

LITERATURE REVIEW

1. Sexism

Manne (2018) stated that men are the source of misogyny, coming from those who believe that they are inherently deserving of attention. In other words, the attention, affection, praise, sex, and other beautiful things that women give are regarded by men as their natural rights. They are so horny that they get angry when women ignore them, plus there are many people (of both genders) who believe that women are naturally givers (Manne, 2018). To reinforce and perpetuate this belief, society relies on a form of prejudice that systematically subordinates women to men, known as sexism (Barreto & Doyle, 2023). Although Brogaard (2020) argues that while Manne's framework and definition apply to hateful misogyny, they do not adequately encompass loathing-based misogyny. Brogaard suggests that sexism and misogyny are not opposed but rather share similarities, with misogyny being a specific form of sexism characterized by hatred or loathing towards women (Brogaard, 2020). According to Manne (2018), sexism is the branch of a patriarchal ideology that justifies and rationalizes a patriarchal social order. Sexism functions as a belief system that places women as inherently inferior to men. Sexism and misogyny are frequently used interchangeably. Manne (2018) states that misogyny can be seen as part of a patriarchal system that is tasked with enforcing and regulating prevailing norms and expectations. On the other hand, sexism can be seen as the theoretical foundation of patriarchy, which protects and validates social norms and relationships based on male domination (Manne, 2018). In other words, misogyny is the enforcement of the belief that women must be obedient, calm, and subordinate, even by women themselves. On the other hand, sexism justifies why women should not lead or speak assertively, and if they do, they are labeled as rude or aggressive. In short, sexism justifies why women must be the submissive ones. Internalized sexism occurs when women adopt these patriarchal beliefs, believing they are inferior or unworthy of equal rights. Sexism can also manifest itself in women's behavior that polices or demeans other women or girls (Bearman & Amrhein, 2014).

Women who embody internalized sexism may display a variety of behaviors that reflect gender bias toward themselves or other women. Bearman & Arnheim (2014) explain six kinds of its behaviors: 1) Women believe themselves to be more limited and less capable than they

are (Powerlessness); 2) Women think of themselves as objects seen from the outside (Objectification); 3) Women fail to recognize their own needs and desires (Loss of self); 4) Women neglect their feelings and thoughts, precisely when they do not match male standards (Invalidation); 5) Women use criticism as a form of gender role policing (Derogation); and 6) Women compete with other women which mean other women take the blame for the limited resources and hardships imposed by sexism. Internalized sexism can lead to harmful effects such as body image issues, lack of self-confidence, negative competition among women, and a sense of powerlessness. It can also contribute to psychological distress, including symptoms like anxiety, depression, and physical issues, as well as adverse outcomes such as lowered academic goals and diminished job performance (Jha, 2024).

2. Film and Narrative Style

Bordwell & Thompson (2008) assert the importance of narrative and film elements as formal systems that simultaneously create a cohesive and captivating cinematic experience. A story is a series of sequential events that occur in a specific spatial and temporal context and are connected by cause and effect. The narrative is a crucial part of the cinematic form, as it organizes the material and directs the audience's interpretation and emotional response.

Furthermore, there are various other film elements, such as cinematography, editing, *mise-en-scène*, and their contributions to the narrative. For instance, *mise-en-scène* refers to the organization of visual components, such as background, lighting, costumes, and actor movement, within the frame. These components are essential for establishing the mood, emphasizing theme ideas, and expressing character dynamics (Bordwell & Thompson, 2008). According to O'Brien (2015), *mise-en-scène* is more than just visual aesthetics; it is also about how these aspects convey deeper narrative and thematic meaning. Cinematography is another aspect of film elements that involves using the technical capabilities of camera manipulation to impact the viewer's perception. Techniques such as camera angles, movement, focus, and framing are crucial for guiding the audience's attention and enhancing the narrative (Bordwell & Thompson, 2008). Editing affects the flow of time and place by arranging shots into a logical sequence and adjusting the pace and narrative flow. Techniques such as continuity editing and crosscutting ensure a smooth transition between scenes (Magliano & Zacks, 2011). Bordwell and Thompson argue that narrative and style must be integrated to develop meaning in a film

because the viewer's experience is enhanced when visual and audio aspects harmonize with the plot.