rape, the revenge is required by a man

from her family while 1978 film *I Spit on Your Grave* was different as the female victim avenges her own victimization by herself. However, “feminist discourse analysts have criticized it for showing violent retribution as a solution to the problem of rape”, while The BBFC had different concern about this film as, “the film gives the message that women can recover quickly from rape, was more controversial as the opinions of participants were roughly split 50% agreed while 46% disagreed”(Harrington & Neilson, 2009:24).

The relationship between rape and its artistic representation is known long ago before the film camera appear. The ancient art staged “heroic” rape imagery in art, where heroes and gods who are shown as rapists, do so to show supremacy and control in both Prehistoric Roman and Greek mythologies, to be after that celebrated in well-known artworks from Renaissance Italy(Heller-Nicholas,2011:5).

These paintings the hero was presented as a splendid symbol, fierce and brave, whose reputation leans on his performances of sexual violence, they are celebrating the rapist as a hero, without putting any kind of shadows on the victim. While the representation of sexual violence and rape have been recognized for an extended time in the history of visual arts, which make films like rape revenge movies is just part of the development of presenting sexual violence context through time.

The Rape-revenge films are not only a way to discuss rape as a horrible crime toward women, but also rape-revenge films can be more in-depth than that they can be a way to discuss more significant issues in the society

“These films share a fundamental aim to address the issue of sexual violence whether shown, verbally described, or merely alluded to; actors pretend to rape or to be raped. This may provide little comfort to what is often a nasty viewing experience,..... our psyches are often cushioned in a more significant way from the brutality of watching onscreen rape. Described by Sabine Sielke as the rhetoric of rape,” sexual violence often is utilized as a narrative device with which to talk about much broader issues. The intensity of rape often underscores the seriousness of these other factors.

Consequently, there is a tension between these wider concerns, and the reality of rape itself. As Walfthall observes: Images of rape often involve other issues- political concerns, sexual desire, or ethnic, class and gender difference - and this complexity enriches our understanding of

such depictions. But... despite other layers of meaning, these representations are also about 'real rape' (Heller-Nicholas,2011: 6)

However, there are some films like *Last House on the Left*, *The House on the Edge of the Park*, have a plot built on a rape-revenge stories but because of their excessive context and low filmmaking conditions, critics categories them with “Exploitation genre”, Exploitation films can be noticed by their context which “rely on explicit sex, violence or similar material to draw controversy, confront audiences and gain notoriety, despite often having low budgets and production quality”. *Last House on the Left*, *The House on the Edge of the Park* released in the seventies and the eighties, they are telling the story of rape victims and members of their families’ pursuit revenge, in these films usually the women being victimized with more than just rape but also they become exposed to many sexual shameful behaviors, assaults and violent practices, *Last House on the Left* which tells the story of two girls are getting brutally torturous and raped by a gang until their families seek revenge, become under a big concern from the BBFC because of,

“ sadistic treatment of women, which 96% of the panel participants in Cumberbatch (2002) agreed to be the case. Also agreed upon by a (smaller) majority of participants was the BBFC concern that “the film invites the viewer to enjoy the spectacle of young women being stripped and killed” (67%). Due to these concerns, Last House on the Left failed to achieve a rating for video or television, and distributors rejected cuts to the film”(Harrington & Neilson, 2009:25).

This genre with its bad production, acting and script were found by others as “political genre”, the way that *The House on the Edge of the Park* picturing the struggle between the working-class presented by Alex the rapist and the higher-class resampled by the gathering of the rich people in the party, which appear across anger, violence, and sex. Fans of this film or this genre considered this film or the genre conflict is a central conflict over classes, rather than gender, According to Barker et al.,

“fans of The House on the Edge of the Park and the exploitation genre “enjoy embracing something which [they] know to be socially unacceptable”. They note that: Knowing that the film’s depictions of the sexual encounters are inappropriately ambiguous, and possibly even designed to arouse, is integral to the film’s ability to be properly – indeed appropriately – disturbing. The purposes of the prolonged and graphic scenes of sexual violence, according to the responses of the film’s embraces, are to “shock”, cause “reflection and retrospection”, to show

the awfulness of the acts, and to demonstrate beyond doubt how “irredeemably bad” (Harrington & Neilson, 2009:26)

However, the fans of this genre see that critics are not able to understand this kind of movies, it meant for them more than brutal sexual violence acts, and even that the critics found in these films “world of complex ethical judgments”, no one can disagree about how brutal these sexual violence contexts are and their bad influence on the audience and the society.

4.2.3 Sexual Violence and Domestic Violence Films

In the past, violence against women by her husband was something acceptable, there for academics found no need to do researches to support this fact. The popularity of violence against women by husband rose again due to the increase of the women's movement in the early 1990s. In the 1970s, the extreme feminist group accepted that men used violence against women and stated that it was the male supremacy in the work environment. In the 1980s, feminist leaders fought for legal reform. Academicians researched to show that women have been subjected to violence to be controlled by men. In 1990, Straus explained a different theory in explaining the violence within marriage. According to him, “the reason for the violence within the marriage is the stress that is made in order to cope with the difficulties in family life”. In other words, he argued that violence is not about gender, that men or women can be violent (Dixon,1995:359). Domestic violence is a critical issue in all different societies. Domestic violence, which also termed as intimate partner violence, battering or wife-beating, it is not limited to physical abuse just but it goes all the way to sexual abuse, psychological abuse, and economic violence that occur in the intimate relationship including marriage, while nowadays, “intimate partner violence (IPV)” is being used as a more specific term to describe partner violence, there are other common terms such as “domestic abuse, spouse abuse, domestic violence, courtship violence, battering, marital rape, and date rape. In their diagnostic and treatment guidelines for physicians” (Ranjan, 2017:19).

The results of the survey conducted in the USA and Canada in 1975 and 1987 about the violence by the spouses give concrete information about the rate of violence. 7.2 percent of marriages in America were found to be violence, while this rate was 5.4

percent for Canada (Dutton,2011:10) In another study, a survey to search the percentage of violence against woman was conducted in a multinational environment such as Cambodia, Colombia, Dominican Republic, Egypt, Haiti, India, Peru and Zambia. The survey showed that 48 percent in Zambia, 44 percent in Colombia, 42 percent in Peru, 18 percent in Cambodia, 19 percent in India, and 22 percent in the Dominican Republic of marriage have violence. In Egypt, one-third of married women have been subjected to violence (Kishor, Johnson,2004:1).

In Turkey's capital of Ankara, a study was conducted by the participation of 1178 women who have come to a first level health institution. 77.9 percent of the women were exposed to many types of economic, physical or sexual abuse (Akar, Aksakal, Demirel, Durukan, Özkan,2010:449).

It is essential how a subject with such dangerous proportions is explained in the cinema or on television. Because such a sensitive issue reaches many people through these means, perhaps one of the followers may now be a woman who is restricted and subjected to violence or may have a son who will be violent to his wife in the future. The response of the film followers to the film varies depending on many factors. The subject of excessive violent love affairs played a significant role in the fame of Hollywood films. However, film critics did not agree to screen female in this way “under violence” in the sense that people believe what they see (Dutton,2011:14).

In addition to Hollywood cinema, in Spain, domestic violence has also played an important role in cinema. At first, domestic violence was perceived as a private situation within the family in Spain unless it was an extraordinary situation. People began to be interested in domestic violence films in the last days. The shortage in the films was also seen in a survey conducted by the European Commission in 1999. According to the survey, only 15.9 percent of the population of Spain heard domestic violence through films. Legal measures against domestic violence have begun to be taken seriously very recently. In Spain, domestic violence was defined as a separate crime concept only in 1989. In previous years, this issue has always been ignored. In 1997, the murder of a woman named Ana Orantes was a breaking point for the judicial rule gap. She said that she had been on medication for 40 years’ marriage in a television program. Her husband,

who learned this, burned her alive and killed her. In this case, the media has revealed that no legal rule can protect the woman as well as punishing the brutal murder of her (Wheeler,2012:107).

While The term ‘domestic violence’ is” used in many countries to refer to partner violence, the term can also encompass child or elder abuse, or abuse by any member of a household. ‘Battering’ refers to a severe and escalating form of partner violence characterized by multiple forms of abuse, terrorization, and threats, and increasingly possessive and controlling behavior on the part of the abuser” (WHO,2012:1). However, domestic violence is not limited to one gender or age, the victims of domestic violence can be from men and women from all ages and among heterosexual and same-sex couples, and different ethnic and financial backgrounds, The abuse can be during or after a relationship (Ranjan, 2017:20).

Intimate partner violence is being used a lot in films, while the film stories are usually focusing on the male partner as “husband or boyfriend “ practicing violence on his woman partner who can be his “wife or girlfriend “, the issue of intimate partner violence is the way can be used in a film. In an approach, it was stated that violence is a process for people and the effect of this violence on children should be explained. In this context, we can give examples about films such as Othello (1965), Gone with the Wind (1939) and Beauty and the Beast (1991). In films, it is often seen that women who face violence are in contradiction. The woman asks herself these questions. “How can I love someone who hurt me? Love is painful?”. in the end, she considers that the man did not mean harm to her because of his love. One of the oldest Hollywood films featuring intimate partner violence is Public Enemy (1931), starring James Cagney. The film's most famous scene is the scene of James' strike of grapefruit on his girlfriend's face. The film Sleeping with the enemy, starring Julia Robert, was recently shot and directed directly on domestic violence. In the film, the woman is exposed to both psychological and physical violence by her husband. Lenore Warner showed in 1979 the fact that violence is a process of three different stages. The honeymoon stage, the tension, and the acute batter stage ... In these films, these three stages are seen. “The Enough” film starring Jennifer Lopez and “Sleeping with Enemy”, contain examples of batting. In films, the battering man usually

gives a very calm look before the attack. It was understood by the psychological studies that batterers have a kind of personality disorder and their heartbeat decrease before the violence. Another scene given in these films is the practice of violence after the woman wants to leave the man. Men use violence to gain power and control over women (Lenahan, 2009:190).

One of the dialectic films that are under discussion for a long time because of the film content is *Fifty Shades of Grey* film, and while the film presented sadistic violence from a man to his girlfriend included “being hit, cuffed, slap or smack, whipped, tied by ropes or chains” the film went through many opinions and discussions about the way should people act toward these unusual sexual practices presented in the film, there are who approved to these practices under the name of the sexual freedom and moderation while there was who disagree these practices as it is reflecting the community degeneration (Lanciano, Soleti, Guglielmi, Mangiulli & Curci, 2016:552), Moreover, others showed their concerns about how this kind of films promotes sexual and psychical abuse and intimate sexual violence (Bonomi, Altenburger & Walton, 2013:733).

Intimate partner violence is known by the abusing practices, domination and controlling behaviors as a common form of gender-based violence, The World Health Organization states as , “ one of the most common forms of violence against women and includes physical, sexual, and emotional abuse and controlling behaviors by an intimate partner”(WHO,2012:1), the women are being victimized by men who used violence as a way of controlling, wanting from women to accept this violence and continue to be in a harm relationship. This violence which can take all kind of forms sexual and nonsexual violence is hidden behind walls and inside houses, while the law and society does not consider it as a crime or wrong, but as non public issue and a family matter, and maybe a usual part of family life (Ranjan, 2017:20). Which put women in great danger as this violence coming from a place she should feel safe and protected in, cinema tried to reflect what is happening behind these closed doors, showing women able to defeat the monster and save themselves but this is not what is really happening in real life, woman can end dead or under suffering for the rest of her life, for that, law should have a real stand front violence inside homes and front the intimate partner violence .

4.3 Sexual Violence and Pornography

For the last years, researchers started to look for the relation between the increase of sexual violence in society and the effect of pornography, while "several studies try to understand the effect that erotic images have on males' sexual behavior", created fears between feminist and moralists that, the availability of pornography can increase sexual crimes and rapes, pornography has known as "a regime of representations of sex". It is representations of different kinds of media forms such as films, videos, and photos. Showing bodies (most of the time naked) in a sexualized way, or showing people being a part of a sex act, considered according to some conventions as pornographic in the society (Coward, 1982:11) also pornography can be defined as "any media with sexual activity or nudity that is explicit and has sexual arousal as its main purpose" (Ferguson, Hartley,2009: 324). Catholic Church that defines pornography as" real or simulated sexual acts [removed] from the intimacy of the partners, in order to display them deliberately to third parties" (González, Sellens,2009: 3).

According to Wood, the definition of pornography must be clarified from Erotica or what it can be called adult films which could be part of box office films unlike pornography films, as some people could consider them the same,

"we need to clarify what we will mean by the term pornography, since defining it is a matter of some controversy. Pornography is not simply a sexually explicit material. To distinguish pornography from Erotica, we might focus on mutual agreement and mutual benefit. If we use these criteria, pornography may be defined as materials that favorably show subordination and degradation of a person such as presenting sadistic behaviors as pleasurable, brutalizing and pain as enjoyable, and forced sex or abuse as positive. Erotica, on the other hand, depicts consensual sexual activities that are sought by and pleasurable to all parties involved. These distinctions are important since it has been well established that graphic sexual material itself is no harmful, while sexually violent materials appear to be"
(Wood,1994:38)

While Seto & Lalumiere (2001) explained also the differentiation between Erotica and pornography by saying that, Erotica is "sexually explicit material that depicts adult men and women consensually involved in pleasurable, non-violent, non-degrading sexual interactions" while pornography is defined "as depictions of sexual activity in

which one of the participants is objectified or portrayed as powerless or non-consenting" (González, Sellens, 2009: 4).

So to define the differences between the sexual violence context in box-office films than pornography is sexual violence practices should not be pleasurable for the woman as she finds her self being violated and under massive pain with no pleasure, while in pornography women are experiencing pleasure from pain. While from a sexual perspective, women in erotica and adult films are participating in sexual intercourse with their approval while both partners are experiencing pleasure from sexual activities. While in pornography, one of the partners is reflecting passivity and powerless in the goal of pleasing the other partner and achieving pleasure.

The particular concern to many commentators is the degree of objectification seen in pornography. Some worries appears that porn affects spectators to perform violence behaviors to women, also it can transform porn audience to abusers, sexual violence users or even killers, While according to the feminist movement, pornographic films reflect sexual violence and violent male practices against women according to the slogans of feminism such as "Pornography is the theory; rape is the practice", "Pornography is violence against women", these slogans reflect the fear of heterosexual practices where sex or other violent sexual assaults in pornography are part of male behavior that is evident in physical violence directed against women, the purpose of these practices is shown to highlight men's power and authority over women while the social phenomena reflected by the vulnerability to pornographic films such as rape and sexual harassment of women, whether in work or the streets and sexual assault on women are seen as a reflection of male power, so the representation of women in pornography is a similar desire to control women. How a man's sexual life is portrayed in this kind of film reflects this desire in a brutal way (Coward, 1982:9).

While slasher films are punishing the girls who are sexually active, "in sadomasochistic pornography has historically been one of the few types of popular film that has not punished women for actively pursuing their sexual pleasure" but in the sadomasochistic pornography, "the female masochist in the scenario must be devious in

her pursuit of pleasure. She plays the part of the passive sufferer in order to obtain pleasure" (Grant,2003:151).

However, The United States has no clear rules about what kind of media it can be considered as pornographic; but with that, it always is known as obscene, and possession of them can be criminal. Some low cases tried to come with some guidelines about this obscene material such,

" as Roth v. the United States (1957) ruled that material was obscene when it would be considered objectionable by an average person, using community standards, and where the media has only prurient, not artistic merit. Miller v. California (1973) provided further guidelines as to what materials were obscene. Under this ruling, any media which had undue interest in nudity, sex, or excretory functions and no redeeming social value were considered to be obscene. In the Miller case, the court specifically mentioned pornography, ruling most pornography has First Amendment protections because any media that portrays adults engaged in consensual sexual activity would not be considered obscene by community standards based on its popular consumption" (Ferguson, Hartley,2009: 324).

Anyway, the sexual performances were founded a long time ago, in ancient Greece and Rome and other Asian, African, and European cultures which have been uncovered by archeologists. While pornography, as we know it today is started in the Victorian England., laws tried to control the production of pornography and people access to this material, while the development happened in technology made it very easy to people to create and access pornography, most pornography was made by amateurs and sold secretly. By the 1950s and 1960s, Supreme Court cases began to limit censorship only to pornography considered hard-core; however, After a film being made called Deep Throat 1972, and the case against Harry Reems, one of the actors in the film, which end by him winning his appeal after convicted, this case opened the road for the pornographic films to make a profitable industry, in the 1980s pornography become more widely available which made religious conservatives and feminists attacking this industry (Ferguson, Hartley,2009: 324). According to Wood commenting about the pornography industry,

"Pornographic films are big business, outnumbering other films by 3 to 1 and grossing over \$365 million a year in the United States alone. The primary themes characteristic of pornography as a genre are extremes of those in media generally: sex, violence, and

domination of one person by another, usual women by men. More than 80% of X-rated films in one study included scenes in which one or more men dominate and exploit one or more women; within these films, three-fourths portray physical aggression against women, and fully half explicitly depict rape" (Wood, 1994:38)

The representation of women in pornographic films is a theoretical expression of the same physical and sexual violence found in rape, it reflects the situation of women in a society where they are under the coercive control of men that affect their sexual abilities, femininity and their ability to produce while this control places women in the relationship as a component of a man to whom sexual ties and desires bind them (Coward, 1982:9).

There are many concerns about pornography on morality, society and people sexual life which can create real damage,

"include that viewing any sexually explicit material erodes morals and that specific types of pornography, such as that depicting violence against women, leads to increased violence against women in real life. Even in the case of non-violent pornography, there is anxiety that people view pornography as 'real' rather than fantasy and that this negatively influences attitudes and real-life sexual behavior; particularly when people's sexual experience is limited such as in adolescence. Other concerns include the scarcity of condom use in pornography (both for diminishing condom use as a social norm and for the risks to the health of performers), impacts on body image (including trends in pubic hair removal and labiaplasty), and the harms of pornography addiction" (Lim, Carrotte, Hellard,2016:2).

One of the point that being focused on about pornography effects is the worries that people will see pornography as real and try to transfer what they saw to their sex lives, a complaint by women toward pornography is the way they feel subservience to male pleasure "being pressured or being expected to do things their male partners had seen in pornography (such as anal intercourse and ejaculation onto the female's face)". However, studies show around 37%, and 88% of pornographic materials have images contain physical aggression behaviors "mostly gagging and spanking", and most of these behaviors are toward females, while the film scenes often are proposing that female receiver was an agreeable contributor. However, Women in these films are usually being shown as passive and submissive in the sexual activities, also they showed being abused or manipulated to be involved in the sexual practises, the studies about the effect of pornography on people lives can be unable to determine the reasons also there are too

much limitation while making studies such as, gender, age, the kind of pornography, the morality, the society made it so difficult to get evidence about the real effects of pornography also some studies found that there is an absence of real link or relation or inconclusive evidence between pornography and sexual crimes which cannot mean that pornography has no effect on people behaviors and hostility, "Experimental studies which involve exposing men to violent pornography have demonstrated an increase in sexual aggression" while in some countries data shows that "the population rate of rape has decreased significantly while pornography use has significantly increased" which make some researchers hypothesize that "exposure to violent pornography is cathartic, diverting sexual aggression away from real-life violence" which can be misled by a fragile collection of evidence and it can be affected by changes or another social factor (Lim, Carrotte, Hellard,2016:2).

