

**VIOLENCE SUFFERED BY THE MAIN FEMALE  
CHARACTER IN THE FILM *DAMSEL* (2024)**

**THESIS**

By:

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**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM  
MALANG  
2025**

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**THESIS**

Presented to  
Universitas Islam Negeri Maulana Malik Ibrahim Malang  
In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

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MALANG  
2025**

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I state that the thesis entitled “**Violence Suffered by the Main Female Character in the Film *Damsel* (2024)**” is my original work. I do not include any materials previously written or published by another person, except those cited as references. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 17 December 2025

The Researcher,

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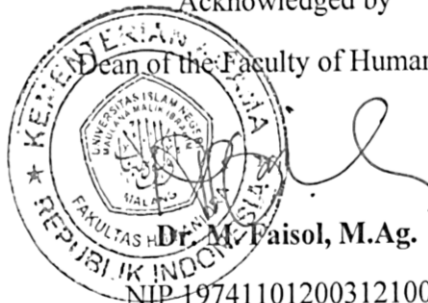


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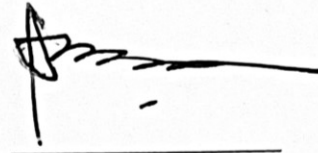
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## **MOTTO**

Wake up knowing that Allah is greater than any obstacle you may face today.

-Omar Suleiman

You do not have to do it straight away, but just do it before it gets really bad.

-Karl Pilkington

For everyone who feels lost, afraid, hurt or confused. We all are. It will take time  
but we will be okay. Stay alive.

-Jaehyung Park

## DEDICATION

I dedicate this thesis to my beloved mother who has passed away, Luthfiah.

Without diminishing my love, to the strongest person, my father who has always provided support despite his suffering, Muhammad Choirul Anam.

To my mother who has always shared her smile and kind words despite her blues,  
Sumartik.

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## ABSTRACT

**Risalina, C. L.** (2025). Violence Suffered by the Main Female Character in the Film *Damsel* (2024). Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Prof. Dr. Hj. Mundi Rahayu, M.Hum.

Keywords: Violence, Direct Violence, Structural Violence, Cultural Violence, Dark Fantasy, Resistance

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Violence tends to be perpetrated by those in power against the weak in order to gain one-sided advantages. The researcher found this form of violence in the main female character, Princess Elodie, in the film *Damsel* (2024). The violence she suffered sparked resistance within her. The researcher used the theory of violence proposed by *Galtung* and the theory of resistance by *Scott*. In analyzing the data, the researcher utilized *Pramaggiore* and *Wallis'* film studies, such as *mise-en-scène*, as research tools. The data found by the researcher is also supported by *elements of dark fantasy* as the film's genre. Thus, the results of the study found that Princess Elodie suffered three forms of violence. First, *direct violence* from her husband (Prince Henry) who threw Princess Elodie's body into a deep ravine. Second, *structural violence* from Prince Henry's family (Aurea's Kingdom) in the form of a marriage deliberately arranged to sacrifice Princess Elodie to the Dragon in order to pay off a debt of life. Structural violence was carried out by the Kingdom of Aurea by offering economic assistance to Princess Elodie's father (Lord Bayford) on the condition that he exchange Princess Elodie's life. Third, *cultural violence* was inflicted on Princess Elodie by her father, who used the excuse of "sacrifice for the people" to legitimize a marriage she did not want. This violence came from her own family (Bayford's Kingdom), her husband (Prince Henry), her husband's family (Aurea's Kingdom), and even the Dragon, to whom Aurea owed a life debt. This violence led Princess Elodie to engage in *opened resistance (public transcript)* by physically attacking the Dragon and the Kingdom of Aurea. Meanwhile, she used *hidden resistance (hidden transcript)* to persuade the Dragon to direct his attacks towards Aurea's Kingdom as the source of all violence. Thus, the direct, structural, and cultural violence experienced by Princess Elodie led her to fight both openly and covertly to protect herself and break the interrelated violence.

## ABSTRAK

**Risalina, C. L. (2025).** *Violence Suffered by the Main Female Character in the Film Damsel (2024)*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Prof. Dr. Hj. Mundi Rahayu, M.Hum.

Kata Kunci: Kekerasan, Kekerasan Langsung, Kekerasan Struktural, Kekerasan Kultural, Genre Fantasi Gelap, Perlawanan

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Kekerasan cenderung dilakukan oleh pihak yang berkuasa kepada orang yang lemah untuk mendapatkan keuntungan sepihak. Peneliti menemukan bentuk kekerasan ini pada tokoh utama perempuan bernama Princess Elodie dalam film *Damsel* (2024). Kekerasan yang dia terima memunculkan perlawanan dalam dirinya. Peneliti menggunakan teori kekerasan yang digagas oleh Johan Galtung dan teori resistensi oleh James C. Scott. Dalam menganalisis data, peneliti memanfaatkan kajian film Pramaggiore dan Wallis seperti *mise-en-scène* sebagai alat meneliti. Data yang ditemukan peneliti juga diperkuat dengan elemen dark fantasy sebagai genre film tersebut. Sehingga hasil penelitian menemukan bahwa Princess Elodie menerima ketiga bentuk kekerasan yaitu kekerasan langsung suaminya (Prince Henry) dengan dilemparkannya tubuh Princess Elodie ke dalam jurang yang dalam. Kekerasan struktural dari keluarga Prince Henry (Aurea's Kingdom) dengan pernikahan yang sengaja untuk mengorbankan Princess Elodie kepada Naga demi membayar hutang nyawa. Kekerasan struktural dilakukan Aurea's kingdom dengan menawarkan bantuan ekonomi kepada ayah Princess Elodie (Lord Bayford) dengan syarat menukarkan nyawa Princess Elodie. Kekerasan kultural didapatkan Princess Elodie melalui ayahnya yang mengatasnamakan 'pengorbanan demi rakyat' sebagai legitimasi pernikahan yang tidak dia inginkan. Kekerasan tersebut didapatkan dari keluarganya sendiri (Bayford's Kingdom), suaminya (Prince Henry), keluarga pengantin prianya (Aurea's Kingdom), hingga Naga yang mana Aurea memiliki hutang nyawa. Kekerasan tadi membuat Princess Elodie melakukan perlawanan yang bersifat terbuka (public transcript) dengan menyerang Naga dan kerajaan Aurea. Sedangkan perlawanan tertutup (hidden transcript) digunakannya untuk membujuk Naga agar mengarahkan serangannya kepada Kerajaan Aurea sebagai sumber segala kekerasan. Dengan itu, kekerasan langsung, struktural, dan kultural yang diterima Princess Elodie membuat dirinya melawan secara terbuka dan tertutup.

## مستخلص البحث

ريساليينا، سي. إل. (٢٠٢٥). العنف الذي تعانيه الشخصية الرئيسية الأنثوية في فيلم *Damsel* (٢٠٢٤) سكريبيسي. قسم الأدب الإنجليزي، كلية الإنسانيات، جامعة الدولة الإسلامية مولانا مالك إبراهيم مالانغ. بإشراف: الأستاذة الدكتورة الحاجة موني راهايو، م.هم

**الكلمات المفتاحية:** العنف، العنف المباشر، العنف البنيوي، العنف الثقافي، نوع الفانتازيا المظلمة، المقاومة

يميل العنف إلى أن يمارسه أصحاب السلطة ضد الضعفاء من أجل الحصول على مزايا من جانب واحد. وجد ..(٢٠٢٤) *Damsel* الباحث هذا النوع من العنف في الشخصية النسائية الرئيسية، الأميرة إلودي، في فيلم أثار العنف الذي تعرضت له مقاومة داخلها. استخدم الباحثون نظرية العنف التي اقترحها يوهان غالتونغ ونظرية المقاومة التي اقترحها جيمس سكوت. في تحليل البيانات، استخدم الباحث دراسات الأفلام التي أجراها كأدوات بحثية. البيانات التي توصل إليها الباحث تدعمها *mise-en-scène* براماجيوري وواليس، مثل أيضًا عناصر الخيال المظلم باعتباره نوع الفيلم. وبالتالي، توصلت نتائج الدراسة إلى أن الأميرة إلودي تعرضت لثلاثة أشكال من العنف. أولاً، العنف المباشر من زوجها (الأمير هنري) (الذي ألقى بجسد الأميرة إلودي في واد عميق. ثانياً، العنف الهيكلي من عائلة الأمير هنري) (مملكة أوربا) (في شكل زواج تم ترتيبه عمداً لتضحية الأميرة إلودي للثنين من أجل سداد دين الحياة. تم تنفيذ العنف الهيكلي من قبل مملكة أوربا من خلال تقديم المساعدة الاقتصادية لوالد الأميرة إلودي) (اللورد بايفورد) (بشرط أن يبادل حياة الأميرة إلودي. ثالثاً، العنف الثقافي الذي مارسه والد الأميرة إلودي، الذي استخدم ذريعة "التضحية من أجل الشعب لتبرير زواج لم تكن ترغب فيه. جاء هذا العنف من عائلتها (مملكة بايفورد) (وزوجها) (الأمير هنري)، وعائلة زوجها (مملكة أوربا)، وحتى التثنين، الذي كانت أوربا مدينة له بحياة. أدى هذا العنف إلى قيام الأميرة إلودي بمقاومة علنية (نص علني) (من خلال مهاجمة التثنين ومملكة أوربا جسدياً. وفي الوقت نفسه، استخدمت مقاومة خفية (نص خفي) (لإقناع التثنين بتوجيه هجماته نحو مملكة أوربا باعتبارها مصدر كل العنف. وهكذا، فإن العنف المباشر والهيكلية والثقافي الذي تعرضت له الأميرة إلودي دفعها إلى القتال علناً وسراً لحماية نفسها وكسر حلقة العنف.