Sadomasochistic pornography framed women sexuality which been presented on the screen to a good and bad girl and while the bad girl is more sexually active she receives the pain as punishment but also she receives pleasure,

"Under a patriarchal double standard that has rigorously separated the sexually passive "good girl" from the sexually active "bad girl," masochistic roleplay offers a way out of this dichotomy by combining the good girl with the bad: the passive "good girl" can prove to her witnesses (the superego who is her torturer) that she does not will the pleasure that she receives. The sexually active "bad girl" enjoys this pleasure and has knowingly arranged to endure the pain that earns it. The cultural law that decides some girls are good and others are bad is not defeated, but within its terms, pleasure has been negotiated and "paid for" with a pain that conditions it. The "bad girl" is punished, but in return she receives pleasure."
(Grant,2003:150)

Which make a whole new understanding about sexual violence behaviors, giving the audience a new perspective about violence and women sexuality, even so, in films like slasher films the bad girl sexual active is usually being punished by being killed brutally and rarely to be surviving the attacks.

The rape as asexual violence act and a crime was under discussion for a long time trying to understand the impulses and reasons behind the spread of rape crime in the society, while some studies tried to restrict these reasons behind the rape, and the role of pornography in the spread of sexual violence crimes including rape and its impact on the

relationship between men and women in society, Ellis (1989) provides three contemporary theories to explain rape and sexual violence behaviors etiology: social learning theory, feminist theory, and evolutionary theory

“Social learning theory contends that human behaviors, including aggressive and violent ones, are imitations. In other words, people model the behavior of others, and that behavior eventually becomes reinforced in various ways. These limitations could be real life observations or media depictions. If anti-social behaviors go unnoticed, or unpunished, they may be reinforced as normal. In other words, rape is the product of socialization and learning; wrongful behaviors are learned in the same way that pro-social behaviors are learned, through a series of rewards and punishments. For social learning theorists, both culture and individual personal experiences are responsible for engaging in violent or sexually assaultive acts. Pornography for social learning theorists would promote greater tendencies toward rape for those exposed through modeling behaviors observed in pornographic media, perpetuation of rape myths through the treatment of women in pornography, and desensitization. Some social learning theorists may distinguish different motivations for acquaintance versus stranger rape, citing that those who rape someone they know may indeed have a desire to have sex with their victim, but they still purport that this behavior is learned” (Ferguson, Hartley, 2009: 327).

Social learning theory, explained that sexual violence acts including rape as a result of the things we learn from society, we are producing our behaviors by learning and culture, the society which teaches us good things along with bad things, while our personal experiences the knowledge we are collecting from around us, from media, society, culture, school, and even cinema and pornography can be the reason for some of us to be involved in sexual violence acts, so, men can learn about the myths been given about women such as rape myth or women masochism from materials such as pornography which can affect the way men behave with women and making men less sensitive and sympathy toward women which can lead to the use of sexual violence behaviors or maybe rape without the feel of guilt, however, the exposure to sexual violence materials such as pornography may be the reason for the sexual violence and rape crimes in the society.

While the second theory provides by Ellis 1989 was feminist theory, the feminist scholars believed that men are using sexual violence and rape because of their need to dominate and control women, not because the need of sexual satisfaction, while most of these rapists are actually married, the idea here is, while the person is learning from

society and culture how to deal with women, these societies which build on the men domination and victimization of women, the patriarchy of a society which dealing with women as passive and weak while men control everything, so while women get objectified by men, pornography is only reflecting this domination by presenting men as the controller and women in a humiliation and submission and pornography is a reason for the increase of sexual crimes and rapes in society,

“Feminist theories of rape are similar to learning theories in that they believe rape results from social and cultural traditions but believe it originates in societies where “males have dominated nearly all important economic and political activities” For feminist theorists, society and culture treat women in subservient ways and males are socialized to be dominant over females, treating them as nothing more than property. Feminist theories of rape believe that prostitution and pornography portray males as dominant, and depict females in a degrading and demeaning manner. Similar to learning theories, feminist theories believe that men treat women exactly as they are depicted in pornography, therefore increases in the availability of, and exposure to pornography will increase the incidence of rape and sexual assault. Unlike some social learning theorists, feminist theorists do not distinguish between stranger and acquaintance rape. Feminist theory purports that sexual gratification is not the motivation of rapists, rather rape is the use of sex by men to dominate, control, and demean women” (Ferguson, Hartley,2009: 327).

The last theory is an evolutionary theory, go farther by saying that, the reason behind rape is the male needs to be reproductive by having sex with many women, it is a genetic reproduction, not sexual need,

Evolutionary theories of rape propose that there may be reproductive advantages for males to mate with numerous female partners. Evolutionary theorists regard

“aggressive copulatory tactics as an extreme response to natural selection pressure for males generally to be more assertive than females in their attempts to copulate” They also believe that for females, on the other hand, it is reproductively advantageous to choose mating partners who demonstrate a commitment to helping raise their offspring. Rape for evolution theory is the result of the pressure between the male versus female reproductive approaches and therefore not directly about sexual gratification but rather genetic reproduction (although sexual gratification arguably promotes the latter). Ellis (1989) states that this reproductive difference between the sexes derives from “the fact that males can produce offspring (in potentially large numbers) without gestating them, whereas females cannot.” (Ferguson, Hartley,2009: 327).

However, if these theories are really explaining the sexual violence reasons or not, pornography always linked to women objectification, presenting unrealistic scenes for women like to be humiliated, submitted, raped, bounded, gagged, and tortured, women who enjoy pain for the male sexual pleasure, showing women want and enjoy all kind of sexual violence while the man showing his domination and control, the way that porno gives the spectators the feel of reality by the way these films are made, which can make the male or female spectators believe that there is a real pleasure from these sexual violence acts which can create more aggressor, rapist, or even criminal men and passive, weak women their only goal is to please men or to accept this as her sexual role in life, pornography has a significant effect about the spread of women masochism myth. And While the statistic shows that “Online pornography use is common in the USA, with nearly 9 out of 10 men and 1 out of 3 women aged 18–26 reporting accessing pornography online” (Lim, Carrotte, Hellard,2016:1)., the fear that what these kind of appalling films are appealing not only for men but also for women, it is a way to awake the monster in the male and the victim in the woman by presenting sadomasochistic pleasure.

Conclusion, even if there is no actual evidence for the impact of sexual violence material that is presented in cinema, still the researchers are very concern about how these violence material is affecting people and societies, many studies show much concern toward how people especially teenagers are learning from the presented violence in the screen the way to deal with women in life and in emotional relationships, which can lead to violence against women in real life.

The way in which sexual violence is perceived as a means of enjoyment by the aggressor by making the woman as a victim of unusual sexual acts have been demonized by pornography as a means of sexual pleasure even for women.

However, there is some films genre which presented different kinds of sexual violence acts and women victimization, in this films the focus of the sexual existence and the violent behaviors toward the female character can present the fears and concerns made by the feminist critics about female victimization in these films. This victimization is very different in each type of film but they all presenting sexual violence acts and women as a victim, when we take a look at the sadistic power being used against these women and

the pleasure of masculine while subjection, humiliation, sublimation and dominating the female, which leads to creating a harmful image toward women in the societies, when we take a look to the woman victimization in pornography, we will see two victims. The woman performers in pornography film while she must present the acts despite the film story as well as the woman character victimization by the scenario within the film. Pornography is viewing the sadistic masochist performance more than any other movie genre while men are sadistic. The female suffering and humiliation and the way she presents enjoyment is a masochistic act, while the sexual performance can go to any levels in pornography films.

While women victims in horror films who usually suffer from a crazy killer or rapist simulated torture and mutilation as victims of sadism, rape-revenge films and slasher films are considering under the horror genre not free of hopeless girls are getting tortured, raped, or even killed by the sadistic masculine, Linda Williams tried to explain the perverse pleasures that existed in genres like pornography and horror films by saying: “pornography's appeal to its presumed would be characterized as sadistic, horror films' appeal to the emerging sexual identities of its (frequently adolescent) spectators would be male viewers sadomasochistic, and women's films' appeal to presumed female viewers would be masochistic” (Grant,2003:150). Women masochistic is showing on the screen presenting some pleasure for women. This masochistic pleasure for women cannot be understood, it is showing masochistic to be a normal part of women personality, how power and pleasure operate in fantasies of domination that appeal to women, pornography is built on sadistic fantasy structure presenting different approaches of pleasure coming along with pain and submission and torture of women bodies to satisfied the masculine viewing pleasures.

When we try to take a closer look to the victim in these films we can see how pornography is giving us an example of sadomasochistic contain, the female victim which can be a passive, weak, innocent female suffered on the hands of dominated masculine or even a villain but she may find sexual pleasure by her surrender. while in horror films woman victim usually is passive, innocent, and hopeless girls are suffering and tortured

by the monster or the killer, trying to run away and survive but the difference between both of these victims are overt sexual pleasure in the scenario of male domination.

While the woman victim in domestic films can be like both victims, she may find pleasure by the sexual intercourse, but also she finds her self-trapped with a man threatening her psychologically, physically, and sexually while she tries to escape from his domination.

However, victims do not stay victims for long, or this is how it looks like, in the end, the girl will take her revenge by killing her rapist, the girl in slasher films will choose to stand against the monster, the victim in domestic violence films, she will stop being passive and subjection by the male, empowering herself and trying to escape from the villain, while in pornography, women tend to be under a vast sexual pleasure enjoying her submission by the sexy masculinity, it is like Linda Williams said “so even in the most extreme displays for feminine masochistic suffering, there is always a component of either power or pleasure for the woman victim” (Grant,2003:150).

Nowadays, we see films filled with graphic rapes and sexual intercourse, making narrative cinema look like trying to a reproduction of pornographic scenes, the introduction of violence accompanied by sexual practice and the portrayal of women as a masochistic object that enjoys pain. While that massive exposure to media violence especially sexual violence within relationships tends to normalize violence so that abuse and violence are considered now as a natural part of love and sex.

5. ANALYZING OF SAMPLE FILMS

In this chapter, I will analyze different film examples of women enjoyed sexually overriding by men practicing sexual violence activities toward them, and these women reactions after the sexual violent act, by using feminist and psychoanalytic theories.

The movies samples were taken from different film genre divided between two categories; the first category is about different films which included just a scene or more of sexual violence activities.

The second category is about this study films, I will analyze two full films (Elle and Fifty Shades Of Grey), the plot of these two films built on sexual violence behaviors, and include many sexual violence scenes, scenes in which women were raped, sexually humiliated, or sexually, emotionally and physically assaulted, as well as allusions and actions associated with sexual violence in all forms

5.1 Films with Sexual Violence Content

In this category, I will analyze scenes from seven different films in the last three decades which contain sexual violence forms. My interest here is only in the sexual violence scenes which included a woman victim while showing pleasure during the sexual violence practices and the scenes which included her reaction after being violated.

5.1.1 Basic Instinct Film

Basic instinct film is one of the most famous movies of the nineties released in 1992, this Mystery; Thriller film is starring by Sharon Stone, Jeanne Marie Tripplehorn, and Michael Douglas, and directed by Paul Verhoeven.

The movie is telling the story about Catherine Tramell (Sharon Stone) is novels writer, one of her novels was about a murderer who killed his victims by an Ice Pick. This woman became the main suspect of these accidents as the killer was using her book or she is the one who was killing these victims while involving with them in sex activities. (Michael Douglas) a detective called Nick Curran, is a man with psychological problems, he is not able to control his anger after shooting tourists by mistake, he was having an

affair with his therapist in the police station, Beth Garner (Jeanne Marie Tripplehorn), while he found himself a part of the investigation with Catherine Tramell who became his love and sex interest, sharing with her many sex erotic scenes in the movie.

The violent sex scene I studied in the film was between Michael Douglas and his therapist Jeanne Marie Tripplehorn, they involved in a sexual relationship, but they were not so intimate, the scene started with a little violence attitude from Nick toward Beth, until it became very passion foreplay between the two, to end with Michael Douglas character Nick Curran raping Beth (Jeanne Marie Tripplehorn), and while she is rejecting and fighting this behavior the film shows the female character enjoying the rape and the sexual assault which she was a victim for. .

It was a graphic sex and rape scene, the scene timed in the minute 35.34 in the film and lasted more than two minutes, it started in Beth house while Nick was in lousy temper about what happened in the bar in the previous scene, the camera focuses on the face of Beth when Nick catches her from her arms and pushes her to the wall, while her face full of tension and fear, the spectator can hear her body hits the wall, Nick tearing her shirt, she shows fear and pleasure, and while they involve in sexual activities, in a long wide shot, Nick pushes Beth to the sofa, bending her over, forcing her for an anus sex while she enters in trauma and starts screaming by saying, “NO Nick”, refusing his attempted, he is griping her hair while she is trying to fight him hard, screaming, the camera takes a close shot on her face when he rapes her, her face reaction changes from trauma to pleasure, and while she is enjoying the rape, the camera focuses on her face, in a close-up shot, showing a great pleasure for the rapist and the victim.



Figure 5.1 : Beth during the sexual assault



Figure 5.2 : Beth reaction after the assault

Most of the scenes focus on both of their faces and their moves in middle double shots, while the close-up shots used to show the woman pleasure, there were also a focusing wide shots, middle and close-up shots of the victim while she is fighting to prevent her rape, and also is used to show the male power when he forced and controlled her.

The focus was on the violent act while the rapist pushes her to the sofa and raping her in a wide back shot, the victim pleasure through the rape presented by a close-up front shot, the face of the rapist can be seen from up of her shoulder.

The sexual violence acts included, pushing to the wall, tearing her clothes, pulling her hair, paralyzing her, and rape.

The victim shows some resistance, before the rape, she said loudly and clearly “No” several times, she tried to prevent her rape by trying to release herself from his hands, through the rape, she shows deep pleasure and surrender.

The victim in the scene was a target for the man gaze, the top part of her body was nude, her breast and nipples and her bottom were showing to the camera.

The next scene is showing her reaction to the rape while she was lying next to him intimately, while they are talking, she took a look to her torn shirt and angrily said, "you were not like that before, why? You were not making love to me! You were not making love"!

Beth tried to explain to Nick that what happened between them was not making sex for love as much as it was raping.

The way he responded to her anger toward her rape was very much sarcastically saying stuff like "you are the shrink you say why?, whom I was making love to?, Do you have a cigarette?"

She got irritated by his attitude, and she stormed to her room upset after she told him where he could find a cigarette and asked him to leave her house.

However, the anger that Beth showed while trying to react about Nick behavior was not enough as the character was somehow approving his act and giving him excuses for using this kind of violence against her while She knows he is not stable emotionally, he has anger control issue, and he is treating her wrong and with no respect, going along with the film context the woman character Beth Garner did not stop showing her love and support for her rapist, she cares about him even when he was offensive to her

There was no other sexual scene compiled between Beth and Nick after this scene, Nick character is involving in sexual intercourse with Catherine Tramell (Sharon Stone), but he does not show the same aggressive attitude toward her.

The rape was a way to release anger for Nick, according to the film context, Beth character had problems with her ex-husband and got divorced, with Catherine Tramell (Sharon Stone) while she involved with her in homosexual relationship for one time, and she started to follow her and copy everything she did, later when she is working with police as therapist while Catherine she is the main suspect, she did not want anyone to know about that relation.

She had feelings for Nick which considers her patient, her masochistic attitude and how she continues to be in a relationship with a man who is treating her bad, while she keeps going back to him, she has no respect for herself or to her body, we can understand this clearly from how she tried to copy another woman before, and how she loves this man who is just offending her.

In the scene, the victim says clearly NO but Nick is ignoring her, he is reflecting men society which considers when a woman says NO she probably means YES.

He shows no guilt or value for her anger, he was mocking her comment for their sexual intercourse when she says to him “you were not making love to me”, he considers the sexual violence he shared with her should be considered love at least for her, and while this man is full of anger from society, he takes out this anger on this woman that obvious she does not mind.

Above all, even that Beth character was a respected therapy, working in the police station, decently clothed, her character started to lose respect and fall in troubles after she involved with her patient Nick in a sexual relationship which considers a wrong relationship between a doctor and patient, while men in the police station started to mention that Nick is having a sexual relation with Beth, so he could escape problems with the internal affair.

Beth character was one of the main characters in the film, but she was not the heroine, and this sex scene did not affect the film storyline.

5.1.2 Mr. & Mrs. Smith Film

A film by Doug Liman released in 2005, starring by two of the most famous Hollywood actors Brad Pitt, and Angelina Jolie, It is an action, comedy film, telling the story of a marriage bored couple Brad Pitt as John and Angelina Jolie as Jane, they met in Bogota before five or six years ago. They go to counseling to get a spark in their relationship; they are living a wealthy, good life while hiding from each other their real jobs as professional assassins until they signed by their agents to kill each other

This film is a little bit different from other films being studied here, we do not see the woman getting violently abused in the sexual scene but before it, in many scenes before the sexual intercourse, a big fight happened between the woman main character and the man main character while both of them trying to kill each other, when the moment finally came with guns in their hands, they change their minds and rather than killing each

other, they are having a passion sex scene, all that violence and beating are the reason for renewing of their marriage, and their desire.



Figure 5.3 : Jean during the physical assault



Figure 5.4 : Jean reacts to the assault with passion sex

The sexual scene was not graphic or violent; the male was pushing the woman from wall to wall hard as the spectator can hear the sound of the collision and the broken pieces of furniture, tearing her clothes, and pulling her from place to place to achieve intercourse.

She punches him in the face while she is laughing and he shares her the laugh before she continues to be intimate with him again as a reaction to all the shooting and the beating that happened before the sex scene, after all that violence and the sexual intercourse, their relationship became more strong as they started to tell each other stories about their jobs and the accidents they went through.

The violence and the sex scenes were a turning point in their relationship and the story. The woman character was violent and encouraging the man to practice violence, it is the film way to say that, violence can be good for you and your relationship, violence can spice things up, it is a way for a passionate sexual intercourse that can please the woman, you can beat the woman up, you can even almost be killing her but at the moment you sexually invite her, she will come to you wanting more violent and more pleasure.

The violence here is mutual, the woman in this film came out from the usual role of the woman in the culture society as a passive, weak, need protection, and the man approving, to strong, independent woman, who can beat the man up but still can get sexually involves with him.

The worse message can this film provides violence can renew marriages and people sex life if it has been used, and woman can be more passion in sex if she got beaten, abused, harmed before it, also women can handle violence as a normal part of their relationship if the price is sexual intimacy.

The woman in this film was both a victim and aggressor, she tried to leave the role that society choose for her as feminine, act strong and able to use violence more like the man character, she was able to put her emotion aside and become a masculine, but she got defeated toward her feelings, and involved with her aggressor sexually.

However, maybe the film is not about achieving pleasure from getting sexual violent but is giving a message that violence before sex can present pleasurable sexual intercourse and better marriage which can lead again to sexual violence context.

5.1.3 300: Rise of an Empire Film

It is a fantasy, war film produced and released in 2014 by Noam Murro, the film overlaps with another film made in 2007, called 300, is telling the story about a war between Greeks and Persian, the Greeks leader was the (Sullivan Stapleton) who played the role of general Themistokles who leads his army against Persian militaries which been commanded by human become a god, his name was Xerxes by the actor (Rodrigo

Santoro), and his Persian navy which been led by a woman commander seeks revenge from Greeks called Artemisia played by (Eva Green).

The film includes a scene of the two leaders Themistokles and Artemisia met in the Persian ship, the lead ship of Artemisia, she invited Themistocles offering him to join the Persians army with her, she seduces him with her body until he involved with her in violent sexual intercourse.

In this sexual intercourse, she did not allow him to use any intimacy when he tries to kiss her, she screamed, slapped him in the face which makes him pushing her to the table, tearing her clothes and grabbing her hair, she throws him on the table and while she is above him, she asked him to join her army in a double close-up shot, when he refused by saying No, she got angry and threw him to the ground, she takes the sword and puts it near to his neck, she does not kill him, on the contrary, she asks her guards to throw him from the ship.