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# **CHAPTER I**

## **INTRODUCTION**

### **A. Background of the Study**

Violence against women can happen anytime, anywhere, and without considering the status of the victim. Referring to the 1993 the Declaration on the Elimination of Violence Against Women (DEVAW), most victims of violence are women and most perpetrators are men. Violence faced by women is considered a manifestation of gender inequality between men and women. Violence is also experienced by women within the family. The tendency of perpetrators of violence in the family arises due to insecurity (fear of loss or obsession) which leads to the desire to control others (Sarmiento, et al., 2024). This indicates that, within the family, affection can be misused as an outlet for self-obsession in protecting others, which can lead to violence against those who are considered weak.

Women who tend to experience violence generally do so because they lack power (Canton, 2023). Power tends to be defined according to male standards. Given that gender is socially and culturally shaped, women's power is also suppressed by the patriarchal culture. Patriarchal culture is one of the roots of women's unequal status in relation to men (Lailawati, et al., 2020). Violence can be easily inflicted by men within the scope of patriarchal culture because it is clear who is in power and who is

not. Violence committed by those in power can be verbal and psychological, physical, sexual, and even financial exploitation.

According to Johan Galtung, violence is a destructive action or emotion that is mostly done to attack someone's freedom (Galtung, 1990). There are several types of violence, namely direct violence, structural violence, and cultural violence. Direct or personal violence is violence that is directly physical or mental. This form of violence can be identified by the perpetrator and looks very real, such as torture and humiliation (Eriyanti, 2017).

In addition, violence can also be produced by social structures that result in unequal power, resulting in unequal life opportunities (Galtung, 1969). Meanwhile, cultural violence is present to legitimize direct and structural violence, with the formation of norms or culture that can lead to an agreement on the wrongness or rightness of violence. Galtung gives a case study of the life expectancy of the upper class being twice as guaranteed as the lower class. The case is evidence that violence can also occur in the form of inequality in the quality of life between these classes.

Violence against women has also been a recent problem. Not only are the victims affected, but broadly women feel unsafe in their environment. Eriyanti (2017) draws on Galtung's perspective on forms of violence in gender studies. In her understanding of direct violence, she describes the situation of women as victims who are often oppressed by



male perpetrators. Supported by structural violence in the form of a patriarchal culture that is passed down from generation to generation in a family (Eriyanti, 2017). Thus, biased gender inequality in the family environment makes more victims, especially women.

Patriarchal violence is an obstacle in women's movement for freedom (Kaufman, 2023). Galtung suggests that violence can be eliminated if the obstacle is destroyed. One of the successes in achieving freedom is to eliminate patriarchal violence (Kaufman, 2023). When linking Galtung's case study on the quality of life of the upper and lower classes, in the family there is also violence that forces women to exchange themselves for a better quality of life by marrying men from the upper class. Following the invisible dominant structure for self-security. Kaufman also adds, "There are two sexes, but only one culture." This quote refers to the patriarchal culture that is considered normal in a society.

In the term of work, for example, the quantity and quality of men is the standard by which the success of a profession takes place. In addition, as the century progressed women were able to increase their agency such as becoming governors to becoming CEO with high profits. However, women's success is still often faced with abuses and their struggle to uphold human rights that tend to be violated by patriarchal abusers (Kaufman, 2023). The human rights violations faced by these women are generally in the form of armed violence, takeover of power, systematic rape, trafficking for the purpose of sexual and economic exploitation. It should be noted that

women have conventionally been oppressed since childhood by subjective stereotypes such as beauty, obedience, and gentleness (Armstrong,2020). This is a culturally embedded mindset that makes women weaker and often controlled by stronger parties.

Gender differences are not a serious problem as long as there is no injustice between females and males. Parties that have the potential to suppress women are culture, men, and families (Armstrong, 2020). Women also protect their lives through the resistance. Resistance is the act of opposing or fighting against policies, ideas, or activities that are detrimental to a subordinate group (Scott, 1990). Resistance can be expressed in various ways. Resistance can be carried out openly in front of anyone or secretly. The resistance carried out by victims of violence usually depends on how powerful the oppressors are (Scott, 1985). Women have full power when they unite against oppression and even exploitation created by those in power. Resistance carried out by women usually does not forget to provide a safe space for other women (Kaufman, 2023). If the culture legitimizes the power of those in power, then women can unite in greater numbers to provide security for one another. Thus, these conditions can be captured through film as a medium to raise continuous awareness about women's experiences.

Comes from *“Living with Television: The Violence Profile”* arguments that media tends to repeat actions that can shape the viewers' perspectives on the realities being shown (Gerbner et al., 1976). The media

functions as a tool for exchanging information, ideology, culture, and social values, which often leads to a negotiation of meaning between producers and spectator (Pramaggiore & Wallis, 2005). The culture included in a film makes it easier for the spectator to grasp the background of the story related to the conflict brought by the author. The existence of film elements helps us to find out what messages are trying to be hidden for film critics to find out. Such as the selection of characters, locations, settings, music, effects, costumes, and other objects that appear in the film.

*“Damsel”* (2024) was directed by Juan Carlos Fresnadillo under NK Movie Productions. Juan Carlos Fresnadillo's films often carry elements of thriller, horror, and science fiction. His films include *28 Days Later* and its sequel, *28 Weeks Later*. The film shows human behavior that will change according to the conditions or social situations that shape human action. His film is always packed with intense nuances, complex characters, and features elements of depicting reality. His latest film released in 2024 known as *“Damsel”*, is about action and women's struggle against injustice in the family environment.

The film *“Damsel”* (2024) is a dark-fantasy film with horror elements directed by Juan Carlos Fresnadillo. The film starred Millie Bobby Brown as the main character named Princess Elodie. At first, the plot presents her as a classic fairy-tale protagonist, but she changes quickly as the film's conflicts unfold. Princess Elodie faces the fact that her own parents intentionally exchanged herself for their wealth, turning her into a

female hero who try to save herself from the enemy around her. The film “*Damsel*” (2024) shows how women tend to be discriminated against or exploited by people who keep the conventional understanding of gender. The fact that the rights of a woman, such as Princess Elodie, are not fulfilled (i.e. having her own life path decided) and sacrificing herself to be married with a noble family, shows that women are still under pressure regarding an arranged marriage from their own family. Therefore, the narrative uses the fantasy genre to support the film's visualization and convey its message to the spectator.

The fantasy film genre builds an imaginary world with magic and mythical creatures, emphasizes moral conflict, and presents the main character's journey in social and personal symbols (Saricks, 2009). Characters in the film can be perfect humans, or human-like animals, or even inanimate objects with life. Characters are divided into good heroes and evil opponents. Fantasy films have subgenres, one of which is the dark fantasy genre. Dark fantasy itself focuses on horror elements that create a disturbing feeling in the spectator (Killmeier & Matthew, 2013). It usually brings a social moral relationship with the psychology of the characters. The fierce resistance against violence from evil characters that occurs throughout the film's storyline can be depicted with a gloomy setting, scary characters, and dangerous attributes.

Previous studies show that violence against women still offers wide potential for further research, as seen in *Violence Suffered by the Main*

*Character In Jay Asher's Thirteen Reasons Why* (Oktaviani, 2021). *Violence Against Women in The Novel The Silence Of The Girls By Pat Barker* (Sadiqah, 2024). Both studies found that cultural violence strongly legitimizes direct and structural violence.

Research that focuses on direct violence such as in *Violence Suffered by Female Characters in Gabriela Garcia's Of Women and Salt* (Firdiani, 2024). *Women's Struggles Against Violence in Alice Walker's the Color Purple* (Jamil, 2023). They found that the main character was a victim of physical and psychological violence. Not only focusing on direct violence, previous research with the title *Violence Suffered by Cora And Ajarry In Colson Whitehead's the Underground Railroad* (Indriyani, 2022). *Analysis of Violence Racism in Jordan Peele's Get Out* (Purba et al., 2022) use all of three forms of violence from Johan Galtung, namely direct violence, structural, and cultural violence.

The relationship between violence and patriarchal culture can be found in previous studies such as *Women's Resistance Against Sexual Violence in the Keeping Room Movie* (2014) (Altamir, 2020). *Violence against Indian Dalit Women under Narendra Modi Government: Johan Galtung's Cultural Violence Analysis* (2023) (Agusti & Dewi, 2023). Both of these studies show that patriarchal culture can produce structural and cultural violence.

The researcher also found the title of the previous studies that discussed the formula or elements of fantasy. The study titled *Fantasy Formula in Romance Movies: Beauty and the Beast (2017) and Aladdin (2019)* (Pramita et al., 2022). Similarly, *The fantasy genre's formula represented in Fantastic Beasts film trilogy by David Yates (2023)* (Wangsa, 2023). Through Saricks' (2009) theory about the fantasy genre, those two studies had four same points of the fantasy genre formula that have something in common in these two movies. A clear sense of good and evil, the choice of magical setting elements, an adventurous spirits of the main character, and the use of pacing in film studies to show the change in tension from the beginning of the story to the resolution.