The sexual violence behaviors included pulling hair, slapping, pushing to walls, table, and to the ground, tearing clothes, and strangulation.

The guard could hear the voices of violent intercourse while the camera shows their reaction, most of the shots were middle double shots showing the man and the woman while the close up shots focuses on the woman pleasure, passion, anger, her reaction of the man intimacy and rush, when he tries to be in control , she throws him on the table, being up, to show her control and superiority on the intercourse, the war , and the moment, she asked him to join her in a double close-up shot the question and the answer had been revealed which show the goal of this scene.

The top part of the woman body was presented nude in a close-shot, showing her breast and nipples, the man body was undressed, but there was no close or clear scene for the man or the women parts except the woman breast.



Figure 5.5 : Artemisia involved in violent sex



Figure 5.6 : Artemisia reaction after the rejection of her offer

Artemisia as a child has a hard past with sexual violence and rape and assaults, when she was a child, her entire family raped and killed by a Greek squad front of her, she was taken inside a Greek ship while she was raped, assaulted and humiliated until she was almost dying, she got thrown to the street, a man warrior from Persian found her, he takes care of her and teaches her how to be a warrior and how to use the sword until she became dependable, and able to seeks her revenge from Greeks, she joins Persian army to serve and fight Greeks , she is cruel, angry, violent, have no mercy for anyone as no one had no mercy to her when she was a child, the society that showed her violence, pain, merciless deserve from her the same treatment, even that she is a Greek woman originally, she has nothing toward Greeks except anger and revenge as a result of what she lived .

We can see two aspects for Artemisia personality, we see her as a strong, brave, fearless warrior has pain and hunger for revenge, she encouraged her young king to ignore his father will and enters war with Greeks to satisfied her pain by revenge.

Moreover, we see her hateful for her own body and intimacy, Artemisia she does not see her body as something worth to save or keep, she already got assaulted when she was a child. She already feels like this body does not belong to her, it got violated and desecrated by Greeks, so to take her revenge, she was ready to put her body again to be assaulted if that will make her achieve her goal, she does not see her body as worthy or valuable, so we see her presenting her body to Themistocles, (a Greek man), as part of the deal to join her army.

So in sexual intercourse, we see the second aspect of Artemisia. We see her as a victim woman letting one more Greek man assaulting her sexually, allowing him to rape her, to use sexual violence behaviors toward her, she does not want intimacy, that was clear in her reactions in the sexual intercourse, she hates this man root as a Greek, she hates men for what she and her family went through as a child , she hates her body that became violated by those men, and she hates any kind of intimacy coming from sexual intercourse.

For all these reasons, her sexual intercourse should be violent, it should be taken from her by force as it has been always, so we see her encouraging the Greek leader to use violence while she was also using it as a way to prove that she is not the hapless girl that was being raped while she takes her looks away (passive), so she will not see the rapist while he is assaulting her in the " the previous scene".

Here she is active. She gives pain while she receives pain, she is not weak or helpless, she is enjoying this pain, it is only a continuation for every pain she felt before, every time he was controlling her or showing some intimacy, she was using violent attitude, she is punishing herself for the pleasure and punishing him for all the past pain.

Her reaction shows that she did not have any affection for this sexual intercourse, her anger of him refusing to join her army, showing that her body could not affect his opinion, makes her feels that she just got violated again, for her sexuality is disturbing

thing, its pleasure comes with pain and suffering, she threatens him with her sword to kill him, he only another Greek man symbolizing all the Greek men who raped her, when he stands tall, with no fear asking her to be quick with her sword, he takes her pleasure of killing him as he did not show her childhood fear, she responded to him as a warrior keeping her word that he will not be killed tonight, she calls her guards to throw him out of the ship as she called him a filth which reflects her opinion about men.

5.1.4 Straw Dogs Film

There are two versions of the film "Straw Dogs" the original one was made and released in 1971 by Sam Peckinpah. The other version which I study here was made in 2011 by Rod Lurie, the new version is not too different from the old one, except of small details, for instance, the location of the story which moved from England in "the original" to Mississippi in "the new version", and the main male character David profession from a mathematician into a screenwriter, also another few things that did not really affect the storyline, it is still the same story with almost the same turning points.

In the new version, James Marsden played the role of Dustin Hoffman as David Sumner while Kate Bosworth played the role of Susan George as Amy Sumner, and Alexander Skarsgård played the role of Del Henney as Charlie Venner. This crime thrill film tells the story of David as an intellectual peaceful man who moves with his wife to her hometown looking for peace and quiet to write his new movie script, found himself and his wife involved in problems with the locals, he makes a mistake by hiring his wife ex-boyfriend and his friends to fix the roof of their house, and while they do horrible things to David and Amy, it ends by them trying to hunt Jeremy Niles "a man with a mental problem " until David house who refuses to turn him to them, choosing to protect him and his wife from being killed by the hand of this gang.

However, The film contains a scene of Charlie, and one of his friends Norman raping Amy while her husband been left out in the woods after Charlie has deceived him and his friends, when Charlie comes to the house, Amy opens the door, he insisted to enter even that she did not allow it, by flirting with her, he mentioned old memories brought them together, Amy was angry about her cat had been killed in a previous scene , she is suspecting that Charlie did it, he denied angrily while he approached her, when she

panicked , he attacked her, throw her on the old sofa and threaten her if she resists, while she is saying no, begging him not to rape her, he is telling her he has no intention to hurt her, he asks her if she was thinking of him while she is with her husband, during the rape, Amy shows pleasure and surrender, she did not scream or fight him, after the rape and while he still above her, he asks her to look to him but Amy was showing nothing but anger and shame, which makes Charlie upset, at that moment, music started to play, a third person was in the living room, it was his friend Norman that wanted to rape Amy too, Charlie allows Norman to rape Amy, Amy screams asking for help from Charlie, but he just sat there gazing the rape, the camera did not show the second rape, we could only hear Amy screaming and crying saying NO and asking help from Charlie while the camera was in a middle shot, focusing on Charlie who is gazing the event.

When the second rape finished we only see the camera taking a shy fast look to Amy during the rape, after the rape finished, we see her sits on the floor crying while Norman says "you are all right", it is his way to announces to the audience that raping women cannot passably be hurting them so why she is crying and devastated.

In the next scene, we see Amy reaction after the rape, she is in bed crying until her husband came to the house, he started complaining that he does not want these men to work for them anymore, she does not say to him anything about the rape, she describes her husband and herself as cowards and she wants to leave the town, but David refused, saying that he will not let these local men bully them and chase them out their own home.



Figure 5.7 : Amy during the rape



Figure 5.8 : Amy reaction after the rape

So, when we go through this sexual violence scene in this film version is different from the 1971 version which was more violent and more clear " showing Amy masochistic behaviors and pleasure during the first rape", Amy in the old version of the film got hit, slap, pulled by her hair violently, threatened, tearing clothes, and during the rape by Norman Charlie helped his friend by stabilize Amy preventing her from moving or resistance, Amy shows more pleasure during the first rape, she asks Charlie to hold her while she is in deep pleasure, in a close up and middle double shots focuses on Amy, while in the new version, Charlie did not use any other kinds of violent behaviors, except threaten and pushing to the sofa, Amy did not show too much resistance and she obeyed her rapist so she will not get hurt, she enjoys his rape but she does not show him any affection or approving, she even shows sadness and anger after the rape ended, while in the second rape and even that we did not see the victim or the event, we still could hear her screaming, and begging for help.

It is evident that the reason of pleasure that Amy shows with her ex-boyfriend was the way of the story to explain Amy feelings, she still has feelings for her ex-boyfriend, this explaining her pleasure and her fast surrender in the first rape but not in the second.

Moreover, while the story of the new film is no different from the old version of the film even that the time got to change, we still can apply the study that been made by BBFC about this film, and how most of the people in the sample saw this film as a way to say that women enjoy rape and when they say NO they actually say Yes (Harrington & Neilson, 2009:23).

On the other hand, the reaction of Amy could be understood, the earlier scene can explain the reason she did not tell her husband about the rape, she was upset about the men looking at her with desire, she described their looks as they are licking her body, when she complained to her husband, he commented that she should wear a bra if she wants more respect, in other words, she should wear a decent clothes.

Amy was not wearing decent clothes, she was wearing short shorts, tight, and transparent shirts with no bra showing her nipples, it is very important while analyzing this film to go to its roots, to the time the first version made as this film is only a renew for that old film made in 1971, the time of the feminist second wave, so it can be understood what the film tries to say toward the feminist wave in that time when men saw women liberation as a way to destroy the conservative family values.

The bra is a symbol, it is a symbol of rebellion, epitomized by the second feminist wave and the media by "bra-burners". It was feminist women way asking for freedom, refusing to be put in some kind of frame (Smith,2014:39).

When she said to him, "do you think I am asking for this?", she represents women in this masculine society while her husband is trying to explain not only for her but for the women audience also, what exactly this society is about, it is male society, and this society is judging women by their clothes and behaviors, he did not speak about himself only though as much as he spoke about the society which described by reaping and sowing.

In other words, if she acts and wears like this, she cannot blame or complain about men looks and behaviors, and whatever comes to the woman is her fault. She cannot blame the men or society for what can happen to her.

So, can we say that Amy deserved to be sexually assaulted because of the way she dressed or behaved, of course not, this mentality is only an excuse to justify men abuse behaviors and to justify rape and violence.

Nevertheless, women liberation, their sexual and social freedom are the women case for a long time, Amy husband is explaining the social mentality in that period of time and for now, how these men cannot understand her freedom he also shows disapproving for some women's liberation behaviors, he says to her to stop complaining about men looking to her body as they can be not aware or patience with feminism which can put her in trouble with those men.

Moreover, while this town reflects the conservative family and social values which existed before the feminist movements, Amy resembled the feminist challenge toward these values; she went farther as a challenge for what these men and society are repressing women. She stood near the window facing them, and she took off her shirt, her way of challenging men and society has been understood as an invitation for sex.

For that, she knew that he would blame her for the rape which explains why she did not say to him about it, but the spectator can notice that her way of dressing did change after the rape and she start wearing more decent clothes outside the house.

However, punishing women for the way they wear or behave by using violence and assaulting is still the case of this masculine society that does use every chance to misunderstand women, and to throw the guilt on them, and even that it passed more than 40 years of the original film and the second feminist wave, a woman is not wearing a bra can still be an issue, as we still can apply this film on the society today.

5.1.5 La Pianist (The Piano Teacher)

It is a French film made in 2001, Directed by Michael Haneke, and starring by Isabelle Huppert, and Benoît Magimel, the film tells the story about a masochistic piano teacher Erika Kohut (Isabelle Huppert) who lives with her controlling mother, found herself involved with a young man called Walter Klemmer (Benoît Magimel) who

pursues a normal romantic relationship while she offers him sadomasochism relationship, while the story ended by Erika gotten raped brutally by Walter.

The scene I will analyze here is the rape scene, after Walter knows that Erika is a masochistic person who wants to be subjected by him, he came to visit at night, they started to argue in her apartment, after he locked her mother in her room, he started slapping Erica in the face many times, he brocks Erica nose with his foot until she bleeds after he pushes her to the floor, and he rapes her, Erica does not respond, she became like a corpse, she does not show any kind of affection, she does not cry, scream or fight.

The sexual violence behaviors included slapping, hitting, pushing, breaking a nose, and raping. The camera is showing the interaction that happened between these two, while using the violence in wide and middle shots, we can see the fear, the pain and also her motionless behaviors during the rape in double middle shot, there was no nudity but the raping, the sexual violence behaviors, and the dialogue were showing both characters reactions.

Erica reaction after the rape was different, as a woman with masochistic personality disorder and maybe also mental disorder makes her react toward exploitation her desires and her situation the way that aggressively suits Walter, her fantasies changed, from a way of non-harmful sexual behaviors include pain to harmful sexual behaviors cause her more pain, she took a knife in her bag waited for him in the lobby of the place where the school concert was made, she was sure he will come to talk to her after what he did but he just ignores her and continues his way with his friends to the concert, the pain was too much for Erica to handle, she could not take her revenge from her rapist, so she took it from herself, she took out the knife and stabbed herself in the shoulder in a middle shot, she is looking around to a sure no one sees her and she leaves the concert lobby without participating in it, leaving her mother and Walter behind her there.



Figure 5.9 : Erica during the sexual and physical assault



Figure 5.10 : Erica reaction after being ignored after the abuse

To analyze this scene we need to take a look at how the things came to that point, Erica is a professional piano teacher, who is old enough to not be living with her mother or with no intimate relationship, it looks like she is suffering from sexual and mental problems, her father being put away in a mental hospital, Erica is living with her mother who controls her life in every aspect, which makes Erica is not able to live freely or having a healthy social or romantic relationships, and while Erica living under this kind of pressure, she is not able to express her emotion or sexual needs in other ways, excepting cutting and hurting herself to release it and feel a little bit in control on her life by trying to discover and giving herself the power to at less control her own body that obvious she hates and do not respect, and while The only way Erika has ever known love is through her dominance mother lead her to be voyeurism and self-mutilation to express her existence and her needs, it is evident that Erica did not learn how to love herself, she

wanted to put her sexual relation with Walter under her control the way she wants to satisfy her fantasies.

During the film, Erica shows her masochistic personality disorder in many ways, she was trying to satisfied her sexual needs, looking for her own pleasure by being subjected to a man who can become her sexual partner, when Erica opens up for Walter, telling him the way that their sexual relationship should be, giving him a letter explaining her fantasies and her desires, showing him some of her sex toys, hidden under her bed, telling him the way that she likes to be treated in their sexual relation, stuff like, tightening, hitting, sitting on the face, punishing on the stomach, and other stuff, he responded to her very aggressively describing her as a sick person, the love he has for her faded out toward her sexual needs and desires.

However, there are conditions that should be available in Sadomasochism relation to be considered acceptable under some circumstances, it is what being defined by Merriam-Webster Dictionary as “the knowing use of psychological dominance and submission, and/or physical bondage, and/or pain, and/or related practices in a safe, legal, and the consensual manner in order for the participants to experience erotic arousal and/or personal growth (Sagarin, Lee, Klement,2015:32)

So if Erica was reliable regardless of right and wrong, society, and other things, legally she can able to participate in this kind of sadomasochism relationships, but the film is showing us how society can judges and treats women who open up about their sexuality, it could get twisted up by men to use women needs, disorders, or problems to achieve what men want, it is the masculine society who controls everything even women desires, and giving its self-excuses to use violence and claiming that what women want, and this is what happened with Erica, Erica wanted a sadomasochism relationship, she did not want be a victim of sexual violence, she did not ask for rape , she thought like most of the masochistic people, to be subjected by your loved ones, it will be safe and pleasurable, but she forgot the sadomasochism relation builds on trust, this trust did not exist between Erica and Walter.

Walter argument is this, he did what Erica wanted, he was saying parts of her letter that she gave him before, when he was asking her while using violence toward her, is this what you want, she was responding no, he could stop, or he could understand and pull himself out of this wrong situation, which is obviously they have different understanding about submission.

On the contrary, He used her sickness (as he claimed before she is a sick person), her weakness, and her disorder to behave violently toward her and rape her by using an excuse that this what Erica wanted and asked for.

We can see how much Erica is insecure and have a severe problem in her reaction, the way she hated her body and herself, how she punished herself for her sexuality, and for letting other people like her mother and Walter hurting her, controlling her, applying their thoughts and their misunderstanding of her immanence, she crushed, she wants to be free of all these limitations that being put on her life, and her sexuality by everyone around her, she brings the knife, she wants to take her revenge from Walter, but in the end she only can take her revenge from herself, her self who let her go through all this pain, so she stabbed herself instead, announcing her pain and her self-loathing.

5.1.6 Nymphomaniac: Vol. II

It is the second part of a drama film with the same name and also released in the same year 2013 by Lars von Trier and featuring by Charlotte Gainsbourg, Stellan Skarsgård, and many other actors ; it is a continuation of the story that started in the first part of the film "Nymphomaniac: Vol. I" about nymphomaniac woman called Joe" Charlotte Gainsbourg", who got saved by a man called Seligman" Stellan Skarsgård" who found her in alley after she got beating, he takes her to his house, and she starts telling him her story from her childhood until that moment he found her, and all about her erotic sexual experiences.

The film is full of sexual activities and nudity, the film gives an image for a woman who can almost have sex with anyone and all the time, and while she is looking for new ways to satisfied her massive sexuality, she decides to try to be under violence by a sadistic man called K, who uses violence toward women who take appointments to

get subjected by him, so she went to his place, he asked her to bring brown used leather riding crop, "her own whip tool", when she brings it the next day, he asked her to bend on sofa and he tied her to it, he did not use violence the first time, when she came in the second time, violently hits her on her naked bottom for 12 times with the crop, she thanks him, Joe had her pleasure but with much pain, the third time he punches her, using coins inside a glove on his hand, he makes her made knots for her new own whip, and he put cloth in her mouth, one time she went to this man, she begs him to have sex with her, and while he refused, he gave her a gift, her new whip, he decided to punish her by 40 brutal lashes, she enjoyed the pain and her great pleasure was captured by close-up shots, one other time they met, he uses his hand to pleasure her and he called it the silent duck.

In these scenes that gathered between K and Joe, different sexual violence activities have been used, hitting, whipping by horse crop and whip with knots, punching, using coins inside the glove in hand, slapping, putting a cloth in her mouth, sexually harassment.

The camera was moving between her face, her genital, and his face while she was whipped in close-up shots, but a number of these shots focused on her face while she is feeling pain and pleasure was more, while the wide shots were before and after the whipping, there was also a close-up shot of her genitals while she was explaining how she was getting the pleasure.

While the main character Joe being considered as masochistic character in many films analyses, I focused on the explicit scene that included sexual violence and pleasure, and even that the man who used violence toward Joe had no attention having sex with her, the scene shows Joe while enjoying getting whipped brutally and assaulted sexually by his hand.

Joe does not stay long in this sadomasochism relation, she wanted a new experience, and after she took what she thought the orgasm that can take from being a masochistic woman, she decides to throw the whip in the lake and put this experience behind.



Figure 5.11 : Joe during her masochistic experiment



Figure 5.12 : Joe reaction after the masochistic experiment

Nymphomaniac which is the name of the film means the woman who being diagnosis with Nymphomania which according to Merriam-Webster dictionary is "a female who has an excessive desire for sexual activity" ("Definition of NYMPHOMANIAC", 2019), It is also known with many names as sexual addiction, sexual compulsivity, and sexual impulsivity when sexual behaviors are out of control (McAnulty, Burnette, 2006:10), Joe found an identity, a definition for herself, for her existence by calling herself Nymphomaniac before even she goes to a doctor or specialist to diagnose herself, she needs an identity, and she found it in this addiction, and for that she tries all kinds of ways to feed this identity, to live by this pleasure, the road of masochism was just a road of many that Joe tried to go through and to experience, the pleasure she found by K beating and using violence was understandable to her, the subjection and the controlling did not make her pleasure, she explained is not the pain its

self as much as it was her genital sensitivity toward the books that under her, the beating only helped for friction.

The film is reflecting society builds on women hate, their hate for themselves and men hate toward them, the film reflecting the hypocrisy in the society, we see good men becoming bad and women their only interest to find sexual pleasure, even if she lost her son, her husband, and everything she cares about.