Lastly, the researcher also found a study that discussed about resistance techniques in a film. *The research is entitled Deadpool's Resistance Against the Hegemonic Power as Represented in the Movie Deadpool (2016)* (Attoriq, 2024). Attoriq (2024) uses Scott's theory to analyze the film *Deadpool* (2016) by focusing on open and closed resistance. Attoriq (2024) found that the resistance carried out by characters in the film gives a manifestation of individual or group freedom against hegemonic intimidation carried out by antagonist characters.

Based on the studies listed above, the researcher has not found any research that applies Galtung's theory of violence to a dark fantasy film such as *Damsel* (2024). Finally, the researcher chose the film "*Damsel*" (2024) to show that there was a violence faced by Princess Elodie as the main

female character in the film through dark fantasy film genre. There are indications that Princess Elodie received treatment that led to violence from her family and those around her. The researcher considers examining the theoretical influence in the form of violence based on previous research that frequently uses Johan Galtung's theory. The film was released a little while ago, and it is expected to show the violence faced by women with more complex agency involvement not only between gender norms but also in family terms, as well as having a relationship with contemporary women's perspectives.

## **B. Problems of the Study**

Based on the background written above, the study left the following research questions related to violence in the film *Damsel* (2024):

1. How are the forms of violence suffered by the main female character visualized through dark fantasy elements in the film *Damsel* (2024)?
2. How does the resistance against violence by the main female character visualized through dark fantasy elements in the film *Damsel* (2024)?

## **C. Significance of the Study**

This research is significant for contemporary discussions of gender issues. In particular, it addresses pressures on women caused by patriarchal

family culture, which often leads to objectification. This research focuses on the Galtung's forms of violence faced by Princess Elodie in the film *Damsel* (2024). In this study, researchers linked dark-fantasy elements with components found in film studies to obtain more significant interpretations of violence issues. Thus, the researcher conducts a deeper analysis with the aim of opposing the inferior gender faced by women.

#### **D. Scope and Limitation**

The scope of this study is limited to the main female character in the film *Damsel* (2024). This research focuses on the forms of violence formulated by Johan Galtung in the main female character named Princess Elodie. There are other female characters in the film who also show potential as victims, but this study focuses only on the main female character, Princess Elodie. The form of violence may have various types considering that as time progresses, people's perspectives will change as well. This study is limited to Johan Galtung's forms of violence. Thus, the analysis of this research is limited to the visuals and dialogue in the film *Damsel* (2024).

#### **E. Definition of Key Terms**

- 1. Violence:** Violence is any physical, emotional, verbal, institutional, structural, or cultural, as well as behavior, attitudes, policies, or conditions that weaken, inhibit, and dominate or destroy ourselves and others (Galtung, 1971).



2. **Direct Violence:** Direct violence involves the use of physical energy, such as killing or torture, rape, and sexual violence, as well as beatings—also verbal violence, such as; insult (Galtung, 1969).
3. **Structural Violence:** Structural violence does not involve clear individual perpetrators but occurs because of unbalanced social systems of structures (e.g., crisis economy). It causes loss or suffering for individuals or subordinates (Galtung, 1969).
4. **Cultural Violence:** Cultural violence is the prevailing attitudes and beliefs of a person or society that have been taught since childhood and surround and are inherent in everyday life which are used to legitimize or justify violence, both direct and structural (Galtung, 1990).
5. **Dark-fantasy Film Genre:** Dark fantasy is a film genre that blends standard fantasy elements with a pronounced horror component, creating stories that are grim, bleak, and morally ambiguous, often featuring flawed protagonists and supernatural threats in dark, detailed worlds (Saricks, 2009).
6. **Resistance:** opposition carried out by subordinates against policies or ideas created by those in power, expressed either publicly or covertly (Scott, 1990).

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

#### **A. Sociology of Film Studies**

Contemporary society is increasingly shaped by modernity. The development of social patterns also increasingly requires more modern media. Film has become a medium that reflects developments in social roles and cultural significance (Tudor, 2012). The sociology of film studies can be understood as an interdisciplinary field that connects the social world with the medium of film. Film is not only a medium of entertainment, but also reflects social phenomena that occur in the real world. Film studies tend to associate a medium with beliefs and ideologies. Often, people's behavior in everyday life is influenced by film (Mayer, 1946). Mayer, in his book *Sociology of Film*, once said that life without moving images would be very empty and ambiguous for society. This highlights the importance of modernizing social roles through media, one of which is film.

What makes film studies interesting is its focus on the process of filmmaking, film consumption, and the interpretations that result from it (Mayer, 1946). The diversity of interpretations in a film has helped many researchers with this interdisciplinary approach. Through film studies, researchers can uncover hidden elements in a film, thereby enlightening film enthusiasts in grasping the ideology presented in a film. For this reason, film studies are often used by researchers to explore how the media constructs perspectives on cultures

or beliefs. In practice, film studies examine cultural phenomena that usually carry certain ideologies to be associated with the content of the film. Examples include representations of identity, historical context, the relationship between producers and spectators (encoding-decoding), visuals, and narratives. These elements are often the focus of research, especially when studying phenomena in films.

Film studies share several similarities with other approaches such as cultural studies, media studies, and literary studies. Cultural studies have a broader scope but still focus on cultural products (Hall, 1980). Media studies are related to film but focus on the interactions or communications between media producers and spectators (McQuail, 2010). Literary studies still intersect with literary devices found in films, such as plot, characterization, theme, and symbolism, but are complemented by audio-visual elements (Andrew, 1984). Film studies consider all aspects of cinema, from visuals and narrative to audio (Boardwell, 2020). The film studies approach still carries ideology but is very careful in how films are produced, distributed, and received by spectators.

Because culture closely with filmmaking, researchers often focus on patriarchal culture, which places heavy burdens on women's role in the family. Culture that is deeply rooted in a family will continue to be believed and upheld from one generation to the next. Differences in era allow for shifts in cultural functions. Currently much criticism is voiced through cinema to protest the negative aspects of certain cultures, particularly patriarchal culture. Patriarchal culture tends to be seen as detrimental to women (Pierik, 2022). Criticism will

receive more attention if it is conveyed through an attractive medium such as film. This is especially true when the issue raised relates to society's disapproval of a long-standing culture. Those in power may easily reject criticism. That is why issues related to culture receive more attention through entertainment media such as film.

The issues conveyed through the film studies approach are relevant to the object of the study. The object, in this case the film, makes it easier for researchers to capture the important points conveyed by the film director. The interpretation of the film studies component is the right combination for finding hidden meanings in every detail. The packaging of a film has a significant impact on the spectator's perspective and conclusions. Films are made to provide understanding to the spectator in a more innovative and beautiful way, considering that visuals and camera shot movements have their own meanings based on their types (Pramaggiore & Wallis, 2005). These details may not be easily captured by the spectator, so the sociology of film studies approach is considered very necessary for researchers in exploring the issues in the film.

## **B. Film Studies: Dark Fantasy Film**

Dark fantasy films combine the horror and fantasy genres. The narrative in dark fantasy films includes stories, plots, and certain formal conventions, such as sound effects, montages, etc. These are used to create drama as a dramatic and meaningful story that develops in fictional space and time (Killmeier & Matthew, 2013). Dark fantasy is fantasy that takes on the characteristics of

traditional fantasy but is marked by an atmosphere of horror, psychological darkness, mythology, and a world full of threats (Saricks, 2009). The purpose of these films is usually to reveal the dark side of the world and of human nature. Typical elements of dark fantasy include royal settings, monsters, dragons, and alternative worlds.

Joyce G. Saricks, in his *book Genre Fiction* (Second Edition, 2009), outlines the characteristics of the fantasy genre. The setting is placed in another world, which may exist in the past or in a hidden, imagined realm. The storyline clearly portrays a journey of discovering one's potential through the battle between good and evil. The tone of the story is intentionally crafted to shift from bright to dark, usually maintaining an optimistic outlook despite underlying melancholy. Characters are distinctly defined as good or evil, often possessing magical powers, and may also include mythical creatures. The narrative structure begins slowly, then gradually accelerates as the adventure unfolds. The final characteristic is the use of language, which frequently employs specialized terms to illustrate the world and its characters (Saricks, 2009). These are the essential characteristics commonly employed by writers and directors when constructing fantasy works in both literature and film.

Characters in dark fantasy films usually face supernatural threats of artificial creatures such as dragons, demons, or monsters, wizards, crystal balls, flying brooms, fairies, magic talismans, or talking animals (Saricks, 2009). The main characters in this subgenre tend to be imperfect heroes (anti-heroes) who are trapped and forced to survive in a dark world. Examples of films that belong

to the dark fantasy subgenre include *Hansel & Gretel* (2013), *Snow White and the Huntsman* (2012), and *Damsel* (2024). These films feature many elements of suspense, mysterious terror, and unsafe situations. Some dark fantasy films incorporate brutal elements, complete with blood and additional effects that enhance the film's dramatization. Thus, the atmosphere of these films evokes a sense of wonder tinged with anxiety or sadness, setting them apart from conventional fantasy films.

### **C. *Mise-en-scène***

*Mise-en-scène* comes from French, meaning “put on the stage.” *Mise-en-scène* itself was originally used in theater and then adapted to the world of film. Anything visible to the stage or on screen, such as costumes, lighting, props, etc., is a component of *Mise-en-scène*. The function of *Mise-en-scène* is to create a visual style in a film. Each scene has its own characteristics to describe the situation (Catridge, 2015). In *Film: A Critical Introduction* (2005), Pramaggiore and Wallis discuss several components that need to be considered in a film, namely angles and shots. Both are related to the setting of perspective through lens technology to adjust the focus that can be depicted (Pramaggiore & Wallis, 2005). Pramaggiore and Wallis emphasize that this technique helps the spectator capture what the director is trying to show. Below is an explanation of camera angle and camera distance.

- **Camera Angle**

- **High-angle shots:** This technique positions the camera higher than the subject so that the subject appears smaller than its surroundings. This technique implies that the subject is powerless (Pramaggiore & Wallis, 2005). However, some people use this technique solely for aesthetic purposes, such as highlighting a character's posture to make them look more impressive. This technique can be combined with close-ups to emphasize the character's facial expressions, usually when they are surprised or cornered.
- **Low-angle shots:** This technique is the opposite of high-angle shots, which position the camera lower than the subject to make the subject appear larger. This technique implies that the subject is strong, dominant, and powerful (Pramaggiore & Wallis, 2005).

- **Camera Distance**

- **Long shot:** This technique positions the camera far away from the character. It shows the entire body of the character with a space larger than the size of the character. For example, a frame showing a character alone in a large room implies that the character is socially isolated or confined to solitude (Pramaggiore & Wallis, 2005).
- **Medium shot:** This technique captures images from the waist up. Its function is to clarify facial expressions accompanied by body gestures

(Pramaggiore & Wallis, 2005). It is usually used when a character is performing an activity accompanied by emotional dialogue.

- **Close-up:** This technique displays the face, torso, legs, or hands of a human being to give an intimate impression. The close-up method is used to give insight into the character's expressions. This is done by excluding the background and focusing the frame on one object (Pramaggiore & Wallis, 2005). An example of a close-up is the face of a crying child, which can cause the spectator to feel concerned because they do not know the reason why the child is crying.

Pramaggiore and Wallis also emphasize that filmmakers try their best to arrange visual details because they influence character development, the mood created, and support the formation of themes (Pramaggiore & Wallis, 2005). For example, in a scene set at sea with pink light shadows combined with floral props, this is enough to give a romantic visual impression. In short, *mise-en-scène* comprises all the visual elements in the frame that are deliberately used to create meaning. That is why the components of *Mise-en-scène* are given so much attention in film studies.

Pramaggiore and Wallis, in their book *Film: A Critical Introduction* (2005), share several elements of *Mise-en-scène* that are usually open to interpretation. For example, the context of a location or setting can be interpreted in relation to cultural elements, including emotional implications associated with the director's choice of location (Pramaggiore & Wallis, 2005). For example, in Woody Allen's 1978 film, the location shown is a luxurious house on the beach,



but the empty interior can be interpreted as the character having material wealth but being emotionally lonely. Interestingly, Pramaggiore and Wallis also link the function of setting (location and time) to film genre. For example, cowboy action films are set in the American Southwest in the 19th century. Some directors deliberately impose genre limitations with unsynchronized locations, such as showing gloominess in the background to highlight the characters' activities as the core of the story (Pramaggiore & Wallis, 2005). In essence, contextual setting is one of the elements in *Mise-en-scène* that can help viewers understand the time and situation faced by the characters in the film.

The selection of actors, their acting styles, and their movements on screen influence how spectators understand characters and become emotionally involved in the story. Actors bring with them a public image, acting experience, and specific acting techniques; in the early days of film, expressive stage acting styles were very influential, especially in silent films that relied on facial and body expressions (Pramaggiore & Wallis, 2005). Unlike theater, which emphasizes voice and physical presence, film acting requires more restrained expressiveness so that the camera can capture emotional details. Ultimately, an actor's ability to bring a character to life determines the success of the narrative.

Clothing and props are important elements in building characters on screen. Clothing, which is directly attached to the body, is not only personal but also culturally significant, as depicted in the films of Iranian director Tamineh Milani, which highlight the use of the hijab after the Islamic Revolution in the late 1970s (Pramaggiore & Wallis, 2005). Meanwhile, props or objects owned

or used by characters provide clues about their identity and development. The significance of props can vary: some have symbolic or narrative meaning, such as revolvers, umbrellas, or lassos in Western films; others serve a purely practical function without adding depth to the character or plot (Pramaggiore & Wallis, 2005).

In addition to stage props, lighting is also an element of *mise-en-scène* that can create a cinematic atmosphere in a scene. Lighting helps the spectator read the atmosphere or mood in a film (Pramaggiore & Wallis, 2005). A character can also be described non-verbally through lighting techniques that affect the character. There are several lighting techniques that are often used by directors.

- **High-key lighting:** This technique provides bright, even lighting that creates soft shadows with a low lighting ratio of nearly 1:1. The result is a cheerful, hopeful, and lighthearted atmosphere (Pramaggiore & Wallis, 2005). It is typically suitable for scenes with comedic elements, music, or pleasant everyday scenes.
- **Natural-key lighting:** This technique provides a greater ratio of key light than fill light, at a ratio of 4:1 or 8:1. Thin shadows are created due to the effect of the key light meeting the fill light. These shadows usually give a realistic impression (Pramaggiore & Wallis, 2005). Used in scenes of daily activities or family-themed dramas.
- **Low-key lighting:** This technique deliberately provides little light from the key light. This is followed by high contrast between light and dark, resulting

in sharp, dark shadows. It is commonly used in suspenseful and dangerous scenes or in films of the noir and horror genres (Pramaggiore & Wallis, 2005).

After lighting, there is one last element in *Mise-en-scène*, namely composition. Compositions are used by directors to arrange actors, objects, and rooms within a single frame. Their function is to clarify ideas or conflicts. Compositions, such as the position of one character in relation to another, can produce certain interpretations (Pramaggiore & Wallis, 2005). For example, the composition of a character with a crowd in the background facing the character at an angle forms a cone, indicating the oppression or inferiority felt by the character. There is also ‘foregrounding and backgrounding’, which serves to show the relationship between objects close to the camera (foreground) and objects far from the camera (background) (Pramaggiore & Wallis, 2005). This is usually used to help the spectator understand the point of view of one of the characters. In short, composition can produce meaning from the relationship between characters and other objects around them.

Color composition in film studies is also important in developing the storyline and mood. Pramaggiore and Wallis emphasize that it is important to relate color interpretation to cultural context (Pramaggiore & Wallis, 2005). Regardless of cultural context, to identify color selection in films, researchers drew on color theory from the StudioBinder ebook titled “How to Use Color in Film: 50+ Examples of Movie Color Palettes” (2016). StudioBinder asserts that the storyline and mood are influenced by the color illustrations in each scene. Color composition can also explain the nature of the characters (StudioBinder

Inc., 2016). Therefore, filmmakers must understand color composition, but this does not limit their creativity.

This leads some filmmakers to avoid monotony in their choice of mood colors throughout their films. *StudioBinder* explains that there is a ‘monochromatic color scheme’ element that can create a soft, peaceful, and harmonious mood by using only one-color derivative (e.g., dark red-red-light red). There is also a ‘complimentary color scheme’ that creates a mood of anxiety, tension, and conflict by combining contrasting warm and cool colors (e.g., blue and orange). Finally, there is the theory of “transitional colors,” which identifies changes in character, story, and theme. These changes in color mood imply the development of the story or transformation in a film. They are usually found when a conflict has occurred and reached its climax, and filmmakers tend to use ‘transitional colors’ to illustrate the resolution or conclusion of the film (StudioBinder Inc., 2016).

Film studies theory has various components that are useful for filmmakers and film critics to create in-depth explorations of meaning. Film enthusiasts can also gain a more detailed understanding of the ideology or meaning conveyed by the director in order for the film to be screened. Through components such as camera shot angles and the use of *Mise-en-scène*, a film can have various interpretations in the eyes of its spectator. In addition to the beauty that is arranged in such a way, the meaning and criticism in films can be well received by film enthusiasts. Through this film medium, it is hoped that an issue can be exposed and its impact can be considered by society. Especially in

research related to gender inequality, which is often reinforced by patriarchal culture, still exists in this modern era. Thus, film studies become a strategic path to break the interrelation of violence caused by patriarchal culture.

#### **D. Johan Galtung's Theory of Violence**

The word violence comes from the Latin word “*violentia*” which means violence or force. The word violence is a combination of the words ‘*vis*’ which means power or strength, and ‘*latus*’ which comes from the word ‘*ferre*’ which means to carry. Violence undermines the right to life, can hurts and harms people. Violence leads people to feel threatened so that fear prevents them from resisting unequal power (Anisya et al., 2023). This makes victims and potential victims feel hopeless and unable to actualize themselves against the injustice they face. Suffering is not only the result of individual decisions, but of systems that limit their choices.

More specifically, Galtung argues that violence is not always obvious non-verbally. Fatal violence is systemic and unconscious, but has a wide and severe impact. The injustice of the social system is also one of long-term violence and tends to be difficult to eradicate. Violence will occur when the possibility or potential exceeds the actual situation (Galtung, 1969). If a policy has great potential, but the actualization is far from its potential, then that is called violence.