However, for me, this film is reflecting a bigger picture than a woman pursuing pleasure, the film is presenting the audience, the cinema, and the sexual violence activities toward women, Seligman symbolize the male audience, Joe symbolize the cinema, and the sexual violence context stays the same including rape and masochistic myths, we see how Seligman "the male audience" tries to show understanding, his ways to try to give excuses to Joe while actually, he was building his own convictions toward women sexuality by using Joe stories, Joe " the cinema" used a narrative way to tell her stories" stories about women" which contains sexuality, and violence, the end of the film is exposing the hypocrisy of the male society, we see how Seligman dare to try to rape Joe, his convictions that built on Joe story, it how the cinema present wrong, twisted facts about women which can lead to misunderstanding and creating criminal men willing to use sexual violence toward women, affected by the materials that they were exposed to.

5.1.7 Secretary Film

It is a Comedy, Romance film made in 2002 by Steven Shainberg and starring by James Spader, Maggie Gyllenhaal. This film adapted from a short story of the same name by Mary Gaitskill 1989 (McPhee, 2014:85). The story is about a woman called Lee Holloway (Maggie Gyllenhaal) with a mental problem gets a job as a secretary in a law office with a demanding boss Mr.Gray (James Spader) when their relationship changes from professional to sadomasochistic one.

The film has many sexual violence scenes, as the film built on sadomasochism relation, and even that Mr. Gray did not have attention to have sexual intercourse with Lee while using these behaviors toward her in the beginning until they got married at the end of the film and continued their sadomasochism relationship, we see Mr.Gray uses all

kind of sexual violence activities such as, beating in a sensitive area, tying with ropes, insulting, humiliation, punishments like walking and acting like a donkey, restriction what she eat, sexual harassment" masturbating on her", having sexual intercourse while she tied to a tree, and more.

The reaction was reflected by Lee after the first time he hit hard on her bottom, she felt relieve and happy, she worked better, and even she got rid of her box that filled with sharp things that she used to hurt herself, with him kept using his hurtful methods Lee full in love with him, she gave him more control of her life, and she did everything he asked for, even what she should eat, and how she should go home, she went masturbating in the bathroom after he sexually harassed her, his attitudes make her feel lust and pleasure while she enjoys the way he was treating her and she pleased from his violence behaviors, she even was making mistakes by purpose to get punished, after getting married they became more involved in a sadomasochism relationship while the camera shows her happiness in the end.



Figure 5.13 : Lee during a physical abuse



Figure 5.14 : Lee reaction after being sexually abused

Lee felt important, felt belonged to this man, and he makes her a better person more confident and happy.

She has father issue, her father is alcohol addicted lost his job and used violence toward her mother when he was drunk, Lee felt the need to hurt herself every time she saw her father in that situation, she needed to take the pain out to the surface by practicing it on her own body

However, Masochism always being linked with self-harm as a way to reduce the psychological pain, self-punishment, and pleasure, we see at the beginning of the film, Lee is leaving a mental institutionalization because of her repeat acts of self-harm.

While the film gave nonrealistic ending (a happy ending), we can see how Lee considered lucky comparing with Erica in the film piano teacher and even that both characters have problem with self-harm practices, Lee found in Mr.Gray someone to love, and trust to practice sadomasochism with, when he found out about her issue, he practiced violently toward her without she getting brutally hurt, on the contrary of Erica which when Walter found out about her disorder, he used it to beat and rape her brutally.

We do not say that Mr.Gray is better than Walter as both of these men practice violence toward these disorder women, but the way this film presents the sadomasochism context it is like described " Secretary presents a more optimistic exploration of the possibilities contained within a sadomasochistic relationship, adhering to what could be

called a 'redemptive' narrative of self-harm that is grounded in the notions of healing and recovery" (McPhee, 2014:85).

However, the film looks like it is trying to give a solution which can be more like a disaster than a solution, it is the way to say that self-harm which can be a severe disorder can lead to suicide, can be contained by a sadomasochism relationship built on love and trust, we see Lee leaves hospital after a time of treatment and staying in a mental institute to start hurting herself in the first eminently pressure, but after that she got involved in this kind of sadomasochism relation and stopped hurting herself, she takes back control up her life, she changes the way she dresses and acts to the better to satisfy her partner in these practices.

5.2 Analyzing of Elle and Fifty Shades of Grey

Two recent feature films were selected based on the content and size of the sexual violence material presented. The films sought to promote the pleasures of sexual violence and pleasure that are inherent to sexual violence in all its forms and to reflect it not only for the offender but also for the victim who accepts the violence. For various reasons including pleasure, the desire to be under male domination, psychological problems and perhaps love.

I chose to analyzes two full different films by their sexual violence context, the first film is from Hollywood cinema, Fifty Shades of Grey released in 2015, presenting sexual violence contained in a frame of erotica love story in a sadomasochism concept, the second film is from the French cinema, Elle released in 2016, presenting sexual violence behaviors in brutal rape concept.

In the last years, both films argued about filming women as masochistic creatures who enjoy sexual violence activities.

5.2.1 Elle Film

"Elle" is a French movie which been produced and released in 2016, the story of the film builds on a novel called Oh...., written by Philippe Djian while the screenplay

written by David Birke, the movie was directed by Paul Verhoeven and the starring of Isabelle Huppert, Laurent Lafitte, Anne Consigny and others.

The film which called Elle means in French "HER", telling the story of a woman, this woman was a subject in this film, she was the main character, and the story goes around her, she was not just an object to a satisfied men gaze.

The plot of the film, which tells the story of an absolute middle-aged divorced woman called Michelle, she is sexually assaulted inside her house in broad daylight by an unknown masked man who managed to escape after the sexual assault, where the aggressor resorted to beatings, abuse, and rape until she bleeds. Instead of calling the police or getting into a state of shock or psychological breakdown, the woman deals with the situation very coldly as she cleans the broken furniture as a result of the assault. She takes a shower, she orders some food, having dinner with her son and practices her life normally.

This woman, whose personality is unfolding in the following events of the film, is a psychologically damaged woman who is a successful businesswoman who runs a sexual video games company, which offers an ugly model of a woman who betrays her close friend "Anna" by having a sexual affair with her close friend's husband "Robert".

This woman Michelle has suffered in many aspects of her life since her childhood, which was being destroyed by her father who carried out many horrific murders in the neighborhood where she could not forgive him because of his actions which were a reason for her difficult life.

Her marriage to an unsuccessful writer "Richard" was ended by divorce as she was being subjected to violence on his part.

Her relationship with her mother, who has sexual relations with men who are much younger than her and behaving like a teenager was not good.

While her relationship with her son "Vincent" who is not able to stay in a job for a long time, while obeying everything his girlfriend "Josie" says, is also a poor

relationship, where we find that he resorts to visit his mother only when he needs money or assistance.

Michelle was raped by a person whose personality is revealed in the middle of the film as her neighbor" Patrick". According to many studies, most cases of rape and sexual violence are usually from a person who knows the victim, "Approximately 2/3 of sexual assaults are committed by someone the victim knows. Amongst juvenile sexual assault victims, 93% knew their attacker" ("Rape and Abuse Crisis Center - Home", 2018).

The film begins with dark black shots outside the scene where we can hear the sounds of things shattering on the floor of a room, followed by the screams of a woman mixed between pain and pleasure accompanied by the sounds of pleasure issued by a man, the darkness continues for two minutes which can explain as a reflection of the disgraceful action against these Woman by a man, The sound of the crashing glass and the discreet voices of the woman can be interpreted to mean a sexual act which contains violence, the darkness ends, the first shot is a close shot of a black cat watching the event with the continued issuance of sexual voices as the cat here is a voyeur of the event while the spectator is prevented from participating in the act of snooping in this scene, The cat gazing in the scene silently without intervention, while in another scene we hear Michelle blames her cat for not trying to protect her or defend her (you did not have to tear his eyes out but at least scratch it, I'm just telling you). This reproach Michelle gives to her cat is indirectly approaching to the spectators who monitor the acts of sexual violence in real life without trying to interfere or prevent it. The cat catches the act of sexual violence without causing any reaction. It is what "a close-up of a smoke-gray cat looking at the unfolding scene with an unreadable expression, something between idle curiosity and indifference...Verhoeven, perverse to his core, gives us what may be an image of complicity, but one in which we see not the victim but ourselves. Is that cat's diffidence a mirror? Is this the composure with which we watch violence?" (Taylor, 2017:184).



Figure 5.15 : The cat is gazing the sexual assault



Figure 5.16 : Michelle getting raped by a masked man

The cat withdraws while the sounds of pleasure is coming from the man and the disappearance of voices issued by the woman who surrenders to what later appears to be a sexual assault on women from a masked man in black inside a house, while near the woman we can see fragments of shattered glass, the scene finally being exposed, the voyeur cat's departure at the completion of the rape action and knowing of the nature of the sounds is a symbol reflected on the voyeur spectator in the real life of sexual violence toward women , which is been issued all the time toward women in the society without any reaction to stop it.

The camera appears in a narrow shot of what looks like an open door that allows the spectator to snoop from a corner of it on the causes of those sounds, where he cannot see the entire room, but only allows him to see a woman is lying on the ground topped by a masked man wearing black clothes while the woman seems near the pieces of The shattered glass of what appeared to be dishes and cups broken, and in the back of the room the door of the garden is open, indicating the penetration of the masked man and

exposure of woman to rape in the daylight, accompanied by this scene and the subsequent scenes related to the rape incident the sound of music mixed with the sounds of birds coming from the door of the open house garden.

The film is a series of repeated sexual violence scenes, the most horrific scenes were about graphic rapes, which continues to appear again and again in the movie in different contexts.

The spectator finds himself witness to what appears to be rape of a woman, her identity is not known, this rape monstrosity could be understood by the intensity and violence of the rapist, when he finished and stood to leave the place, he took what apparently looks like her underwear to clean her blood from around his penis, in this scene, the spectators are not able not to see the female genitals such as her breasts or Her other feminine genitalia. Despite the rupture of her dress, it might be a way to drag the spectator attention to the accident itself and to wonder about the identity of the victim and the rapist also to focus more on the victim and rapist's reaction after the incident, which was a harsh, indifferent reaction from the rapist part. The male parts are not shown but the victim blood can be seen in that area while the bottom of the rapist shows up as he re-wear his trousers after he threw her underwear stained with blood, leaving the victim lying on the floor while he leaves the place from the open door of the garden after what it looked like a violent rape.

Michelle remains with the spectator alone, the spectator approaches Michelle while she still lying on the floor in a close shot that allows him to see her exposed nipples of her breast while she becomes a victim of the male spectator gaze, but Michel begins to move. Michelle's legs are exposed as she tries to get up which pushing the camera back into the same narrow hidden place when Michelle was raped, and the rapist was present, the spectator begins to observe Michele's reaction after this incident from the narrow shot near the corner of the door itself, accompanied by the sound of quiet music that does not match the horror of the incident that hit this woman

The spectator emerges from the narrow corner of the camera to stand in front of the victim in a middle shot that allows him to see details of what happened to her. He can

see how her black dress has been torn apart, showing her nipples and thighs. The spectator can see the victim's face more clearly while there is no tears or fears just firm face by shock.

The victim begins cleaning the pieces of broken glass from the floor, in a close shot to her face the spectator can notice the victim was subjected to physical violence where there was a clear bruise showing on her face as she takes off her dress and throw it to the trashcan in the bathroom while the spectator can see the victim in her underwear from the top in the middle shot, in a wide shot that immerses the victim herself in the soap bath while a part of her nipples appears with a spot of blood is floating in the bathtub with a rigid face and without any trace of sadness, , Tears or even a sense of pain The victim's hide the blood spot with more soaps as she is trying to hide her feelings about the incident.

We can see the victim ordering food by phone rather than calling the police, she is very calm, and in control of her emotions, she talked very confidently like she did not just get raped.

The reaction of the victim to the rape incident was one of the most controversial arguments about the film, which created a misconception about women saying that women are dealing with rape as a natural thing.



Figure 5.17 : Michelle taking a bath after the rape



Figure 5.18 : Michelle is ordering dinner after the rape

When The victim receives a guest (her son) at dinner, her son notices the bruise on her face, she explains it by saying that she fell off a bicycle, which apparently she did not use it ever. The victim is hiding her rape, and the way she acts and speaks does not show a woman who has been raped a few hours ago, anyway, what Michelle did by hiding the rape from her son, friends, and family at the beginning and not calling the police it can be considered normal as according to studies "The majority of rapes are never reported to the police. Of those are reported, most are done so more than 24 hours after the incident. Victims do not report at all or delay reporting because they think nothing will be done, the perpetrator may have made threats against them or their families, they are afraid of family or community responses, or they are ashamed; some victims simply feel that it is a private matter or do not know where to report the incident" ("2 Sexual violence: prevalence, dynamics and consequences", 2018:11). The abnormal is the way she behaves after the rape; she deals with the situation without giving any importance or with no munt of emotion, which can send a wrong message about rape as a normal act and about victims as they can handle the rape and maybe even enjoying it.

According to Taylor "she is acting this way because she is in denial. However, nothing about Michele's behavior suggests a person hiding from the reality that's been forced on her" (Taylor, 2017:186).

The reaction of the victim is getting bigger, she shows some tension and fear after her son's leaving, she uses the hammer as a weapon to protect herself while she is moving between windows observing the roads, she falls asleep in her bed while the

hammer in her hand. Michelle arrives at her work in the next morning while she is on the phone asking to change the locks of the whole house. Also, she makes a blood test linked to sexually transmitted diseases, all this, while Michelle continues to live normally, but the spectators still can see the impact of this incident on her life through her steps to protect herself from not being subjected to this violence again.

The spectators are introduced to Michelle's memories while she remembers the day she got raped, in a flashback, it started by Michelle eating her lunch while hearing the sound of her cat's meow rising outside in the garden, she opened the garden door for the cat to enter, a few seconds later, a masked man in black was rushing through the door in a middle shot, pushing the door at Michelle's face and injuring her in a close shot, the spectator was able to see Michelle's fear while she is screaming .

In a medium shot is switching between the rapist and Michelle, Michelle tries to escape while she screams with fear, but the perpetrator follows her. Both the rapist and Michelle are falling on the ground after the perpetrator is trying to catch her. The focus of the close shot switches to Michelle's face while she tries to pull herself out by dragging the food table cover, which contains kitchen tools hoping she can get a weapon but the rapist pulls Michelle to be under him, Michelle tries to resist the rapist by pushing her feet several times toward him, in different shots between the close and medium shots, the spectator could see her fear and her attempt to prevent the rape with all her strength and the angry reaction of the rapist when he tries to control her by Slapping her several times in a medium shot switching to a close shot to the face of Michelle is receiving a slap that weakens her resistance while he is resorting to tear up her dress revealing her nipples in a close shot .

The scene of the graphic rape continues, reflecting the reaction of both the victim and rapist during rape. The victim voices reflect pain and pleasure; she pulls the rapist's shirt while he takes control of her by holding her neck with his fist and then trying to shut her mouth to prevent her voices in close and medium shots reflecting the violent moments of the rape in the face of the victim.



Figure 5.19 : Michelle in the first rape



Figure 5.20 : Michelle pleasure during the first rape

The camera focused on the victim in most of the footage in the scene of the rape to portray the trauma, and showed a wide footage of both the victim and the rapist, while the footage about the rapist only was very few, they can be limited to two shots, it focused on the details of the rape incident and it was fully covered in the scene, it was almost a minute long. From the beginning of the rapist's assault until the end of the rape scene, it took 45 seconds. The focus was on close-up scenes about the fear in the victim's face when she screamed, ran away, or when she was subjected to physical violence. The rapist beat the victim, slapped her, pushed to the ground, and during the process of rape. The spectator can see the trauma in the face of the victim, at the end of the scene the camera slip away from the incident to focus on the voyeur cat.

The film is giving us no distance from violence, according to Taylor "The brief, unexpected intensity of it might be Verhoeven ridiculing the very notion of contemplating violence at a remove. The flashback is a signal that, literally and figuratively, Elle will not provide a safe space"(Taylor, 2017:184).

Michelle's scene of rape is repeated in her imagination with the same details of her previous rape. But in this version of the rape, Michelle manages to escape after the kitchen tools fall from the table, she is picking up an ashtray and beating the rapist on his head severely until she killed him, this idea satisfied her, she Imagined how that could be great if she were able to protect herself from that savage act.

the spectator is being exposed to the same raping scene over and over again in a way makes the movie looks like a series of this raping actions which can be considered very disturbing and not allowing the spectator to forget the first rape scene.

The scene of the second rape attempt when Michelle returns to her house, she is surprised by the rapist hiding behind a curtain, he is attacking Michelle from the back, where he puts his hand on her mouth in a middle shot showing both the rapist and Michelle, who is flopping to resist him, he is pushing her, and before she falls to the ground she hit a small table, with the camera focusing on Michelle who is trying to stand, the camera turns to the rapist who pushes Michelle to the ground again using his foot, while Michelle continues to resist. The rapist slaps her twice in two close shots sequentially as the camera approaches another close shot while the rapist tries to take off Michelle's underwear. Michelle tries to escape after she distracted him but he grabs her and continues to slap her several times, the camera approaches a close shot of Michelle's face to a medium shot, the spectator can see the rapist trying to remove Michelle's underwear again violently while she screams and tries to push him away, Michelle finds Scissors next to her on the floor and stabs the rapist in his hand, he screams painfully, at a moment of shock experienced by the rapist, the events are turning in, when Michelle takes the opportunity and pulls the rapist mask, he turns out to be her neighbor, Patrick, the spectator can see the shock and fear in his face in a close shot after his identity got exposed. Michelle shoved him hard with her feet until he fell to the floor. She threatened him by the scissors and screamed on Patrik's face to leave her house immediately. He left the house scared while Michelle collapsed on a chair after she survived an incident of rape imminent and knew that the aggressor is her neighbor Patrick, whom she desired him.

In most of its close shots, the camera focuses on the victim, Michelle, when she experiences violence and depicts the pain she is going through, while the camera focuses on some of the shots on the rapist more than before, after revealing his identity.

During the rape, there are multiple binary shots that include both the rapist and the victim, while the camera moves between the rapist and the victim to portray the act and reaction.



Figure 5.21 : Michelle during the second rape



Figure 5.22 : Michelle after she recognized the rapist

Michelle had a car accident, she contacts with her rapist Patrick to come and rescue her. When she could not communicate with her ex-husband or her friend, Patrick came and took her home while Michelle decides to face her rapist, she was very calm, showing no feeling except her angry sharp looks while she asked him if he had enjoyed raping her and why he did it?

It is confusing. How Michelle asks Patrick for help after she learns that he is the one who raped her for the first time and tried to rape her again and after she was subjected

to various forms of sexual violence such as beating slapping and pushing in an attempt to be raped.



Figure 5.23 : Michelle communicates with her rapist



Figure 5.24 : The rapist reacts to Michelle

The scene of the third rape, Michelle accepts the invitation of the usurper to dinner at his house. When Michelle and Patrick are alone in the Basement, Patrick pulls Michelle hard and shoves her against the wall and hits her head several times in the wall behind her. Michelle defends herself and hits him in his sensitive area with her knee trying to escape. But he catches her and throws her to the ground, Michelle opened her arms, and she announced her surrender, telling him to have sex with her because she will not resist him, but he refrains from doing it by telling her that "it is not the way how things should go... Not for me"(Elle,2016), when Patrick tries to withdraw, here the spectator becomes under a big surprise, Michelle pulls Patrick from his shirt and she slaps him several times encouraging him to rape her, he turns to Michelle, he slaps and rapes her violently, Michelle enjoys the rape as she puts her hands around Patrick's neck. When Patrick ends raping Michelle, Michelle screams and squirms of pain and humiliation while Patrick stands aside watching her.