Galtung has been a peace fighter for about 50 years, he considers that violence is present when basic human needs cannot be met because of a

“barrier”. Violence itself causes a person to not be able to actualize themselves in peace. There is a barrier that makes them so. Galtung emphasized that one way out is to remove the barrier. If you want to eliminate physical violence, you must eliminate structural and cultural violence (Galtung, 1971). On this basis, Galtung classifies violence into direct and indirect forms to explain the connections, triggers, and impacts of violence.

### **1. Direct Violence**

The violence is easy to identify, as the perpetrators, victims, and impacts are clearly visible. The punishment that hits the perpetrator is concrete. The methods of violence are divided into verbal and non-verbal (Galtung, 1990). Direct violence tends to be physical and results in injury, but as technology develops, violence can also psychologically disturb its victims without using physical violence.

#### **a. Physical Violence**

Physical violence is violence committed by utilizing the limbs to injure or weaken the victim (Galtung & Hoivik, 1971). This physical violence can include hitting, pushing, hurting, and killing. By utilizing this physical strength, the perpetrator has the possibility of injuring their victims and even losing their lives. This violence can be clearly identified and accounted for according to the severity of the injured victim.

### **b. Psychological Violence**

This psychological violence is the opposite of physical or non-verbal violence. Verbal violence can psychologically disturb its victims (Galtung & Hoivik, 1971). These psychological disturbances can usually take the form of labelling, bullying, defamation, threatening, and humiliation. The impact does not affect the victim physically, but gradually leaves worries in the victim or even trauma.

## **2. Indirect Violence**

Indirect violence according to Galtung is violence whose perpetrators and impacts are not concrete. Usually in the form of a system created by people in power to benefit only certain groups. The effects of this violence do not directly affect the victim, but can slowly threaten the victim's human rights (Galtung, 1990). Indirect violence has a widespread frequency of victims, because there is also a contribution from those who have power over an area. The violence tends to be vague and will only be felt when unrest begins to be expressed. Awareness of indirect violence is something that not many people have (Galtung, 1971). As a result, those who are weak tend to become victims of the social system created by the powerful. Galtung divides indirect violence into two, namely structural and cultural violence.

### **a. Structural Violence**

Structural violence is violence that is normative in nature and tends to be invisible to the perpetrators. Structural violence can be

referred to as the root of violence (Galtung & Hoivik, 1971). Structural violence tends to hurt the basic needs of a person without the clarity of the perpetrator (Anisya, et al., 2023). According to Anisya et al., the perpetrators of violence have a system or policy or power through a power they have so that the incident tends to be vague. Perpetrators can cover up their motives with a policy that benefits only a few parties. For the example, the social class inequality is one of the cases included in the impact of structural violence (Galtung, 1990). The impact is inequality in the quality of life and the right to life between people. Violence can occur in several structures such as social, economic and political structures.

#### **b. Cultural Violence**

Cultural violence is known as violence that is supported or legitimized by a culture (Galtung, 1990). For the example, the patriarchal culture that legitimized the domestic violence against married woman. In the context of patriarchal culture, women are considered to be obedient to men, because the man is the leader of the family with a position above women (Pierik, 2022). The impact is that there is no awareness to maintain human rights on oneself. Ancestral beliefs passed down from generation to generation become the pillars of life under pressure. Cultural violence makes its victims feel natural to feel injustice.



### **E. James C. Scott's Theory of Resistance**

Resistance is any form of opposition, whether overt or covert, aimed at rejecting, disrupting, and weakening domination (Scott, 1985). Resistance arises when there is domination that oppresses subordinates. Resistance usually arises because of ideas or policies that are difficult or even incompatible with prevailing norms, such as a boss who exploits workers (Scott, 1990). In *Weapons of the Weak: Everyday Forms of Peasant Resistance* (1985), Scott discusses peasants as subordinates to landowners, the dominant group in Malaysia around 1967. Landowners imposed taxes and rents on their farmers. This led to protests to reduce or reject new policies that were detrimental to subordinates. According to Scott, the resistance took the form of theft, strikes, gossip, threats, and even mass rebellions.

Scott argues that the dominant party (ordinate) and the resisting party (subordinate) are embedded in a hierarchical structure. This hierarchy is maintained by the ordinate in order to exploit its authority as the ruler (Scott, 1990). The ruling party also often deliberately hinders interaction between subordinates. The reason for this is to prevent resistance. Thus, in dealing with exploitative dominant parties, the patterns of resistance carried out by subordinates are divided into two forms based on Scott's theory, namely opened resistance (public transcript) and closed resistance (hidden transcript).

## **1. Public Transcript (Opened Resistance)**

Public transcript is a form of resistance that is carried out openly and explicitly in public, even in front of the authorities. This resistance is also known as opened resistance because of its overt nature and clearly recognizable form. Public transcript also illustrates subordinates gathering together as subordinates of a group or collective. For the example, 'demonstrations' held by the worker that intimidated with their work hours. Thus, public transcript can be easily recognized because it fights physically. Opened resistance or public transcript is generally carried out for non-individual or group interests. Forms of opened resistance can include demonstrations, social protests, rebellious behavior, criticism in front of those in power, and other mass riots. Through this opened resistance, there is hope for a revolution that will bring about a more just existence for subordinates.

## **2. Hidden Transcript (Closed Resistance)**

If the public transcript previously introduced opened resistance, then the hidden transcript is the opposite. This resistance is covert or closed. The hidden transcript or closed resistance is a form of resistance carried out by subordinates who criticize or protest against the authorities quietly or secretly. For the example, gossips or privacy information that delivered by the anonymous in the social media to drag ordinate people down as their critics or protests.

Criticism is carried out outside the supervision of the ordinate or outside the stage (Scott, 1990). Scott also says that this closed resistance is a form of 'Everyday Resistance' that is carried out individually, tends to be difficult to recognize, and does not attract public attention. However, if this resistance has relations with class, group, and race, collective resistance will occur. Thus, this hidden transcript is also said to be a public transcript with limited power (Scott, 1990).

Due to the limitations of subordinate power, the resistance process they carry out is through political disguise or 'Infra-politics'. Infra-politics is carried out through ideological attacks in the form of anonymity, euphemisms, and grumbling. These techniques are useful for protecting the identity of subordinates in carrying out resistance. Anonymity is often practiced by subordinates in the form of anonymous letters, sending spells, spreading gossip, and anonymous threats. Even though subordinates engage in such resistance, they still maintain their image in front of their superiors. Scott emphasizes "False Consciousness," which shows that obedience does not always mean stupidity. The image of obedience shown by subordinates is a form of resistance against the authorities. Its function is as hyperbolic acting to cover up the existence of resistance in the form of hidden transcripts.

From these two forms of resistance, it can be concluded that resistance is a form of opposition to subordinates' disagreement with ideas or policies created by ordinates, which are usually conveyed openly (public transcript) or covertly (hidden transcript). Public transcripts are called opened resistance because the form of resistance can be clearly recognized through protests or demonstrations in the name of collective interests. Meanwhile, hidden transcripts are called closed resistance because this form of resistance is difficult to recognize and does not attract public attention. It can take the form of anonymity techniques (gossip, anonymous letters, anonymous threats) to protect the identity of subordinates.

## CHAPTER III

### RESEARCH METHOD

In this chapter, the researcher describes the methods used in conducting the research. The components explained in this chapter are the research design, data sources, data collection, and data analysis. The purpose of this method is to clarify the research structure that the researcher uses to analyze the object in depth.

#### A. Research Design

This study uses a qualitative descriptive approach in film studies. Film studies focus on components such as camera angles or shooting techniques and *mise-en-scène*. The study uses this approach to identify the forms of violence faced by the main female character in the film *Damsel* (2024) and how she resists the violence. The researcher chose this approach because violence tends to be depicted in films through dark-fantasy elements and filmic components that are deliberately included in *Damsel* (2024). Film studies frequently represent broader cultural notions, especially those related to patriarchy (Budipratiwi et al., 2023). This approach is used to analyze the forms of violence faced by the female protagonist in *Damsel* (2024) and how she responds to them. Therefore, the main focus of this research is to analyze the violence visualized through the dark-fantasy film *Damsel* (2024) by focusing on the main female character, Princess Elodie, with analytical tools drawn from *Film: A Critical Introduction* by Pramaggiore and Wallis (2005).

According to *Film: A Critical Introduction* (Pramaggiore & Wallis, 2005), films use specific techniques to give meaning to each scene. One of the most well-known techniques in the world of film is *mise-en-scène*. The *mise-en-scène* technique consists of the selection of setting and props, frame composition, and color composition. In addition, film analysis also considers camera angles and camera distance (Pramaggiore & Wallis, 2005). More details can be found on pp. 16-18 regarding the functions of each camera position. In this study, the researcher provides detailed analysis of data related to angle and shot techniques and *mise-en-scène* components in the film *Damsel* (2024).

In this way, the researcher conducts the research by using Galtung's theory of violence to identify the forms of violence experienced by Princess Elodie and Scott's theory of resistance to explain the resistance she carries out. In addition, this study considers object images, actions, gestures, and characterization shown by the main characters through images and dialogue in *Damsel* (2024) by relating them to Saricks' (2009) description of the fantasy genre. In conducting the research, the researcher uses reference sources from journal articles, books, and films to answer the research problems. Therefore, theoretical framework used to reveal through finding and discussion of the forms of violence experienced by the main female character in the film *Damsel* (2024) and how she resists the violence.