Figure 5.25 : Michelle asked to be rape



Figure 5.26 : Michelle pleasure in the third rape

The shots in this rape are close and medium shots of both the rapist and the victim; the focus is more on Michelle's features in close shots and her painful reactions while getting beat or raped. When Patrick hit her head against the wall, most of the close shots focused on Michelle while one close shot of Patrick's face enjoying the pain of Michelle, the camera moved in close shots with the movements of both the victim and rapist, a close shot on Michelle's knee hitting Patrick in his sensitive area, a close shot of the pain in Patrick's face , a wide bilateral shot include both Michelle trying to escape and Patrick tries to catches her, the face of the offender can be seen in more shots in this rape than the other rapes, but the footages which provide features and reactions of the rapist are faster than those shots that pick up the sensations and reaction of the victim, they are more and longer shots, A close-up to Michelle announcing her surrender and asking him to have sex with her. However, this sentence stops Patrick from trying to hit her. His shocked face in a middle shot, including his raised arm frozen in the air. When he talks, it is The tallest close shot focused on the features of the rapist who openly showed his displeasure with Michel's surrender. Michelle reached Patrick shirt and slapped him several times when he tried to pull off. Patrick in close shot while he is receiving the slaps

with a shock in his face, he understood that Michelle wants to be raped, when Patrick turns in to Michelle, he slaps her several times, close shots on Michelle's face and her pain, The camera moves quickly to show details of Patrick attacks while it stays longer and go slower in the moments of shooting Michelle pain and her reaction, when Patrick started to rape Michelle, The spectator became a voyeur from behind one of the columns in the room where he can see the rape and both the offender and the victim.

The camera approaches from the up in a way making the spectator feels like he is part of the event by his existence standing watching the rape closely enables him to see the features of pleasure in Michelle's face as the rapist and the victim are making pleasure sounds, the spectator can only see Michelle's face as the voyeur's eyes return to hide behind the column to continue to snoop at them as Patrick continues to rape Michelle.

Patrick stands up away from Michelle, while the camera now focuses on Michelle in close and medium shots that reflect the pain and humiliation she feels with loud crying voices. While the camera gives a long shot of Patrick standing aside staring at Michelle with shocking looks, the camera returns to the spying site to give us a wide shot that enables us to see Michelle wailing from the intensity of the pain.

Michelle reaction after the rape, she behaved as nothing happened, she thanked her host Patrick for dinner, she took her son and went home. In this rape, the truth is reflected in the fact that the purpose of the rape is not sex, but achieving pleasure through subjugation and humiliation of the victim, since Michelle agreed to have sex with the perpetrator, but he insisted on the use of violence. Also, the victim showed clear masochism act when she accepted to be exposed to sexual violence.



Figure 5.27 : Michelle pain after the third rape



Figure 5.28 : Michelle acts normally after the rape

The scene of the fourth rape attempt, After a conversation between Michelle and Patrick threatening him that she will inform the police about his actions, Michelle quietly and confidently enters her house, does not open the house light, she puts her jacket aside while she looks in the direction of the door, as she continues to walk inside the house, Michelle looks behind her to see Patrick, who has put his mask, she starts to run away and he starts chasing her inside the house. She takes A glass vase and hits Patrick on the head, she also throws a chair in his way, he fell out while Michelle has the advantage where she could hide or call the police but she did not , she went to the salon and stood there waiting for Patrick to come, when Patrick approached Michele We can only see Patrick's eyes from the mask, The camera gives us a longer shot than usual on the masked face of Patrick, The camera moves to Michelle's face when Patrick puts his hands kindly around her face, Michelle smiles as Patrick tears Michelle's dress and shows her nipples in a medium shot with Michelle's screams as he pushes her towards the sofa, he started to slap and pull her into the floor in wide binary shots where the spectator can see the focus is on the Violence action more than on the victim or rapist features, meanwhile the camera moves around the house to indicate that a person came to the house. This person sees

Michelle with the eyes of the camera and while she been slapped by the offender as he on top of her. The camera approaches a close shot of Michelle's face, the pain in her face changed to surprised looks as she sees her son Vincent, who hits Patrick on the head with a piece of wood until he falls on Michelle, she pulls herself out from under Patrick, while the perpetrator became the victim, The camera shows in a close shot How severe is the wound on Patrick's head while the blood and parts of his brain can be seen, Patrick rises while Michelle stands next to her son, he took off his mask looking to Michelle asking why while falling on the ground dead.

The victim reaction, when the police came, she denied that she knew the rapist was Patrick, she was calm and confident, showing no sign of fear or trauma, she answered all the police questions and later on, we could see Michelle moving on in her life while she repaired her relationships with her son, his girlfriend and her friend Anna.



Figure 5.29 : Michelle is waiting for her rapist attack



Figure 5.30 : Michelle reaction after her rapist got hit

The film contains other sexual violence images except for rapes such as

A form of sexual harassment, when An anonymous phone message arrived at Michelle phone saying "I found your body too tight for a woman of your age"(Elle,2016)

Michele's reaction was mixed at that moment when she reads the message; it cannot be understood or measured through the features of her hard face. However, the next scene shows how this message affected Michelle and frightened her as she went to buy an ax and pepper spray from the weapons shop, but at the same time, the spectator sees Michele later that night in dinner with her ex-husband, asking him if he thinks her body really tight for a woman in her age, this message as much as it was scary for her to receive, Michele found it some kind of compliment that she liked which gives a very wrong impression that the woman likes sexual harassments if they meant a compliments.

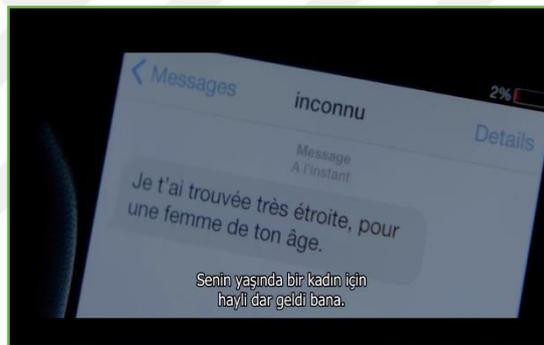


Figure 5.31 : Anonymous message in Michelle phone



Figure 5.32 : Michelle had flattered by the sexual message

A form of sexual harassment when another anonymous cellphone message arrives to Mitchell, in which fear and tension make her suspect that the rapist is watching

her while she is working late in her company "I like the blouse you are wearing, its color is creamy, my sperm will not stain it" (Elle,2016).

After Michelle reads the message, she looks around at the empty offices of the staff wondering if the rapist hiding somewhere there, the dark place was empty except an employee, they were not in unison relationship at work, which makes her suspects that he could be the rapist and the one who sent her the messages.

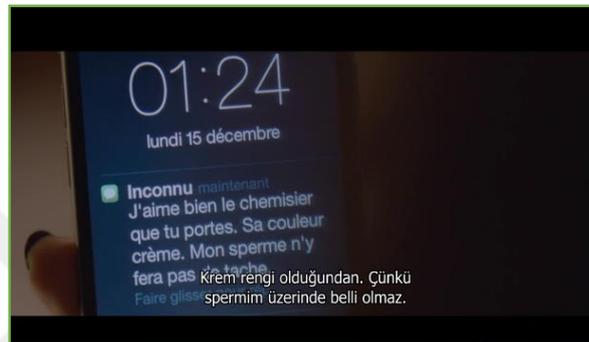


Figure 5.33 : Another Anonymous sexual harassment message



Figure 5.34 : Michelle thinks the rapist is in her company

A form of sexual harassment, Michelle got harassed by her lover sexually while she is sleeping after he sneaks to the room.

Michelle shows a strong reaction, she is refusing to have sex with him in his house on his marriage bed, and she responds firmly to her lover that what between them is over because she cannot stand the status to live in lies.



Figure 5.35 : Michelle lover harassing her while she sleeps



Figure 5.36 : Michelle responds firmly for his sex offer

A form of sexual harassment, Michelle returns home to find a seminal fluid on her bed cover, still fresh, while a message was written on the screen of her laptop reads: "Sorry I could not help myself."

She takes off the cover and sits on the edge of the bed feeling worried with no sign of real reaction.

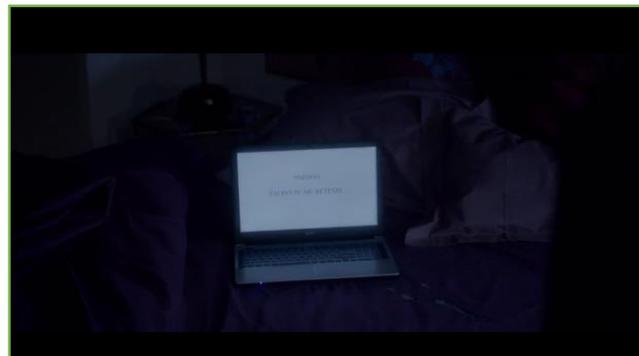


Figure 5.37 : A laptop message and seminal fluid on the sheets



Figure 5.38 : Michelle behavior toward the message

A form of sexual humiliation when Michelle receives a phone call from her lover Robert, who asked her rudely to meet him to have sex, she responded to him by saying that she injured her leg, Robert shows no sensitivity or care about her injury, rudely he insisted to meet her, showing no respect to Michelle.

Michelle meets him and has intercourse without a desire; she offered him the idea of playing the role of the dead person in bed while he can do whatever he wants with her. Robert expresses his admiration of the idea after he sexually exploited her, Michelle excuse for this offended sexual intercourse is to settle things between them so they can stay friends, she felt like she owes him and she needs to pay for him while he is the one who was using her and treating her bad.



Figure 5.39 : Michelle accepts Robert rude invitation for sex



Figure 5.40 : Michelle plays the role of dead during sex

A form of sexual harassment, Michelle reminds her lover, who betrays his wife (Michelle's closest friend) with her, when he comes to Michelle's office in the absence of his wife to have sex with Michelle, Michelle tries to avoid it by saying "you know I've had a shocking experience ..." (her rape experience) he responded to her by saying "you give me an impression of resistance as if nothing had happened ... if I was looking un-sensitive, I am sorry ... this is my nature."

Michelle's lover response shows that he does not give any importance to what she went through as a result of her calm reaction, which makes her look like Masochism female, he gives himself the excuse to argue that what Michelle's went through does not seem to him as a trauma because of Michelle reaction as she did not show any shock or defeat, which can explain his un-sensitive reaction toward her.

It is the same argument ... the argument used by men to justify their cruel actions and violent behaviors toward women, on the grounds that women are the reason, they justified for the man to use his power and cruelty against the woman because of the way she behaves or wears her clothes or responds to the different situations.

When Michelle lover reveals his male genitals to her justifying himself as a person his action cannot be expected, Michelle presented again as a victim of sexual violence content, forced to have sex without acceptance, a few days after a rape incident left her with a physical and psychological effects, Michel showed her acceptance to be victim again, only to please the male.

According to Clea Elfi Kore who pointed some women accept to take the role of masochist not because it is a part of their personality or they enjoy it, but to satisfy the man's sense of control and masculinity (Caplan,1985: 19).



Figure 5.41 : Michelle explains her trauma to Robert

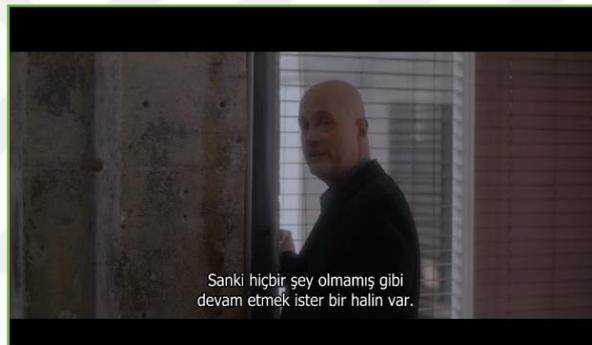


Figure 5.42 : Robert shows no sympathy for Michelle rape

A form of sexual assault, Michelle receives a video of sexual violence content on her computer at work while reaching all the employees of her company; the video contains a monster who rapes a girl who has a pasted picture of Michelle's face showing a violent pleasurable rape.

Michelle reaction was so calm while a doubting that the sender of the video could be the rapist who is one of the people working in her company, the video was sent by an email made inside the company, she continues to refuse to notify the police, she shows a strength and challenging attitude as she announces to her friend that she knows how to deal with the perpetrator.



Figure 5.43 : Rape game video with Michelle face on the victim

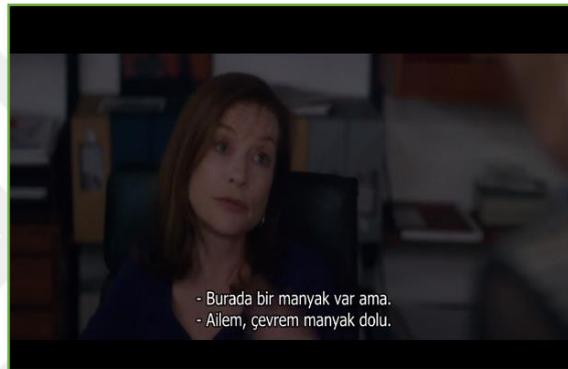


Figure 5.44 : Michelle reaction on the video

A form of sexual harassment (stalking) , Michelle had been informed about a stalker been seen around her house by her neighbor Patrick, but he runs away before Patrick could catch him.

She claimed that she does not need an escort to enter her house, showing no fear or worries, but her neighbor Patrick escorted her to inside the house, however, after the insist of his wife, in the next day and after she doubts about one of her employees as the perpetrator, she asks one of her employees to teach her how to use a gun.

However, to analyze this movie we need to point out how much this movie was under dissections from the critics and the audience, the discussions built around this movie nature and the messages and the moral expects, the director Paul Verhoeven being asked about Michelle character emotional and psychological evolution which he denied,

assuming that the character stayed the same in the whole movie, he also comments that " me and Philip both we avoided to do any Freudian basic explanation, I think it should be the audience, I felt this movie more than any movie I made leaves things open, for the audience to fill in, and not reveal this contacted to that, and I took this from the novel basically "("ELLE - Press Conference - EV - Cannes 2016", 2018).

That makes the film opens for all different analyzing, different opinions and readings, which makes this movie in a place of arguments, one of these arguments was about the movie nature is this movie a rape-revenge movie or post-feminist movie?

Actually, I do not think the movie is a rape-revenge movie, according to Sarah Projansky who identify some criteria for the rape-revenge films which not apply on ELLE

"In these films, sometimes the revenge is taken by a man who loses his wife or daughter to a rape/murder, and sometimes the revenge is taken by women who have faced rape themselves. The films in the first category depend on rape to motivate and justify a particularly violent version of masculinity, relegating women to minor 'props' in the narrative. The films of the second category, however, can be understood as feminist narratives in which women face rape, recognize that the law will neither protect nor avenge them and then take the law into their own hands"(Heller-Nicholas,2011:2).

I believe Michelle wanted to play a dangers sexual game with Patrick, her son coming to the house was a coincidence, not something she planned for to take revenge, when we take a look to her son Vincent, he is not exactly the revenger criteria of man, he is emotionally not stable, and far from this kind of responsibility, Michelle a strong and smart woman, I believe she could make a better plan if she really wanted revenge.

Post-feminist by Oxford Dictionaries means "Coming after the feminism of the 1960s and subsequent decades, in particular moving beyond or rejecting some of the ideas of feminism as out of date"("post-feminist | Definition of post-feminist in English by Oxford Dictionaries", 2018). When it comes to woman sexuality, post-feminist considers women are in control of their sexuality, they are free and independent agents, they can be open on some sexual ideas that feminist is not a proof, which makes Elle film near to this concept.

I think this movie is a perfect movie to approach the conflict of women between masochism and feminist; it is asking this question, Can the woman be feminist and masochism?

Michelle is both, she is a strong, successful woman, did not need a man protection, she was able to control her life and deal with situations firmly, she was the boss in her world not just in her company as she commented, she did not act like a sexual damaged victim, but at the same time, she was a victim of rape she did not inform police about, she was in a bad relationship just for sex, she had sex after days from being raped brutally just to satisfy the man, most of the times when she had sex with her lover she did not really want to, she felt flirt when she got unknown messages from who could be her rapist, she wishes if she still together with a husband who beat her, she became involved in a relationship with her rapist, she confessed by herself for the rapist that their relationship is sick and twisted, and in the end of the movie she commented to her friend to justify her relationship with a man she called him despicable that "the person do things he does not know why".

Before going farther, we know that masochism linked to women by Freud and others because of dependency and passivity also because of women physical specifications which make them deal with pain, women are weak and this why they made them under submission and more likely to be dominated by the man, in fact, a woman who is masochistic cannot be considered a weak woman because she seeks to satisfy her desires the way she finds fit, however, Michelle created a new definition for the victim the powerful victim who does not resort to a man to protect her or spends her nights collapsed or crying after a sexual assault, Michelle as masochistic woman believes in her power and control through sexual submission, Michelle masochism has made her a victim, but she does not see herself as a victim. On the contrary, she sees herself in the center of power and control and that her submission was, in fact, according to her and what she wants, for example, she did not inform the police because she did not want to deal with them again or she went to Patrick by herself because she wanted a violence sex, she stayed in affair with Robert while she did not like him just because she wanted sex, she finally accepts to go and sees her father because she wanted to free herself from him,

and so on, her submission was always to serve her needs as she believed in that, it is the illusion of recognition of power and control to justify the act of masochism, Michelle is also a masochistic woman who enjoys pain and humiliation but only wants to keep it under her control, It's the masochistic contract but Michelle signed it with herself, Therefore, we find her stubbornness and her search for the rapist and whatever the reasons for not informing the police are, the reasons not to be negligent, In the end, she knows who is the rapist, she goes to him by herself, she knew the risk, She accepts to be raped again, and to be a victim, also Even in the final scene when she resorts to scare Patrick to rape her again, or when she plays the role of the dead when she is practicing sex with Robert are all reflect this fact as long as this happened under her control and with her a proof, she does not mind.

A woman chose to be in lousy affair, she also chose to be raped brutally does give some excuses about the reason she left her husband is because he hits her, in fact, I do not believe this is the only reason why Michelle left her husband, in my opinion, the other reasons for a successful, strong woman like Michelle to leave her husband is because he is a weak, unsuccessful, and broke man who did not fill her expectations.

When Michelle fantasies about defending herself and killing her rapist brutally, to go after she knows his identity to have violent sex with the rapist willingly is reflecting her complex personality, her feminist masochism personality, in one of Cannes Film Festival interview by Claire Vassé, the director Paul Verhoeven been asked about Michelle fantasizing about killing her rapist and how it contributes to the atmosphere of blurred lines of the story, he said " Yes, Michèle has no problem imagining her rapist's death. And, at the end of the movie, when it actually occurs, and her rapist removes his mask before dying, a smile flickers across her face. It is a very important moment that we discussed at length with Isabelle. What she does is minimal—she doesn't act, she does not intervene, she just thinks, and we see her thinking, "It is all you deserve. You are paying for what you did at the start". There is a hint of divine retribution in her eyes. And irony: "You should have seen it coming. Now, it is too late!" ("Elle Interview With Paul Verhoeven", 2016:5).

So is this fantasy or her smile to the rapist death are exclude the masochism criteria from her personality, I do not think so, it is only to stresses on her feminist criteria, she just refused her lines to be crossed without her permission and this is what happened in the first and second rape, so in her opinion her attacker deserves to die for crossing her line from the start.

However, If I want to cover Michelle masochism by using Freud work or other psychological works which are mentioned in the first chapter, there is a lot of common points between those theories and Michelle, I can consider Michelle masochistic personality, according to Freud in “Beyond The Pleasure Principle” 1920 said masochistic repetition compulsion arises because the person has had a horribly upsetting experience in the past and tries to relive that kind of experience in order to be better prepared and less devastated if it should happen again(Falcão, 2015:461).

So it is a series of horrible situations leads Michelle to embrace this kind of attitudes and reactions, her life traumas more like a chain, we can compare Michelle cold reaction and the look in her face after she got raped with the same look and reaction when she was ten years old affected by a big trauma, she involved in with the rapist allowing him to rape her again making her self-more prepared and less traumatized by the bad things in her life, Freud mentions" the masochists seek pain in order to expiate some guilt that troubles them”, we know Michelle found her self-involved in her father works putting her in a circle of guilt in the society, she also does not consider as a good mother according to the way her son turned out to be, she is not a good daughter according to the way she is mocking and treating her mother, she is also not a good friend as she betrayed her friend by having an affair with her husband, so in a way unconsciously maybe Michelle just found herself she deserved the rape or at least she found in pain a way to punish herself about the guilt she felt in her life.

However,reading Elle film could go farther than this, it is also a film about how can parenthood has harmful effects on women's lives, and how this reflected in the women sexual lives and be the cause of their unintended subordination, even if the woman has the power and ability to control her life, however, before looking at Michelle's actions, we need to look at the details of her life, especially in her difficult childhood. Michelle

suffered a childhood trauma caused by her father. Not only that, but the media created a terrible image of Michelle, a mentally disturbed child who became involved in her father's guilt, losing her ability to see herself in a different way or from another perspective, Michelle's views of herself becomes unrealistic view confined to the scene of a child whose shared his criminal father what he was doing by the execution of his orders. Although she did not do anything wrong, she became one of the perpetrators even though she was a victim.

Michelle's definition of herself was a reflection of the media frame in which she was placed and despite her escape away from all the links attached to that incident, the same look in both faces was observed, the ten-years-old child look at Michelle's expressionless face covered with ash reflected on her expressionless face after her first rape. Michelle, who was a passive outlet for her father's orders, which reflected negatively in her way of dealing with whatever comes from the society or from the others by portraying her negative reactions toward whomever assault or abuse her. For example, her negative reactions toward the woman she assaulted her in the cafe, her reaction to the successive rapes, her negative reaction to the humiliation and sexual violence practices such as the text messages or The rape video game also toward the rude way that her lover is treating her, making her a negative pot not only for her father's orders in the past but also for the insults and mistakes of society towards her now.



Figure 5.45 : Michelle after the rape



Figure 5.46 : The young Michelle in the media

When a woman becomes self-hatred to the point of reflecting a sexual masochism that we see clearly in the third rape of Michelle, Michelle's masochism is reflected by her acceptance of repeated sex insults and her involvement in a violent sexual relationship with her rapist, Michelle's hatred of women emanating from her self-loathing is reflected in her betrayal of her close friend through involvement in a sexual relationship with her husband, her lust for her married rapist, who allows him to control and to rape her, her announcement to her husband that she had been involved only in a relationship with a married man which made Michelle confine her relationships with married men only who betraying their wives, she treats her son's girlfriend in a rude, lousy way, she deals with her mother in a cynical and cruel way, her team in the company is all men who reflect hatred towards women through violent sexual games practiced against women, which made them create and develop violent fantasies around women in their games, the way women's models are treated by game designers who practice a kind of violent hatred that feeds through Michelle, who is looking for a higher realistic rate in her company's hate games, self-hatred, and women hatred is what patriarchy has caused in society. (Murray, 2017)



Figure 5.47 : Michelle game company produce women abusing games



Figure 5.48 : Michelle game company produce women abusing games

We can see the reflection of this patriarchal hatred, which is reflected in the forms of sexual violence practiced by men against Michelle and other women in the film. These men, who reflected a kind of sexual desire towards Michelle, represented their sexual desires in a violent context that reflected feminist hatred. At first, Michelle gets separated from her husband as a result of him beating her, Robert narcissistic behaviors and his sexual insults and lack of respect for Mitchell and the way he shows patriarchal jealousy towards Michelle, her company employee Kevin, who makes a sex video game contains violent sexual secret fantasies about raping and humiliation of Michelle, and Patrick the rapist who does not get sexual pleasure only in the case of sexual violence and sadism.

It is what Taylor commented about "Jacques Rivette said that Verhoeven's great subject was "surviving in a world populated by assholes." In Elle, those assholes are the men. They exist in various stages of weakness, from Michele's ex-husband, who can't find his footing, to her son, who allows himself to be manipulated by his horrendous fiancée; from the gigolo out to get what he can from Michele's aging mother (who wants to believe she's still a young

woman) to the arrogant young computer programmer who has no compunction about calling out Michele in front of her workforce; from the man Michele is having an affair with (aggressive and wimpy at the same time) to her rapist, whose sexual need for violence and control over women makes him the ultimate weakling. Women are the stronger sex here. Given the haplessness of the men around them, they have to be. And so the hardnosed reaction Michele shows to being raped is, in the film's scheme, an instinctive part of surviving in a world where you're the one burdened with being the adult" (Taylor, 2017:188).

The models of women in a film are very different from what can be said to be a real-life women's models, The women in the film are characterized by a strong character, a lack of self-esteem, self-hatred and a lack of respect for themselves and for each other who continue to have harmful and unsatisfactory relationships, but they also show a kind of indifference to what is going on around them or from males.

When looking at the female characters in the film Elle happens to see Michelle accept to be a victim and get involved in a relationship with her rapist as she presents her body to him to insult her, The self-loathing is evident when Michel claims that her involvement in a relationship with Robert, despite his narcissistic and bad character, is her desire to have sex, also telling her husband they should have been together even though the reason for their separated was that he hit her.

The woman character Anna (Michelle friend), staying in a long relationship with a husband which she describes him later as despicable and narcissistic man, showing acceptance and forgiveness toward her friend Michelle, who had a sexual relationship with her husband for several months without showing any anger, in contrary, she shows indifference towards the woman who betrayed and humiliated her, she got surprised how Michelle could have a relationship with a despicable man like her husband and she is the one who married him in the first place, the interesting thing both of the women accepted to be used and exploited by the same man Robert, who both of them describe him as a despicable and narcissistic man.

The wife of Patrick Rebecca, the religious woman who reflects a disturbing understanding of her husband's violent nature and death, where we see no reflection of shock or collapse, in contrary, she announces her inner peace and thanks Michell for establishing a sordid relationship with her husband, expressing her happiness that Michell

gave her husband what he wanted, she tolerates the fact that what Patrick did was based on violence and abuse, reflecting in her women hatred and hypocrisy.

Despite what has been presented about Vincent girlfriend as a stark and unfaithful girl gives birth for a mixed-race baby, she keeps Vincent as a lover to her to expel him from the house he rented when she learned that he got fired from his work. She is a woman who accepts a relationship that she does not really want. She shows a bad attitude toward her lover who does not respond to her bad attitudes. She does not care about Vincent. As much as she cares about her child whom she declares her right of him.

Michelle's old mother (Irene), whom Michelle has no respect for, she identifies herself through the typical female attractiveness, where she turns to plastic surgery for her face and breast, she searches for a younger lover who stays with her only for her money, she continues to meet Michelle's father in prison, and she has a compassionate look toward him when she describes him as a man and a human.

In this film, Women's templates are presenting female characters deterioration and self-hatred, these women are abused, but they accept this and show no resistance, This is most evident when Michelle was raped. She deals with the event without showing any trauma or trying to resort asking for help.

Elle film reflects how the cinema works to feed the porn and spread the myth of rape and the twisted understanding of women, that a woman is a person who hates herself and others of her own sex and enjoys the violence practiced against her and accepting them without reflecting an unnecessary state of horror and trauma to express something like what happened to a woman such as Michelle.

While the male in the film Ella representing failure and betrayal and inferiority look toward women and the right to use sexual violence which reflect males who hate women

We find that men practice sexual violence that stems from a hatred of women. Men learn from the media, cinema, and games how they hate women and practice sexual

violence against them while we see how these women learn to hate themselves and other women by accepting the idea of being victims and tolerant of the violence against them.

We could see how Media played a main in Michelle incident as a child by creating a hateful image about her, and how games based on hatred of women and violence against them are produced by the society and its patriarchal culture, which seeks to suppress women and strengthen violent ideology against them.

But what we can be noticed in this movie that Women did reflect not only hate and victimization but also power and resistance as they are not just objects in the film but subjects, Michelle for example, is trying to give a model of a strong woman free of parental authority that has farther goals than marriage and motherhood, Michelle's character in the film is a woman seeking to satisfy her own sexual desires, from a feminist view, Michelle was not only a victim of the male gaze and to satisfy the male sexual desires, but she conveyed an unconventional reflection of the female gaze, in the scene of Michelle spying on Patrick with a pair of binoculars while masturbating, as she follows him with strong looks announcing her strong desire, put the audience from Michel's point of view and because she views him with erotic sexual looks, the audience also sees him as a sexual object.

Finally, the irony at the end when only women remain to console each other and perhaps even a reference to a lesbian relationship between Michelle and her friend Anna with the exclude for the men who used violence toward the women in the film.

Patriarchal society in which men dominate women and where sexual relations found to satisfy men and the consolidation of male domination and subjugation of females, considering the woman as a secondary passive creature, Paternal culture, the superiority of the penis and prioritization of society through the exclusion of women in the role of the mother and wife gives the males the right to use violence.

The influence of feminist in the three waves sought to support women's right to equality and to combat sexual violence against them and to bear the guilt on the rapist not on the victim. In the end, Michell overcame the sense of fear of society and the media

because she knows that she is not guilty while she is a victim, while the media and cultural propaganda were always used to strengthen the patriarchal order.

However, there is a fact that must be emphasized for the male spectator; it is what Isabelle Huppert mentions about her character Michelle," The story should not be taken as a realistic story. It is not a statement that a woman asked for to be raped and accepting the rapist. It is not about that actually. The film can be taken as a tale or fantasy. It opens the door. The fantasy is something within yourself that you could not confess in your brain. It does not mean it happens to all women in the world. It happens to that particular woman. It does not make the story a general statement. I think when you watch the film that is the way you take it. It is a statement about that particular woman" ("ELLE - Press Conference - EV - Cannes 2016", 2018).

Michelle is a special case, or more likely she is not a real person, in the end, we must emphasize that rape is a crime, it can destroy women lives, leaving them emotionally and psychologically damaged which give no right to the cinema or to the people to minimize the horror of this crime.

5.2.2 Fifty Shades of Grey Film

The Fifty Shades of Grey film is based on a novel with the same name from a serial of three books written by E.L. James, these books which became films released in valentine days for three years sequentially from 2015 until 2017 were an invitation for some to sexual liberation, while to others to perverse sexual behaviors and sexual violence, these romantic, erotic films about BDSM are considered cinema phenomena.

Fifty Shades of Grey film made in 2015 and directed by Sam Taylor-Johnson, screenplay by Kelly Marcel, and starring by Dakota Johnson, Jamie Dornan, it is an erotic love story about a naive, virgin university student Anastasia Steele short name Ana who involved in a sadomasochism relationship with a rich handsome man called Christian Grey.

The title of the film is symbolic, the last name of the main male character Cristian is Grey is could be symbolic of his behaviors that reflect the argument of the way he

pursuit pleasure by domination, which can be conventional by society while some could consider these as violence practices resembling black, others could consider them as a symbol of liberation and freedom which resemble white, so this topic is in the middle of two conflicting views as Grey, these sexual practices are under discussion from conservative groups and sexual liberation groups.

Also inside feminist while there is who disagree, there are feminist groups who called for freedom and sexual liberation for women as women should not get their sexual freedom distracted by saying that women have the right to try any sexual practices they please as long as they are satisfying them and giving them pleasure (Lanciano, Soleti, Guglielmi, Mangiulli & Curci, 2016:551), which lead this respective of looking to a sexual relationship with no clear judgment.

However, “Shades of Grey” usually refers to not clear situation or not clear topic while using the number 50 in the title could refer to masculinity, passion or could be salvation while it is being said that the normal eye can see only thirty two shades of grey which say that maybe by choosing a number over thirty-two the writer of the book wanted to the point that you cannot see all about Cristian as he could be shown as an ordinary handsome young charity man he also has other sides of his personality is not clear which can explain the whole meaning of the film title Fifty Shades of Grey (Sorren, 2015) .

The film is presenting abuse behaviors, while the couple is practicing sadomasochism relationship as dominant Cristian and the submissive Ana in their sexual life, I was able to detect these behaviors inside and outside the red room, not only in the sexual context but also in the daily life of the couple.

However, I will focus on the sexual violence practices that presented in the film and how Anastasia responds during and after them

- Sexual harassment

When Cristian came to Ana workplace in the hardware store, he asked for her what he could need more equipment; she mentioned for him a cover to keep his clothes

clean; he responded to her, “or I can just take my clothes off”, she felt shy and laughed for his suggestion

Her reaction is reflecting her lust for him while she is stuttering and rebails after him “okay, No clothes”.



Figure 5.49 : Ana shocked by Cristian visit to her workplace

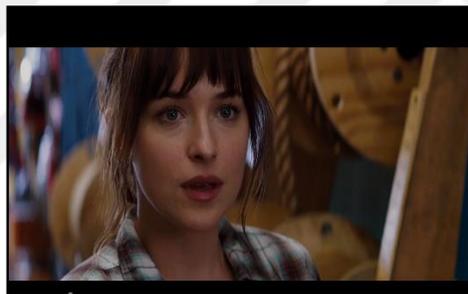


Figure 5.50 : Ana is stuttering to his suggestion

- Sexual harassment

Ana friend Jose tries to take advantage of her while she is drunk in the night club, he claims he liked her and tried to kiss her, her reaction was reflecting shock and unfortunate tone while she screamed No and tried to push him and preventing him from kissing her.

Her reaction about Jose behave was not clear while she got saved by the man hero character Cristian, she starts vomiting saying to him not to look to her as she looks not good enough in this condition, while Jose went away and left her with Cristian and did not appear in the film again.



Figure 5.51 : Ana during the sexual harassment



Figure 5.52 : Ana got saved by Cristian

- Stalking by Cristian as he was sending too many emails with orders pushing her to take dissuasion to be sexually submissive to him

Her reaction to his emails pressure came after she spent some time sharing and responding to his emails, she tried to tease him after she noticed his insistence by sending him “it was nice knowing you”.

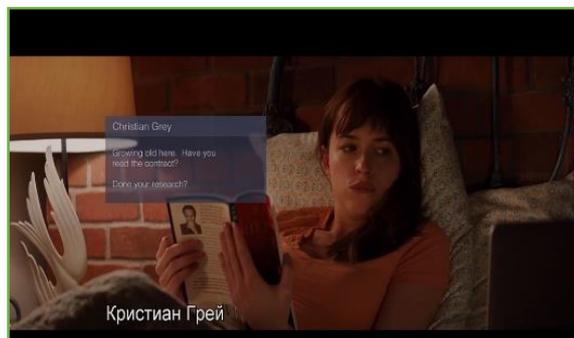


Figure 5.53 : Ana while receiving many emails from Cristian

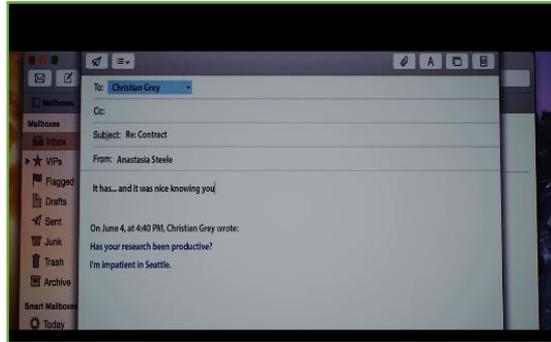


Figure 5.54 : Ana responds to his email

- Sexual intimidation and stalking, when Ana sent him an Email (what it looks like she is refusing his offer) to tease him, he shows inside her house, she got shocked at first seeing him breaking inside her room but she did not show any sign of fear or anger of him crossing her lines, breaking to her house, and showing no respect to her privacy

Her reaction, she laughed and involved with him in a passionate sexual intercourse



Figure 5.55 : Ana shocked by Cristian breaking to her house



Figure 5.56 : Ana laugh to his threats

- Sexual intercourse

Cristian tied her hands up to the bed and used ice cube on her body while covering her eyes in a violent intercourse, the camera was focusing on her pleasure in close shots while she takes long and wide shot for her naked body, the lighting was low reflecting the sexual intimacy and danger while the camera follow Cristian sexual moves very closely.

Her reaction after the intercourse reflected happiness, commented by saying “that was nice” while they were in the dark on bed Anastasia was thrilled with her new world, she got introduced to by Cristian.



Figure 5.57 : Ana during the sexual intercourse



Figure 5.58 : Ana is expressing her feelings

- Sexual humiliation

Cristian refused to stay the night after he has sex with Ana saying that he is not sleeping with anyone and refusing to allow her to touch him.

Her reaction of the way Cristian insisted on treating her like a sex object with no rights or needs, makes her feel sad and humiliated especially when he refused her request for staying the night.



Figure 5.59 : Ana tries to touch Cristian



Figure 5.60 : Ana asks Cristian to stay the night

- Threaten lead to sexual punishment

Christian threatened Ana while they are celebrating her graduation in her apartment, she takes her eyes away while he speaks, he responded angrily asking her not to do it again, when Ana rolled her eyes again on Christian, he decided to punish her just after he gave her an expensive car as a gift and sold her car without even taking her permission, He bended her over on his knees and spanked her four times saying to her this is a punishment for what she did, she felt pleasure and pain while the camera focused on a close up shot on her face receiving the punishment, after he punishes her, he left her to go work even that she asked him to stay.

The way Ana reacted after he refused her request to stay the night, even that he noticed how his punishment inflame her lust, ordering her to come to his house tomorrow so he can subject her in the red room, the way he talked to her with no feelings or intimacy, and while she saw him driving away from her house window, her confused feelings of lust, desire, love, and humiliation grow pain inside her, she loves this man but the way he behaves makes her want to cry, when she talked to her mother, she starts crying when her mother asked her about her boyfriend, she responded that he makes her happy, but it is complicated.



Figure 5.61 : Ana receives punishment from Cristian



Figure 5.62 : Ana cries while talking to her mother

The lighting was red to go along with the meaning of the sexual content and the danger and the lust of the situation; The camera focuses on long wide shots to show the action, close up shots for the woman face reflecting pleasure and pain, man face to reflect his control and action.

- Sexual violence and The Red Room scene 1

He hanged her to the roof by cuffs in her arms, whipped her in her sensitive area, he tied her with ropes and grabbed her hair and treat her violently, she has no opinion, no options he can do whatever he wants with her, she enjoys the pain and she shows great pleasure until she collapsed in his arms and he carries her to her room.

The way she responded to the violence sex or her emotion to this experience was not presented, we see Christian wakes her with a kiss, and he prepares for her a new dress, he danced with her on Frank Sinatra song and took her to dinner with his family while Ana fill thrill and happy forgetting all the humiliation and violent of the red room.



Figure 5.63 : Ana during submission in the red room



Figure 5.64 : Ana is dancing happily with Cristian

The angles of the camera in the red room focuses on the woman pleasure and the way she got subjected, her feminine areas, and the action in close up, there were no conversations in the red room, Passan loud danger music was playing while sexual intercourse continues, the light was red and low reflecting passion, danger and lust while the woman pleasure sound mix with the music.

- Sexual violence and the red room scene 2

This time Cristian is Tightening Ana with ropes, covering her eyes, whipping her in different areas of her body, the focusing of the close shots was on her pleasure and pain. Medium shots of his serious face and long wide shots for the act of sex or violence, the music mixed with her pleasure and pain sounds and the lighting is red and low

The way she Responded this time on their sexual game was no different, she does not mind the red room, but she missed the intimacy, she wanted to understand why he is not close to her, sleeping with her in the same bed and why they do not act like a normal couple



Figure 5.65 : Ana submission in the red room



Figure 5.66 : Ana is arguing with Cristian about intimacy

- Sexual Punishment

When Ana understood the need of Cristian to punish her, she wanted to see how this game of submissiveness can go farther, and why he feels the need to punish her and how worse this domination can go, He took off her clothes and asked her to bend over on a table, he hits her with a Belt six times while she counting in the red room.