## **B. Data Source**

The primary data source in this research is the Netflix film *Damsel*, released on 8 March 2024. The film was chosen because it explicitly presents a collective form of violence that is faced by the main female character. The data are taken from the visuals and dialogue of the main female character in the 110-minute film.

## **C. Data Collection**

This research collected data through several stages. First, the researcher watched the film *Damsel* (2024) repeatedly starting from November 15th, 2024 through <https://www.netflix.com/id-en/title/80991090>. Second, the researcher took notes on the minutes and seconds that showed three forms of violence by Galtung also two types of resistance by Scott in the film *Damsel* (2024). The researcher also included data related to changes in Princess Elodie's character or developments in the storyline to answer the second research question. Third, the researcher took visual data through screenshots corresponding to the time segments noted previously. In addition, some of the data were collected in the form of transcribed dialogue from the film *Damsel* (2024).

## **D. Data Analysis**

From the collected data, the researcher began to categorize and analyze the data based on Galtung's forms of violence (direct, structural, and cultural violence). The analysis began by integrating Galtung's theory with elements of dark fantasy using a film studies approach. Furthermore, the theory is used to

draw conclusions and implications related to the forms of violence in the film *Damsel* (2024). After that, the researcher also examines the woman's resistance to violence as reflected through Princess Elodie in the film by using Scott's theory of resistance. Finally, the researcher summarizes the results of the analysis, draws conclusions, and relates them to the issue of violence in the film *Damsel* (2024).



## **CHAPTER IV**

### **FINDINGS AND DISCUSSIONS**

In this chapter, the researcher presents a descriptive explanation with supporting data from the film *Damsel* (2024). This aims to answer the research questions of this study. This chapter contains two subchapters. The first subchapter discusses the forms of violence suffered by the main female character. The following subchapter discusses the forms of direct, structural, and cultural violence faced by Princess Elodie in the film *Damsel* (2024).

To clarify the technical aspects of writing Chapter IV, the researcher will label each piece of data (Datum 1, Datum 2, etc.) followed by an image (marked with the label “figure”) or dialogue (marked with “dialog”) followed by a timestamp corresponding to its timing in the film. In the analysis, the researcher will begin with an explanation of film studies taken in the scene and interpretation of the fantasy elements. Next, the researcher relates the meaning of the shot to Galtung's theory of violence to obtain an overall interpretation of the film *Damsel* (2024).

#### **A. Forms of Violence Suffered by the Main Female Character in the Film *Damsel* (2024)**

The main female character, Princess Elodie, faces various forms of violence. Princess Elodie is the first child of Lord Bayford and the stepchild of Lady Bayford. The Bayford Kingdom is currently experiencing a food

crisis. Princess Elodie helps the kingdom by gathering supplies with her younger sister. One day, a marriage proposal arrives from the Kingdom of Aurea. The proposal asks Princess Elodie to marry Prince Henry of the Kingdom of Aurea. However, this match is not just an ordinary one; it marks the beginning of the violence faced by Princess Elodie. Therefore, the violence faced by Princess Elodie can be divided into three types of violence based on Galtung's perspective, which consists of direct, structural, and cultural violence.

### **1. Direct Violence**

Direct violence is described by Galtung as violence that clearly causes physical and psychological harm to the victim. Galtung (1971) mentions that there is an “Actual Somatic Realization” effect in direct violence, namely that the violence occurs physically. Such violence is usually carried out brutally to the point of killing the victim. Even if the violence does not kill the victim, it can leave psychological trauma that causes prolonged suffering. Below, the researcher presents data that meet the criteria for direct violence.

In dark-fantasy films, elements such as blood effects and flames are often used (Saricks, 2009). These effects influence the spectator to feel threatened and disturbed in the film. The presence of sharp objects or maybe candles is usually deliberately shown in dark-fantasy films to create a sense of worry and pressure (Todorov, 2022). Dark-fantasy films are usually concerned psychological disturbance as one of their iconic

features. Film studies analysis also focuses on the types of shots and angles used in a scene to help the spectator understand the message being highlighted (Pramaggiore & Wallis, 2005).

*Datum 1*



Figure 1. Hand incision during a wedding ceremony on the edge of a cliff.

*Damsel* (2024) (00:33:00)

The hand incision ritual such as in figure 1 experienced by Princess Elodie represents a clear form of direct violence. Referring to Galtung (1971), direct violence can be detected due to the physical violence that could harm the body. The function of a close-up is to focus on the object that the director wants to highlight (Pramaggiore & Wallis, 2005). It is highlighted the direct physical violence suffered by Princess Elodie through the palm's incision. Referring to Pramaggiore and Wallis (2005), the emphasis on expression and the incision ritual uses close-ups to clarify the main activity in the scene. The camera position close to Princess Elodie's face highlights her hurts expression during the incision process at her wedding. Therefore, the incision process can be considered as a physically direct violence.

The direct violence in figure 1 is also supported by elements of dark fantasy such as psychologically harm. Direct violence can be

recognized by the physical and psychological torture suffered by the victim (Galtung, 1990). In figure 1 there is Queen Isabelle, who wears a red robe with a crown resembling horns. Characteristics resembling non-humans (animal body parts) or monsters can be a symbol of authority or intimidating (Chadbourn, 2022). This 'horn' can be interpreted as a threat because it might resemble a 'bull', which has the potential to attack others. Elements such as monsters often appear as signs of evil (villain) in dark-fantasy films (Saricks, 2009). Therefore, Princess Elodie suffered direct violence from Queen Isabelle as an authoritative figure through rituals that intimidated her psychologically.

Elements in dark-fantasy provide unrealistic situations, as opposed to the reality (Sattrick, 2009). The wedding ceremony took place on the edge of a dark cliff which is not a normal location for a wedding ceremony. Furthermore, as shown in figure 1 (left), the setting shows a cracked cliff and a hundred candles, creating a mysterious, uncomfortable, even dangerous situation. In addition, the cliff setting itself has a historical context related to love and death. (Larini, 2016). This contextual setting may have been deliberately chosen by the director to convey a sense of love and death in the wedding ceremony. The contextual setting determines the situation faced by the characters in a scene (Pramaggiore & Wallis, 2005). It supports the tense atmosphere between love in a marriage and the torment of Princess Elodie's sacrifice.

From the analysis above, the researcher conclude that the violence experienced by Princess Elodie is categorized as a form of direct violence. Queen Isabelle performing a wedding ceremony by making an incision on Princess Elodie's hand is a harm activity. Making a physical and psychological harm on Princess Elodie. Romance to evil frequently showed in dark-fantasy film made this scene more iconic related to fantasy elements (Saricks, 2009). Princess Elodie intimidated by Queen Isabelle as the powerful agency here. Therefore, the violence suffered by Princess Elodie is not the kind that can be easily rejected, due to the authority of Queen Isabelle as an intimidating and powerful perpetrator of direct violence.

#### *Datum 2*



Figure 2. Prince Henry threw Princess Elodie into the deep chasm.  
*Damsel* (2024) (00:35:02)

Figure 2, which Princess Elodie is thrown into the chasm constitutes a clear form of direct violence, as it involves an immediate physical act intended to eliminate her. Direct violence can be detected due to the physical violence that could kill the victims (Galtung, 1990). Direct violence that faced by Princess Elodie exposed though Prince Henry that threw her to the dark cave, leaving her badly injured. The

direct violence mentioned supported through the camera angle in figure 2 that used a 'high-angle shot', showing the helpless Princess Elodie. It related with 'high-angle shot' by Pramaggiore and Wallis (2005), that gives the interpretation of the object in the scene is weak, helpless, and vulnerable. Princess Elodie being thrown into a dark and steep-chasm, it shows the direct violence she has suffered.

The direct violence faced by Princess Elodie in figure 2 is also supported through the low-key lighting. The low-key lighting in the frame can create a misery or gloomy mood (Pramaggiore & Wallis, 2005). The pain caused by the direct violence she suffered made the situation gloomy and revealed her fragility. Referring to Galtung (1971), physical direct violence that does not directly kill the victims, could leave the psychological damage that endanger lives in the long term. The use of low-key lighting shows how deep, huge, and mysterious the chasm that the Princess Elodie thrown, so it could kill herself time by time. The chasm has a terrifying effect, highlighting Princess Elodie's threatened and frightened conditions. Therefore, how serious the direct violence suffered by Princess Elodie emphasized through the low-key lighting in figure 2.

To sum up datum 2, direct violence faced by Princess Elodie through the physically harsh that done by Prince Henry. Direct violence is proofed in how Prince Henry physically threw Princess Elodie into

the chasm, causing her to be seriously injured. Supported by the *mise-en-scène* components such as high-angle shot, and low-key lighting that used in figure 2. Therefore, the direct violence suffered by Princess Elodie had an impact on the potential loss of life and facing a terrifying chasm, causing psychological damage.

### *Datum 3*



Figure 3. The dragon tried to kill Princess Elodie.  
*Damsel* (2024) (00:41:10)

Dialogue 1.

Dragon: I want what is promised. What is owed. Every generation, your kind must pay.

Princess Elodie: My Kind?

Dragon: The scent of royalty betrays you. It's in your blood.

*Damsel* (2024) (00:41:49)

Figure 3, The dragon's attack through fire represents direct violence in its most lethal form, as it inflicts immediate physical destruction upon the victim's body. Direct violence in the figure 3 supported through the flame elements came from the dragon's mouth as the weapon to kill Princess Elodie. Direct violence can result from structures controlled by those in authority (Galtung, 1969). The party with authority to gain benefits here is the royal family of Aurea. The flame from the dragon became the method of execution chosen and

legitimized by Aurea Kingdom to kill the Princess Elodie, making its severity both structural and direct.

Mythological characters such as dragons, flying horses, unicorns, and wizards are typical features in works of fiction, especially in the fantasy genre (Saricks, 2009). The composition of fantasy elements also supports the direct violence that faced by Princess Elodie when in the cave. Dragon that can speak, fire as a weapon, and a dangerous setting with sharp limestone sediment surrounding it, depicts a very dangerous setting. Framing composition is usually used to focus the subject on what they are facing (Pramaggiore & Wallis, 2005). Therefore, the dragon framed as a part of the perpetrator of the direct violence faced by Princess Elodie.

The direct violence faced by Princess Elodie is also emphasized by the filmmaker through the frame composition. The composition of warm and cool tones in one frame creates a mood of anxiety, tension, and conflict (Pramaggiore & Wallis, 2005). It found in the figure 3 (left to right) a complementary color scheme, namely the yellow of fire combined with dark blue, which initially was minimal but then dominated the frame. It showed that Princess Elodie suffered direct violence that made her feel tense, anxious, and angry. Overall composition of the frame in this scene gives a tense impression that pumps the spectator's adrenaline to consider whether good will defeat evil in this dark fantasy film. Thus, direct violence that been faced by



the Princess Elodie could be felt by the spectators as always through the frame compositions exists.

Dialogue 1 concerning the Aurea kingdom's ancestral debt foregrounds direct violence as the immediate and deadly outcome of the sacrificial system. The direct violence as the unavoidable outcome of the kingdom's debt system, where princesses are physically executed through fire. This repeated act of bodily destruction demonstrates how killing becomes a normalized form of direct violence sustained by an unjust structure. Related with Galtung (1971), killing exemplify direct violence that is sustained by a structure, where physical harm is normalized as a method to resolve political debt. Consequently, the dialogue 1 reinforces the unavoidable of execution by fire as an established practice of direct violence.

## **2. Structural Violence**

No one directly harms others within that structure. Violence is embedded in the structure and manifests as power inequality (Galtung, 1969). Galtung asserts that direct violence is one manifestation of structural violence. Specifically, the Noble kingdom (Aurea) and a broke kingdom from North. According to Galtung, the three forms of violence are interrelated, so it effects on each other's violence. The following will discuss the structural violence faced by Princess Elodie in the film *Damsel* (2024).

*Datum 4*



Figure 4. Aurea's Royal Family at the Wedding Ceremony of Princess Elodie and Prince Henry.

*Damsel* (2024) (00:31:03)

Dialogue 2.

Queen Isabelle: For generations, it has been our task, our duty, to protect our people.

*Damsel* (2024) (00:31:02)

Figure 4, the scene in which the royal family collectively witnesses the sacrifice represents institutionalized structural violence. Figure 4 shows the perpetrators of structural violence through the wedding witnesses. The royal family's presence functions as an institutional authority that legitimizes the sacrifice, allowing violence to occur without exact perpetrators. Rather than intervening, the ruling figures (Aurea Kingdom) maintain and reproduce the violent structure by accepting the sacrifice as a necessary political bargain. Referring to Galtung (1969), power hierarchies sustain violence by rendering victims powerless within the system. Consequently, the scene demonstrates how structural violence becomes normalized and continuously reproduced through institutional presence, visual hierarchy, and collective approval.

This structural violence is further reinforced through the visual composition of the scene, in which the witnesses is symbolizing dominance and control, while Princess Elodie is isolated and physically subordinated.

The gold masks worn by the witnesses symbolize the hidden faces of the violence faced by Princess Elodie. The mask itself has become a symbol of false identity, which when worn creates a new character for the one wearing it (Broodryk, 2024). Structural violence tends to be difficult to identify objectively (Galtung, 1971). The noble family who witnessed the ritual in figure 4 is visualized as perpetrators of violence who are not easily visible. Their identity there is only as the groom's family who witnessed the ritual, but in fact they also benefited in the long term from Princess Elodie's sacrifice. Therefore, the wedding witnesses in figure 4 were framed as members of the royal family who are part of the perpetrators of structural violence.

Structural violence in figure 4 is also supported through the camera composition. Referring to Pramaggiore and Wallis (2005), the camera is positioned behind Princess Elodie, could show the spectator her perspective so that they can feel what she faces as a victim. The frame composition shows a 'cone' shape with an angle on the character of Princess Elodie. The comparison of the number of figures facing Princess Elodie, approximately 1:20, shows oppression or inequality of opposition. The placement of the main character lower than her opponent suggests powerlessness (Pramaggiore & Wallis, 2005). Princess Elodie is confronted by a noble family who are, in fact, all part of this tradition of fake marriages. Thus, Princess Elodie was surrounded by main perpetrators of structural violence, namely the royal family of Aurea.

Structural violence is not explicitly visible, and its perpetrators and impacts can be said to be structured in such a way that the perpetrators are difficult to identify (Galtung, 1970). The food crisis faced by Lord Bayford's people also forced him to accept the offer to hand over (sacrifice) Princess Elodie as a 'bargaining chip' to Queen Isabelle. Galtung says that this structural violence basically attacks through basic human needs (Galtung, 1990). The violence faced by Princess Elodie in datum 4 can be categorized as structural violence, because the perpetrator cannot be identified objectively, the violence is embedded in the structure.

To sum up, datum 4 depicts structural violence institutionalized through royal rituals. Structural violence connects all forms of violence, so it can be said that Galtung's three forms of violence are interrelated. This led the kingdom's nobility to commit acts of direct violence, which were also permitted by the patriarchal culture. The framing composition shows the power imbalance between Princess Elodie and the Aurea Kingdom's nobles, who hide the true nature of violence behind golden masks. Thus, the violence experienced by Princess Elodie does not appear as direct coercion, but as a result of a socio-political structure that normalizes the sacrifice of women for the sake of the kingdom.

### 3. Cultural Violence

*Datum 5*



Figure 5. Elodie's father arranged a marriage for Princess Elodie with the Prince of the Aurea's Kingdom.

*Damsel (2024) (00:06:03)*

Dialogue 3.

Lord Bayford: This man, he has a fleet of ships, carriages full of gold.

Princess Elodie: That's no reason to marry.

Lord Bayford: We need this. Our stores are empty. We will not make it to the thaw. Your people need you.

*Damsel (2024) (00:06:13)*

Figure 5 illustrates cultural violence where cultural values and beliefs are used to legitimize and morally justify structural violence. The arranged marriage imposed by Princess Elodie's father reflects a patriarchal system in which male authority over female bodies is normalized and accepted as a social obligation.

Cultural violence legitimized as a normal case through dialogue 3 that showed Princess Elodie's father asking her to accept Prince Henry's proposal, who comes from a noble background. Princess Elodie's father said "...Your people need you". This can be linked to the phenomenon of '*filial obedience*', which is a form of obedience by children to their parents, who are figures of authority within the family (Azizy, 2023). It was legitimized the marriage she did not want for the sake of starving people. Princess Elodie faces the conventional problem that, as a woman, it would be easier for her family if she married a prince with a royal background. Marriage is a patriarchal institution, as it assimilates women as men's private property

(their fathers and then their husbands) (Pierrik, 2020). In dialogue 3, it can be seen that Lord Bayford legitimizes the culture of matching her daughter with royal prince for profit without regard for her daughter's choice. Princess Elodie's father used the safety of his people as an excuse to persuade Princess Elodie to accept the proposal, which is a form of cultural violence.

Cultural violence that faced by Princess Elodie was the manifestation of patriarchal culture showed in figure 5. Galtung claims that patriarchal culture legitimizes men's domination of women by normalizing women's submissiveness and obedience to men (the head of the family), thereby giving rise to gender-based violence (Galtung, 1996). Cultural violence could be captured in figure 5 and dialogue 3.

Princess Elodie had no option to facing the cultural violence in the figure 5 (right) showed through the 'close-up' technique. The focus locked on the front of Princess Elodie's shoulders to her head to show her resigned, pressured, and depressed expression in response to her father's request. This technique is often used by filmmakers for scenes involving discussions or serious conversations, allowing them to capture the implied message of a character's expression (Pramaggiore & Wallis, 2005). Referring to Galtung (1969), a culture that legitimizes all forms of violence, including direct violence in the form of psychological insults, can cause distress to the victim. Being a man or a woman should not have any consequences, but in this case, Princess Elodie feels guilty for prioritizing her right to determine

her own life. Therefore, cultural violence left Princess Elodie with no rights over her own body.

*Datum 6*



Figure 6. The Bayford Family's Introduction to the Royal Family of Aurea.  
*Damsel (2024) (00:15:17)*

Dialogue 4.

Queen Isabelle: What is your greatest strength?

Princess Elodie: I always tell the truth, Your Majesty.

Queen Isabelle: Some might call that a weakness.