The camera was moving between her face crying feeling pains and Christian face feeling pleasure by her pain in closes up and medium shots.

The way she respond to his pleasure from her pain was shocking to him, this time Ana did not feel any pleasure but only pain while he was enjoying this, she asked him to stay away from her while she stormed out of the red room, in her room while crying in her bed she said to him that she will not allow him to do that to her again, she announced to him her love, choosing to finish their relationship and leaving him in the second morning.



Figure 5.67 : Ana being punished by Cristian



Figure 5.68 : Ana leaving their relationship

However, Before I analyses the film, I will like to focus on some points that were mentioned in the film like the contract and the red room, we need to understand why Cristian need it the contract and what is the relationship between the contract and the sadomasochism relation, the masochism contract is by Ruth McPhee in her book female masochism in film is “It is by means of the contract that the roles of each partner are negotiated and confirmed and that the masochist may orchestrate events according to their own terms in advance, a process that excludes these terms from the sex scene itself. Thus, the masochist acts as director of their own play, their control assured but effectively disavowed as the enactment of their submission unfolds” , So the contract should give the submissive part some control over the sadomasochism game, as she or he should a prove to the things that they ready to try in the sexual relationship, this contract which seems like denying the chargers toward the masochism or the submissive part such as passivity and weakens, choosing to be a submissive is a goal to achieve their own pleasure (McPhee, 2014:36).

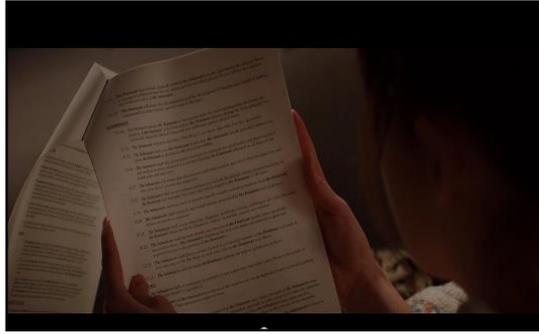


Figure 5.69 : Ana is reading the masochism contract



Figure 5.70 : Ana is discussing the masochism contract

However, Anastasia when she chooses to participate in this sexual game she was not really open for the experience or looking for her own pleasure as much as she wanted to please the man character with his persistent pressure, she asked him for a business meeting to discuss the contract, back on to the fact that contract always related to business deals, not emotional matters, this contract that Ana discussed the things she is willing to do and not to do in her submissive role.

it was being discussed in a room with low red light, it is symbolizing that meeting contain as red light resampling passion and danger and this is what Ana was dragging herself to, it was meeting to discuss sexual contain, we can see that Ana wear sexy red dress, her way of dressing and talking changes from the first time she came to this same office in the company and met Cristian.

5.2.2.1 The Red Room



Figure 5.71 : The red room



Figure 5.72 : Ana with Cristian in the red room

The red room of pain as the way that Ana calls it, she entered in a shock when she saw the room for the first time, her face reflected fear and concerns while she kept silent for a while, when he baggies her to say something, finally the first thing came to her mind is trying to define his character you are a sadist, he denied that saying by correcting her “ a dominate” explaining the difference between both definitions as the dominate wants the woman to subject herself willingly to the man, while Jerrod Brown, explained the difference between the sadist and the dominant in his paper about Sexual Sadism Disorder

“Sadism is Different from Dominance. The key to diagnosing sadism is the motivation behind the act(s). When it is the suffering brought about by the extreme behavior (e.g., infliction of pain, torture, domination, degradation, and pure cruelty) that results in sexual excitement, then a diagnosis of sadism may be appropriate (APA, 2013; Nitschke et al., 2013). When it is the expression of power/control over the victim(s) as manifested by the extreme behavior that results in sexual excitement, then this is a form of dominance rather than a clinical symptom of sadism. However, some authors have stated that domination, control, and power over the victim are key features of the disorder (Marshall & Hucker, 2006). Similarly, sadism is

unique to minor forms of aggression (e.g., biting, scratching, spanking, hair-pulling) seen during normal "rough sex" which are usually consensual" (Brown,2018:3)

So dominance is more about power and control on the victim to feel pleasure on the contrary of sadistic which is feeling pleasure from the suffering and the pain of the others along with the desire of controlling and power which disagrees with the way that the film tries to show Cristian as a dominate by saying he wanted his victim to surrender herself willingly, this not really the key to the domination character definition as the sadistic person could enter sexual relation build on consensual, it more about the motivation of the violent act, does he use violent to show his power or to enjoy his victim pain ?.

We saw Cristian at the end of the film punishing Ana and enjoying her pain under the belt beats which could show Cristian more like a sadistic person in that point even that it looks during the film it is about control more than suffering.

However, when Cristian cleared things up with Ana while she saw this room as a reflection of pain and suffering, for him, this room was reflecting pleasure, as of course, he is the one who applies the violent acts on the submissive woman. Ana cared more about the emotional part with Cristian as he is the first man she involved with sexually and emotionally, she wanted to know how many women he is subjected or if she was special as he was for her, Cristian mentioned that he subjected fifteen women which gave her a shock reaction, it is the way to say that Ana was not a special case and there are many women like to be subjected for men pleasure, it is also reflecting the spread of the use of sexual violence from rich men toward women to satisfy their perverse pleasure.

However, before showing her the red room, Cristian tried to make things clear for Ana, he wants her as his sex object, his slave, she will not be his girlfriend or a wife, she cannot expect from him to do normal couple activities such as dinners or movies, he doesn't want emotional bond, he only wants a sex object.



Figure 5.73 : The Red room



Figure 5.74 : Cristian House

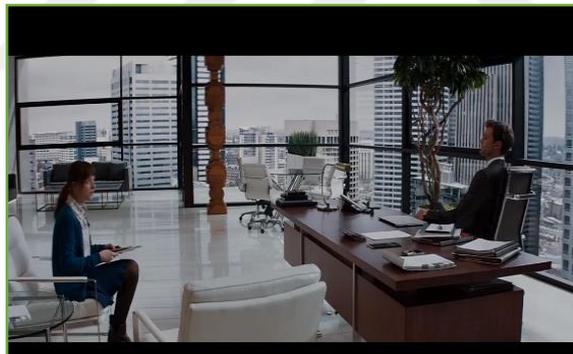


Figure 5.75 : Cristian Office

The red room is a reflection of this man inside, his real personality, his darkest thoughts, his perverse desires, it is symbolizing this man's worst needs and showing his reality.

While the rest of his house and his work office have white walls and few elegant, expensive types of furniture and the bright white lights are reflecting Cristian from outside his character front the public, his expensive clothes, and his donations and handsome intellectual figures that no one can suspect he is women abuser.

on the other hand, we see how the red room drowns in dark red lighting, the room full of torturing equipment like cuffs, ropes, whips, chains, and other sexual submissiveness tools with big red bed and small red sofa, the furniture of this room and all the torturing equipment reflecting this man psychological problems and his sadistic personal disorder.

5.2.2.2 The Last Scene

She said that she fell in love with him, but she understood that he only wanted her pain for his pleasure, after he punished her, so she decided to leave him in the next morning, when he tries to stop her, she finally took a stand, stopping him from trying to manipulate her emotionally, she screamed “No”, and he stopped, he did not see this face of Ana before as a robust active woman pulling her self out from a badly abused relation, when the elevator closed, reflecting the first time when they met, his way of saying her name was more like he chose her as his new next hunt, while the way she said his name with a fascinating tone of this handsome intimidation man, this time was entirely different, saying her name was more as a way to begging her to stay, but the way she said his name was full of pain for leaving a man she loves to save herself from being an abused victim.

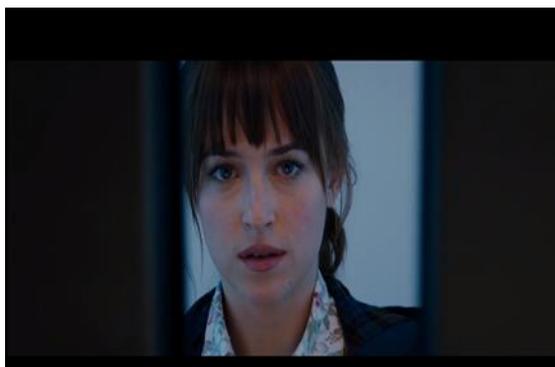


Figure 5.76 : Ana before abusing



Figure 5.77 : Ana after being submissive and abused

We can compare Ana how she was and how she become ,the way that Ana enters the scene of this relationship and the way she left is reflecting too much about relationship and the way how this can break a woman heart and destroyed her psychological health, sexual violence is a way to create a devastated woman with too much pain and no easy way of healing, she was in peace and safe before she met him, it is not just her heart that got broken but the way he makes her feel about her self as a sex object, a sexual slave and deprivation of intimacy, safety, and having a normal life, reflect the worst of the sexual violence consequences whether it is inside sadomasochism relation or not.

However, To analyze Fifty Shades of Grey, we need to take a close look at the personality of Anastasia Steele, she is fragile and naive, with father issues, she had many Fathers, as her mother was marrying many men when her father died while she was a child , she has no confidence or self-esteem, she did not have any sexual experiences until she met with Christian Grey, she had no friends except one friend who was not treating her well, she works in a hardware store with no self-satisfaction as she shares living with her roommate and cooking for them both.

So when Christian Grey meets Anastasia Steele, we see how he over control her by taking her virginity and subjection her in sadomasochism relationship while she tries to please him, however, the way that being looked to Fifty Shades of Grey as a way to encourage women to be more involved in new sexual experiments was not the only view toward this film as "Amy Bonomi, chair of the Department of Human Development and

Family Studies at Michigan State University, has condemned the novel as a glaring glamorization of violence against women.” (Horn,2015:10).

Moreover, even if Anastasia and Christian looked like they enjoy being in sadomasochism sexual relation, and Anastasia shows pleasure when Christian was subjecting her in the red room, the relationship far from the sexual content looks not good, Christian is very controlling, demanding, using humiliation, threats, and fear and isolation to control Anastasia life to obey him, while she is feeling scared and try to stay foot to prevent his anger, Christian used his sexual attitude, his good looking, his gifts and money to control her, while Anastasia is like what Jacqueline Horn described "In short, Anastasia Steele is a feminist's worst nightmare – she is a masochist inside and outside of the bedroom"(Horn,2015:11).

These abuse behaviors sexual and nonsexual went too far, in the sexual context, for example, Christian uses power and doctrine to control Anastasia, he uses suppression and physical punishment, which can consider very new to Anastasia, which she can look at as a thrilling experiment but horrifying in the same time, Christian also is using his controlling and power in nonsexual ways, which can see clearly in the way the couple is dealing with each other by phone calls or in restaurants or by e-mail(Bonomi, Altenburger & Walton, 2013:2).

We know that all Christian abuse behaviors were to practice his domination and his violent attitude sexually, while all Anastasia behaviors even far from the red room was showing her as masochism, Christian is abusing Anastasia emotionally, physically and sexually, he is stalking her by appearing in different places, and he is tracking Anastasia phone and laptop to know where is she, what she is doing, and trying to effect and control her by his wealth and gifts, he also use intimidation to control her behaviors by explaining for her how she should respond to him, the way she should look at him, commanding her to eat, and threatening her with punishment and executing it, the film is a reach material of Sexual violence behaviors is the intimidation that Christian uses toward Anastasia sexually, the way he controls, threat her and punishing her sexually(Bonomi, Altenburger & Walton, 2013:2).

The way that men use power in the name of love to control women emotions and lead them to be involved in unwanted sadomasochism relationship could be very dangers, as it is not more about sex and pleasure but about love and commitment and while women are trying to prove their love in any way which can make them victims for men perverse sexual behaviors.

However, Jacqueline Horn mentioned in his paper which could be a proof of sadomasochism relation which builds on domination and submission, if the conditions have been met to ensure a safe sexual relationship, but she shows her worries about the use of power and domination outside the sexual relation to the daily life relation which has been seen in this film,

“Fifty Shades of Grey portrays assimilation of S/M into “good” sexuality by conforming to normative sexual standards. Again, both Anastasia and Christian are white and attractive (although Anastasia, for much of the novel, cannot fathom that she might be physically worthy of Christian’s affections). Further, he uses his wealth, along with his gender, to assert his control over Anastasia. This narrative is risky. When 70 million readers see Anastasia Steele as the masochist prototype, the novel sets a dangerous precedent. Anastasia and Christian engage in consensual, pleasurable, and liberating sex. However, when power is used in the name of love and not sex, Fifty Shades of Grey shows the real danger – sexual subordination “spilling over” into other parts of life. As Rubin, Khan, and Fifty Shades of Grey show, S/M is far from accepted in mainstream society. When accepted, S/M must be within the confines of heterosexual, monogamous, marital, male-dominant and female-submissive sexuality. This is troubling for women. In forcing this heterosexual, monogamous, marital, male-dominant and female-submissive sexuality paradigm, society uses a viable sexual practice as a means of imposing a patriarchal and normative standard” (Horn,2015:11).

Christian reflecting the patriarchal society, how women should be under the control of the fatherhood, Anastasia did not have a father figure in her life; she found her self-censored to what the father represents in the child life, the power, control. According to psychology the penis symbolizes power and strength, Freud while explaining the girl child she understood that penis is representing power and control, she knows she did not have it she blames the mother not giving her one she loves the father for what he resamples, after that she transfer her feelings from her father to the man she will be married, “Anastasia has a history of multiple fathers, including the death of her birth

father—which suggests disruptions in her early life that could contribute to intimacy complications” (Bonomi, Altenburger & Walton, 2013:2).

So we can understand that, Anastasia did not have a real father figure when Grey came to her life presenting power and strength, she agreed to what he asked her to do sexually or in their daily lives, she also developed her reactions to include obeying moreover, his power, his orders, his confidence are so attracted for her as a girl raised with no father or more likely with many fathers who were not staying for long, Anastasia saw in Cristian the father figure who resample the fatherhood society or the masculine society the way he will reward her if she did well or punishing her if she disobeyed his orders which reflect the father education methods in our society.

However, “Anastasia is experiencing the reactions of abused women” (Bonomi, Altenburger & Walton, 2013:2). , I agree with this, Anastasia is an abused woman but also I believe she is somehow a masochistic woman, she is the one who is calling Christen when she was drunk, her call was an invitation for him to persist in her life, she accepted to sign the contract that includes abusing sexual behaviors, she accepts to be in a relationship with a damaged man announced for her clearly that he is not the love type and they will not have a normal relationship, she could pull herself out any moment, but she preferred to stay and enjoy his abusing behaviors along with his gifts.

So I can say yes, she is an abused woman, but also she chose it to be abused, she chose to be involved in his game and she does not need saving, according to Sari Cooper explaining that the submissive person is not really passive or abused as she can stop the scene by using the code word (“BDSM: Fifty Shades of Grey Unplugged”, 2012). however, I believe at the end of the film Anastasia really understood the meaning of being an abused woman when she got hit with a belt in a way lack of pleasure except only for him, she understood this sexual game went too far, and what started as a pleasure from a little bit slapping or hanging in the roof could go farther to real physical harms and violence, so this man is really abusing her, she is a victim and she needs to save herself, again she makes her choice, she chose to leave, we can look to her excepting from the beginning that she got fascinated with this rich, handsome man who is more like a prince

which he takes an interest in a girl like her with her shortage of self-esteem and sexual experiments.

However, while cinema usually showing girls sexually active are the bad girls who got punished in films like slasher films or the one she got pleasure from pain by being naughty like pornography, Fifty Shades of Grey gave another new aspect, for a girl who enjoys pleasure from pain, with sexual needs and desires who will not be satisfied and will get disappointed if she did not have sexual intercourse every time she meets the man, Anna is not sexually active as she is a virgin, she is wearing decent clothes, she does not put too much makeup, she is a good student, working and studying, she feels guilty after getting drunk in the next morning, she does not really like to party and so on, however, she still being subjected and treated as a sexual object, like the sexually active bad girl in pornography, her weak fragile personality allows Christian to lean on her his sadistic and controlling behaviours sexually and in daily life, in return Anna achieves pleasure with pain which becomes her way to experience sexuality while she gets reward from involving in sadomasochistic sexual relation with pleasure and from obeying and accepting to live with a dominant control freak to get expensive gifts, money, trips, cars, attention of a handsome young lover who makes her his first girl friend and later on his wife, so she gets reward for being a good girl who obeys the man, but for being sexually involved and losing her virginity she gets punished with no intimacy, treated like sexual object under sexual violence practices.

Despite this, we see that he liked her more when he knew she is a virgin, the film tries to send a twisted message which could be very misread, can we consider Anna waiting for the right man, keeping her virginity and being a good girl is the way to say that she gets reward with a handsome, wealthy young man, or she gets punished because this leads her to a man with twisted desire and sadomasochistic relation, however, the film shows this sexual relation in a positive context, especially the sexual part full of lust and passion, as Anna agreed with her dominant and found pleasure inside and outside the red room, so she had been rewarded in this story if we looked to it as positive sexual content reflecting the freedom of two sane adults to pursue their pleasure.

So, if they are enjoying their sexual lives the way they see fit and agreed on these as a sane, healthy adult people, we do not really have the right to judge according to law and some groups of feminist, however, this is could be correct if this was only in bedroom with no real harm and for the sexual props only, but Cristian effected other aspects of Ana life which is happening because of his perverse sexual desire, controlling, and demanding personality.

We understand that Christian is a damaged man with many issues as he was a submissive for a woman for six years in his early life, he also a son for a prostitute mother who dies by drugs addiction, Cristian life experiences which could explain the way he sees women as sex objects needs to be violated, and disserve to be punished for all the pain he suffered, when Christian met Ana, she is innocent with no sexual experiments and she noticeably a good girl different from all the women who passed his life which they were always representing bad women with sexual offenses makes him trying to apply the same rules on Ana was not making sense but for a man with a bad hard childhood, believing that there are good women out there they do not disserve to be punished is hard especially when it is related to these women sexuality .

However, to convince Ana to be submissive was not easy for Cristian, he tried to manipulate her emotionally to makes her agree to his requests, and even that Ana looked weak or fragile, she did not accept easily submissive especially for a romantic girl with intimacy issues, so we see him trying to convince her that he never had sex in his own bed or sleeping next to woman or taking a helicopter trip with any woman before her, he plays on her emotions, he tried to show her that she is unique as she did not feel being noticed or special by anyone before , in this point when he said these things he makes her confident, he plays on her emotions as a woman with no men experiences found a man offering her everything to satisfied her self-esteem, not just that, he made it sounds like there is a hope for their relation, in a way, they may fall in love and have something normal.

Cristian was enjoying her pain and her humiliation, his control over her, he has no feelings however toward her, Anastasia hoped her love could change him, and he will stop wanting to hurt her, and they could have a normal relation, unfortunately, he went

farther from sex toys and sex subjugation to punishment by whipping, The film also may try to show another face of capital corruption in the society, while the control and power is achieved in the hands of the rich men, it is reflecting how the material society is owning and dominating the life aspects, his ability to achieve what he showed as a controlling of the market to get the authority to buy women subjugation, before we knew anything about Christian, we got familiar with his financial power as a millionaire with a control and authority gave him an access to look forward to choose women who wants them to be his victims, the film also is showing how women could be manipulated by the people who have the power and the authority to do whatever they told, showing the corruption and the ugly face of the society capitalization not just in the market but also in the bedrooms, it is very dangerous reflecting of the society today, the way to show that control and power went farther than just the political use or the marketing use to the idea of enslaving women after the slavery time finished long time ago.

So it is a damaged society while women become more abused and subjected by men who won the market along with society by pushing it to go by their rules.

However, it is being said in many film reviews, that Ana is fragile, naive and innocent woman manipulated by Christian, but also, we see her how she plays Christian in his own game, refusing his offers in some things even when she wants to accept especially for sexual intercourse, she makes him begging her until the point she said okay, giving smart answers, she does not agree fast to his requests, she changing things in the contract, so we see how Ana changes Christian, and she is not entirely a passive woman.

She is abused woman chose to be abused after a long thinking and begging from her man partner, and even if we said her proving to this game back due to her feelings toward Christian, Ana understood if she involved in his game, he will be hers along with his wealth and his attention, for Ana as a girl live between literature books she had a fantasies that maybe she could be the poor girl with the humble beauty who save the handsome, rich, powerful man from his misery and become his princess.

in the end, she involved in what looks to her like a game, and she pulled herself out when she understood there is more than the pleasure in this game, there is also his

need to punish her and a pure pain, so leaving the abusing relationship was the right thing to do, before she got more violated sexually, physically and mentally, she took a decision not to continue in this relationship as long as it builds on physical harms and shortage of safety and intimacy, and before this violent goes farther, she understood if this man really loves her, he needs to change and he should stop his abusing behaviors, to continuation with him a relation free of contract and treatment like a sex object and more like a human, with intimacy and real relationship could be the thing that Ana was looking for.

Conclusion, Even that women could receive some pleasure while being under sexual violence practices, and whatever the variety of these practices, they all show signs of non-secure reaction, anger and mantel disturbed, the feeling of guilt, the need to stay away from the aggressor in some pointe like what happened in Elle film and Fifty Shades of Grey while these two films reflect women abusing inside and outside sadomasochism relation, both women got to the point they recognize staying in the abusing harm relationship is not healthy and damage for their mental and physical health.

Moreover, even if the woman showed pleasure in these practices, she will get to the point that she will pull herself out knowing that the pleasure is not worth being harmed for, is not worth the pain like Nymphomaniac film and basic instinct.

While some women victims choose not to tell and stay away from the perpetrators wanting to run away or choosing to forget about the horror of the experience without remembering the pleasurable part of it, like in straw dogs film.

The cinema presents a way to show sexual violence practices in positive contexts indicating that sexual violence could lead to fix marriages and spices the things up between bored couples like in Mr. and Mrs. Smith film, or reflecting how sexual violence in the hand of good mentor represent by the man character could help a woman with mantel problem to stop harming her herself and to be invested to what could look like a healthy relationship like film Secretary.

On the contrary, the piano teacher film is reflecting on how the male character can use a woman with a mantel health problem and self-harm disorder to take her to the edges of more than self-harming, more feelings of guilt and insolation.

However, all these women who were involved in these practices or reflect pleasure from being controlled or raped or under violence activities presented as strong independent, educated, beautiful women with a profession, while they are surrounded by loser men or no good enough men.

These women usually do not have a problem to express their sexuality or to choose the right thing for them sexually, they are reconciled with their sexual needs, feelings no shame to be a masochist or a virgin or sexually active, they do not really care about the social pressures or moral point of view, if she felt the need to go to porno store like the piano teacher or to sleep with her best friend husband like Elle or dating her patient like basic instinct or using sex for manipulation to get what she wants like 300, or being sexually active and do whatever to achieve orgasm like Nymphomaniac, or just stay a virgin until she found the right man like Fifty Shades of Grey.

They are trying to challenge society in the way they behave, putting no borders to get what they want, believing they own their bodies and their sexuality and trying so hard to show that at least they have the control for this one thing their bodies, in the fatherhood society even if that means hating their bodies and putting it in harm.

So when these women got violated, they still try to stand up high, and when they lose control and be under dominated powerful man, they are being put in where the society is expecting from them to be scared, passive, weak, and traumatized but instead these women showing a different reaction.

This reaction which I believe is these women way to show control and power in their weakest moment, refusing to lose control on their own bodies and to be defined as a victim so these women are choosing to participate in this act, and they try to reflect some kind of pleasure to show that they are still in control and they are not victims.

The real woman reaction is not what women choose to show during the sexual violation to the man while they are in their weakest moment, it is what women choose not to show to their aggressor.

There was no happy ending for any of these women who got violated, except of course the films under the comedy genre like a secretary and Mr. and Mrs. Smith.

These women choose to leave, hurt themselves, got killed, or just change the side of their sexuality to homosexual, these women who show pleasure while being violated, abused, humiliated and raped, that pleasure could be a defending technic yet it can also be a way to suppress the horrible feelings.

Every woman character being showed in this study, had her reason to open up to violence, to hate her body, or to try to be strong, these women were not just victims of sexual violence, they were victims for their own feelings, these women wanted to achieve something love and intimacy, revenge, freedom, satisfying and more by reflecting pleasure for something can never be pleasurable not even for women with masochism disorder.

6. CONCLUSION

The known image of sexual violence practices as abusing, harming, unacceptable behaviors toward women are being acknowledged by society, culture, and media, they are explaining the harmful effects of such attitudes toward women, in another hand, these same culture materials including cinema keep normalizing violence and victimizing women until it became a severe issue that needs to be dealing with, obviously, showing women in masochist characteristic in cinema did not confine to sadomasochism relations, but it went farther to domestic violence and sexual assault.

So as many researchers who try to understand the representing of women sexuality in films, I faced a complex understanding of these culture films texts, for the last three decades and even before films with new approaches to sexual violence context had been released, these women are getting harmed, humiliated, and raped while reflecting pleasure, which led me to seek the truth of this image provided by the cinema about women, sex and violence, and whether cinema is actually trying to help women to learn more about their bodies and desires, or it is just an attempt to sink them more in the passivity and weakness under false terms about sexual freedom and moderation.

Psychology led by Freud for a long time described feminine as masochism; there were of course who disagree with this description from both in psychology and feminism, refusing to define women as masochist person by creation. However, some groups of feminist cleared up that women being masochism or involving in sadomasochism relation is something personal and she should not be judged for it.

It is essential to point out that, masochism, which known as "getting pleasure from pain" is a psychological personality disorder of childhood that drives women to seek pain out of punishment or habituation to avoid more significant trauma.

I wrote a detailed analyses about two popular films from the recent years as *Fifty Shades of Grey* reflecting women pleasure toward sexual violence practices inside sadomasochism relationship, while *Elle* reflect women pleasure and reaction out the sadomasochism relation toward sexual violence practices represent in rape, these two

films considered as a phenomena for their context that reflected another aspect of looking to sexual violence and women sexuality, and create an argument about the validity and the acceptance of such behaviors, focusing on the women appearing in the frame of feminism, and while Michelle's response in the film *Elle* is not entirely different from the reaction of Anastasia after the violation, by trying to get rid of the harmed practices and looking for to end the relation with the aggressor despite the pleasure that was embodied during the violent sexual abuse and the differences between the two women characters and the nature of their relation.

I also discussed seven different films scenes from different genre films with the context of sexual violence practices and women pleasure during the violation and their reaction after it.

In these films a pattern being noticed in these films which appears in five stages, affinity between the man and the women, the violent act, woman resistance toward the violent act, embracing and showing pleasure, the reaction reflects her real feelings which can come immediately or in farther scene (women tries to stay away, take revenge or show anger).

In my study I did not divide sexual violence practices to inside and outside sadomasochism relations, even that some people could not agree to describe sadomasochism practices as sexual violence practices for many reasons, that woman willingly entering this relationship, she has some control on the situation by using some words to control the measure of violence she can handle, also there is the masochism contract that let sadomasochism relation more like a safe sexual game.

However, the reason I include and analyse films like *Fifty Shades of Grey*, *Secretary*, and *the Piano Teacher* is sadomasochism relationships can be considering part of sexual violence practices not only by the practices which could look similar to sexual violence practices but also how this relation can go out of control and become harms for women, according to Sari Coope which pointed that couples who are part of a sadomasochism relation come for therapy when one of the couples is not following the contract that they put before involving in this relation (Coope,2012).

I need to clear a critical point, according to researchers, there is a vast difference between a sexual violence woman victim and a masochistic woman inside a sadomasochism relationship, even if both of the concepts could look the same, and even if it being applied that women who enjoy sexual violence they can be identified as masochist women, the topic has more depth than this, the masochistic woman or the woman who involve in sadomasochism relation is a woman who approves to be under some nonharm sexual violence practices, she is becoming a submissive for what it called "safe pain", according to Roy F. Baumeister in his book "masochism and the self" he explained that even a woman with masochism disorder finds the pain not pleasant; therefore she is only looking for to be subjected to what it called safe pain (Baumeister,2014:4). Moreover; she has the right to choose her partner and the way she can be involved in the relation, also she has the right to use her safe word if she felt uncomfortable or in danger, there are trust and love, and the dominant does not really have the complete controlling and also the intention to hurt the woman.

On the contrary, sexual violence victim usually did not approve the action or the violence practices, and often she is subjected to brutal attack with massive pain, and the action could leave her hurt and damaged with no real pleasure.

However, even if the woman has a masochism disorder, she will not enjoy sexual violence practices as they contain severe pain and harm, it is precisely like, how the piano teacher film reflects this point of view, Erica is a woman with masochism disorder, she has fantasies to be submissive, yet she was looking for the safe pain, not violence which Walter misunderstand by purpose.

An argue could appear assuming these women in films suffering from a masochism disorder by the accreditation of the data presented about these women characters childhood past which could be linked to Freud and other psychological theories about women with the masochistic disorder such as (father or mother issues), and to respond this, I argue by using these points

First, even if we assumed these women are masochist, masochist women do not enjoy massive pain or sexual violence as they look for the safe pain

Second, if these women are a masochist who could enjoy massive pain (which can not be true), their reaction should reflect happiness and relive as these women wanted to be subjected to violence and enjoy it

Third, women with masochism disorder usually have fantasies and harming self-disorder which we only noticed in two films, but other films we did not see signs of self-harming and they can not just suddenly discover they are masochist after a violent harming attack

And if we look to the women moral behavior or passivity in some situations as evidence for their masochist personality we will be forced to agree with Freud that all women are masochist as all women could show signs of passivity and weakness in some situations, due to her emotional characteristic and responds towards the wrong behavior she faces, which we are refusing to agree with from the first place.

What these women are reflecting is a human quality, not a woman quality; this is what makes human our feelings and emotions or even reactions toward the different situations in life.

There is a fragile line between these two topics and cinema mix them and build a new woman example: a woman who enjoys sexual violence behaviors under many names rape myth or women masochism.

I came with the conclusion that women under all kind of sexual violence practices if they approved it or not are victims, so whatever she was Michelle gotten rape or Ana involved in sadomasochism relation both women were violated, hurt, subjected to pain and uncomfortable feelings and practices, there was nothing pleasurable or real except these women pain, fears and tears, and their intention to leave the harm relation.

So if we assumed that women could take pleasure from pain, and these pleasurable images is a result of what these women want and enjoy, why it does not lead women to show more positive reactions after pleasurable sex even if it contents violent practices. Is not the acquired pleasure enough reason to pass the violence causing it,

creating a desire to get more pleasure? So why do these women reach a point where they try to stay away, show anger, pain, and the desire to have a normal relationship?

All this leads to rethinking the reality behind these images that had been presented in these films, and this pleasure is not reflecting the sexual satisfaction of these women according to their reactions after violence. Thus, either this pleasure being overrated and exaggerated in its estimation or that this pleasure was not real.

These women pleasure cannot be real, they show pleasure as a way of control, refusing to be victims, it is their way to deal with the humiliation and abusing when they could not stop it, they just looked like they embraced it, women real feelings show in their reactions, these women did not get pleasure, did not enjoy to be abused or humiliated, they just show a pleasure to reflect some dignity, refusing to look weak or violated, it is their way to deal with the violation.

These films are a feminist challenge. These women who have been subjected to sexual violence are real feminists according to their life choices and their attempt to embrace their lives and bodies in their quest to satisfy their needs and desires and overcome their wounded childhood, these feminists have been punished for being bold, powerful, clear and compelling.

The perverse picture that cinema tries to build about these feminists is that they are attracted to the pleasure from sexual violence because of their femininity because they are free and strong because they have all the qualities of a feminist.

Feminism is the turning point of women who have found pleasure in violence because of their femininity, which shows a distorted look of feminism, that cinema tries to claims that feminist women can go even further, which explains the anger of many feminists portraying them as connoisseurs who show acceptance and openness about the idea of sadomasochism or pleasure from violence.

The idea that a woman can be a feminist and masochism at the same time by exercising her sexual freedom has been presented by 'pro-sex' or 'sex-positive' feminists, but what cinema offers cannot be seen as promoting women to exercise their right to their

bodies and sexuality, but a harmful way to exploit this idea and punish feminists for all the choices that do not satisfy the patriarchal society and masculinity.

Misunderstanding or misrepresentation of the pleasure provided by violence is more detrimental to the feminists than to their benefit; some feminists may see women's acceptance of sexual violence as an embrace of their sexual freedom. However, does cinema which has been controlled by a male patriarchal society really want to present these images because they support women embracing their sexual freedom?

The cinema punishes women for being feminists, punishing their choices in life, pushing them to the edges, and then try to show a woman like they could not deal with violence because the power they show during the violation is false power. Those women who have been involved in violent relationships by their choice or not have been able to hold on to their feminist until the end, they could not stand for what they wanted, women have been known by asking the society many things such as freedom, gender equality and more but when they were dragged to situations which give them what they asked for, they are abandoning their requests, this is how the patriarchal society wants us to read these films.

They are being reversed from their active feminist role to the passive secondary role image that cinema always has known by which the feminist theory pointed out

So the cinema by creating these images of women enjoy sexual violence practises is punishing women for the uncomfortable feeling that she created in the male spectators related to her lack of penis and the lack of the relationship with patriarchal society creating more comfort experienced by the spectators in his unity moments with the screen, reducing his sense of anxiety and fear of seeing a powerful woman who challenges him by punishing her.

Adherence to femininity or sexual freedom does not mean that women keep themselves victimized and violated to convince patriarchal and masculine society that they are strong and capable as they claim, this is the pseudo-idea that these communities wish to plant in the minds of women, they teach them how to hate themselves, their

bodies, the community around them and other women, and then blame them either for their femininity or for their weakness and passivity.

So when we try to read these films from a feminist point of view, it can be seen that these feminist women who choose to show pleasure or their involvement in sexual violence, is a way of refusing to turn into a victim, wanting to not satisfy the man's need for control and punishment, as men who wish to practice sexual violence usually against women are motivated by their desire to control, punish or to exercise their power over them more than a real desire for sexual pleasure, and when we see the reactions of these women are typical reactions of a person had been subjected to abuse and violation, whether they were feminists or not, reflecting the fact that there is no happiness or pleasure for women from the abuse and violence and this is what the male society must understand.

Over the years, cinema presented a model of passive and vulnerable women who need protection while they have been shown as good wives, good mothers, and housewives, however, in recent years, cinema introduced to the audience a model of emotionally disturbed women who suffer from hatred for themselves. They express this hatred that has gone beyond cosmetic operations and the obsession of food systems, to offering their bodies to be assaulted, humiliated, and rape as a way to deal with their self-issues or to satisfy men, creating a conflict between feminism about the true meaning of women's sexual freedom and how they were distorted to exploit women more and to make them more than a victim of voyeurism to a real victim of insult and assault on the pretext of their own benefit.

Researcher who stated that masochism is a characteristic of women, which leads them to stay in bad relationships or engage in violent relations, are turning a blind eye about the social reasons that might lead women to behave in masochistic way, especially men who cling to women masochism to give themselves the excuse to abuse and violate women.

The society manipulates women to make them feel strong in the frame of masochism, to make them feel free in the frame of the victim, it requires them to be

feminine and accuses them of masochism if they show it, the pleasure from pain which being known in the pornography had been shifted to the popular films which make this more dangerous and harmful to women, as a larger segment of viewers can be exposed and have access to these films more easily.

However, when we look to these female characters' childhood, they are reflecting personal disorder, and when we are looking at the current characters, they are reflecting faces of strength, independent. However; they are also self-hatred and the lack of self-confident generated and created by the community within these women as a result of patriarchal society, the character shows pleasure as an attempt to stand against the force and to reject the victimization when she fails to resist, she shows by her surrendering and pleasure a way to challenge the domination of the man, his cruelty and his desire to control and punish, and the patriarchal society which placed her through hating and suffering.

It is the way how the cinema misleads women about the presence of such power during violation and mislead men about the existence of such women who accept slavery and obedience for the purpose of the happiness of men or enable men to engage in sexual violence without fear of consequences or women trauma.

Psychology accepts the existence of a masochistic disorder in some women who may need treatment by examining the patient's childhood and history, while the researchers differs about the fact that masochism is regarded as a characteristic of all women for reasons of the nature of their creation "the birth , a menstrual cycle or even sexual activity" while the feminists were divided to who refuse to restrict women sexuality while other feminists rejected this for women as it could lead to destroying women image, and to violate them, Most of the debate revolves around showing masochistic women in the SadoMasochism relation because pain may be restricted, and women get involved in this type of relations willingly, some people may not even consider it a sexual violence.

Sexual violence imposed on women, despite their will, which could cause significant harm, has been rejected and considered to be represented in this way is an

excess of films, books, and culture because sexual violence cannot be pleasurable, especially for the lack of intimacy and safety reasons.

However, Despite the progress of woman role over the years, and how cinema continues to presents women in the context of weakness, negativity, and blind obedience, even the models of superwomen, they are nothing but an illusion, which is soon to be shattered by the power and dominance of male superheroes, and while I tried to pursue the cinema approaches of the sexual violence materials in the different film genre like slasher films, rape revenge, domestic violence, and pornography, I saw in these film genre how cinema offered models of women who are sexually active and punished them with pain, assault or even murder, it is not limited to sexually active women, it could extend to all kinds of women who could be punished with violence for reasons other than sexuality, however, in return they can also gain the temporary pleasure of bowing to the male sexual needs and their desires, these contexts which could affect the spectators, although there is no clear evidence of the influence of sexual violence in films on society, the fears remain the same in the way of looking to impact of these cinematic images on the community, which may lead to exposing women in real life to a more significant amount of violence under the pretext of pleasure and normalization.

In conclusion, the cinema attempt to prettify sexual violence and influences women by these images are the way to embrace their sexual freedom and satisfy their partner, while men may adopt these images to practice more violence and control on the grounds that this is what women want to remove guilt and engage in physical and psychological harm.

It is not about not to present masochist women on the screen , it is about the conditions and the size of the reality these films should contain, how showing women in this context is a big responsibility should be under the real right terms that make it clear to the audience the differences between the harm sexual violence practices and the sexual game, also the reasons behind why a woman could be opened up to these practices while another woman will not, and how a masochistic disorder can be a reason for that, which help not to generalized on all women.

Also, films which approach sadomasochism contents should treat this topic with cautious, reflecting the real actions, the quality of the pain and the consequences.

we should emphasize on the filmmakers, starting with the writers and directors of these films to know the difference between sexual violence practices and the sadomasochism practices, to present real content builds on reality without Exaggeration.

Cinema should have some morals, and I do not mean restricting content or freedom of expression unless the freedom of expression is based on the bodies of women through harm and distortion of sexual concepts and the construction of another unjust wrong image of women, these popular films which have a broad audience are presenting the culture of generations about feminism, freedom, and sex.

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