*Damsel (2024) (00:15:21)*

Cultural violence depicted in the figure 6 through Princess Elodie that was seen bowing to pay her respects to the Aurea royal family. It was synchronous with Pramaggiore and Wallis (2005), about prominent gestures or choreographic techniques in film studies, emphasizing one character who performs a certain gesture while the figures around them do nothing (Pramaggiore & Wallis, 2005). Only Princess Elodie, who bows, tries to show that she is struggling alone. The framing composition is an important discussion in this scene, namely the 'asymmetrical line' between the characters who are parallel on the same floor. Princess Elodie's position is lower than the other characters' heads. Saricks discusses the spectator's point of view, which is that it is easy to interpret the natural character of each figure (Saricks, 2009). Princess Elodie's gesture can be interpreted as humility, politeness, respect, and civility, which are cultivated in the royal

family (Diegoli, 2025). Therefore, the cultural violence faced by Princess Elodie in figure 6 legitimizes her position as a victim to show her modesty and obedience to the powerful perpetrators.

Dialogue 4 further emphasizes cultural violence. Queen Isabelle's line, "...Some might call that a weakness," shows that she does not like honest and critical people such as Princess Elodie. Honesty in this scene could be interpreted as a person's freedom from malicious intent or deviation. People who are accustomed to telling the truth tend to be brave enough to refute or criticize falsehoods or firmly reject injustice (Shalvi et al., 2024). This has an impact on people who have committed crimes, who may feel threatened and consider honesty to be a weakness that is actually a threat to them. A study shows that dishonesty is more normalized to avoid possible losses (Shalvi et al., 2024). Thus, the violence described in dialogue 4 leads to cultural violence, which is considering honesty as a weakness, making something that is normally good a threat because of the crimes hidden by the Aurea Kingdom.

To summarize datum 6, cultural violence can be observed from the perspective of film studies, namely Princess Elodie's character who performs a gesture of respect alone to show humility and also a feminine image in front of the Aurea royal family. Linked to Galtung's violence, datum 6 underlines Princess Elodie's agency as a victim of violence due to the imbalance in the frame composition between her and the characters around her. Cultural violence takes the form of a narrative in dialogue 4



about honesty being considered a weakness. The honest and critical nature of the main character in fantasy or dark fantasy films is a form of resistance possessed by heroes in fantasy works (Saricks, 2009). However, Princess Elodie's honesty is seen as a weakness by Queen Isabelle. This is because honesty could expose the crimes committed by the Aurea kingdom. Therefore, the culture in the kingdom considers honest speech a dangerous threat, making Princess Elodie's honesty a source of violence that limits her freedom.

## **B. The Main Female Character's Resistance to Violence in the Film *Damsel* (2024)**

In answering this second research question, the researcher analyzes the resistance shown by Princess Elodie through fantasy elements in the film *Damsel* (2024) using James C. Scott's theory of resistance. Scott's theory divides resistance into two categories: public transcript (opened resistance) and hidden transcript (closed resistance). The following forms of resistance Putri Elodie demonstrated against violence can be divided into public transcript and hidden transcript.

### **1. Public Transcript (Opened Resistance)**

*Datum 7*

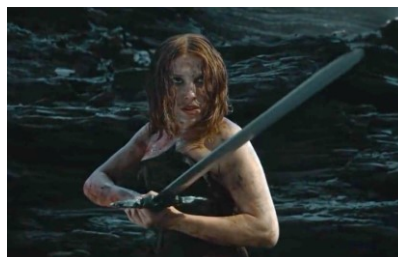


Figure 7. Princess Elodie takes her father's sword to save her sister from the Dragon.  
*Damsel* (2024) (01:24:35)

The public transcript occurs in figure 7, where Princess Elodie actively and openly confronts the perpetrator of violence by threatening the dragon with a sword. Princess Elodie's opened resistance is also emphasized through the 'medium shot'. Medium shot technique that used to clarify character's actions and expressions (Pramaggiore & Wallis, 2005). Through this technique, instead to protect her herself, the frame shows that Princess Elodie is using the sword to attack her opponent, that is the dragon. Thus, the resistance shown by Princess Elodie through direct physical confrontation with the perpetrator of violence indicates that this resistance was carried out openly, or what is known as a public transcript.

Princess Elodie's public transcript actions also supported through the *mise-en-scène* component. The application of low-key lighting reflection from behind the character serves to separate the character from the background, making the character stand out for resist. Figure 7 showed Princess Elodie with short hair and wounds all over her body, her magnificent dress reduced to tattered rags. The *mise-en-scène* includes changes in the character's makeup and costume, indicating the development of the storyline (Pramaggiore & Wallis, 2005). Princess Elodie's physical change is total when compared to her conditions in the wedding ceremony. Physical changes are associated with the characters' psychological states, such as the effects of trauma or repression, which cause the character's physical form to change (Saricks, 2009). The visual

form of Princess Elodie's body undergoes changes as a form of defensive adaptation to the violence she has experienced. Therefore, the messy visualization of Princess Elodie showed her increasing resistance, from being obedient to becoming rebellious that known as a public transcript.

Overall, the public transcript she showed used swords as direct confrontations and changes in her costume and appearance, demonstrated her optimism in resists against the violence. This direct confrontation marks a shift from concealed survival strategies to a public transcript, as defined by Scott (1985), where resistance is performed visibly and carries clear risk. The open stance and the visible weapon were collectively emphasized that Elodie's resistance is no longer hidden, but deliberately exposed in defiance of dominant power.

#### *Datum 8*



Figure 8. Princess Elodie returned to the kingdom to save the next victim.  
*Damsel* (2024) (01:32:19)

#### Dialogue 5.

Princess Elodie: Take your family and run.  
*Damsel* (2024) (01:36:12)

Princess Elodie's resistance in figure 8 is included in the public transcript. Princess Elodie's resistance was demonstrated through a low-

angle technique to emphasize her protest and open threat in front of the entire royal family to stop the princess sacrifices. Referring to Pramaggiore and Wallis (2005), the low-angle technique gives a powerful effect to the centered character. The public transcript's resistance also reinforced by Princess Elodie's behavior in protecting princess besides her in figure 8, who is about to be sacrificed by the Kingdom of Aurea. Princess Elodie showed a serious and angry expression as she said in dialogue 5 "Take your family and run" to another scammed princess, this successfully saved the next victim. Thus, resistance is carried out openly by seeking the rights of others in line with Scott's (1985) public transcript characteristic, namely that open resistance is carried out for the collective benefit.

To sum up the analysis of datum 8, it can be seen that Princess Elodie's character is portrayed as a savior for other women as well as an antihero who openly confront the source of violence. The framed resistance has a dominant camera position pattern, focusing on Princess Elodie's gestures and expressions to explicitly show her emotions or anger (Pramaggiore & Wallis, 2005). Her character gradually develops from an obedient princess who obeys to a rebellious princess who fights, saves, and confronts. This character developments often appears in the portrayal of main characters in the fantasy genre (Saricks, 2009). Therefore, Princess Elodie's explicit rebellious action can be interpreted as the result of her public-transcript resistance to the violence she has suffered.

## 2. Hidden Transcript (Closed Resistance)

*Datum 9*



Figure 9. Princess Elodie accepts her arranged marriage.

*Damsel* (2024) (00:32:28)

Dialogue 6.

Princess Elodie: I've made my peace with it. My happiness is a small price to pay for the future of my people.

*Damsel* (2024) (00:17:46)

The form of resistance found in datum 9 can be categorized as resistance in the form of a hidden transcript. In figure 9, Princess Elodie resists through her marriage as a way to survive and save her father's kingdom. This form of resistance is in line with Scott's (1990) theory of 'everyday resistance', which is resistance carried out covertly with an obedient nature, understood as a tactic of self-protection in order to be able to carry out other acts of resistance secretly. Princess Elodie said 'My happiness is a small price,' this legitimizes power by exaggerating the power of the authorities in order to find weaknesses subsequently. According to Scott (1990), oppressed groups often adopt the language of the authorities in order to survive. However, Princess Elodie struggles to stay compliant in order to maintain a good image so that other resistance can be planned later.

The resistance in a form of hidden transcripts is also clarified by the fantasy element in datum 9. This heroic action is usually the main characteristic possessed by characters in fantasy fiction films (Saricks, 2009). In this scene, Princess Elodie is portrayed as a character who is prioritizes the safety of others. The reflective nature of Princess Elodie shows that she is portrayed as a hero in this fantasy film. This can also be seen from the camera shot in figure 9, which uses the 'medium shot' technique to clarify the character's detailed expressions from the front (Pramaggiore & Wallis, 2005). Princess Elodie's expression shows sincerity and a smile that hides her misery behind the romantic scene.

Based on the analysis of datum 9, Princess Elodie's resistance is best understood as a form of hidden transcript manifested through strategic compliance. Her decision to accept marriage functions as a survival tactic rather than genuine consent, aligning with Scott's (1990) concept of everyday resistance, where obedience is performed to avoid immediate revenge and to preserve the possibility of future resistance. By adopting the language of sacrifice and loyalty, Princess Elodie appears to legitimize authority while demonstrating how compliance operates as a protective strategy within oppressive structures.

Furthermore, controlled expressions and frontal medium shots, Princess Elodie is portrayed as sincere, masking her internal suffering beneath a romantic atmosphere. This representation emphasizes that her

resistance remains hidden and non-confrontational, functioning as a preparatory phase before open defiance occurs. Thus, datum 9 illustrates how hidden transcript resistance operates subtly through obedience, and emotional restraint.

### *Datum 10*



Figure 10. Princess Elodie tries to save her father from the Dragon.  
*Damsel* (2024) (01:13:03)

Figure 10 can be categorized as a form of resistance by Princess Elodie in the form of a hidden transcript. Figure 10 showed Princess Elodie's resistance is demonstrated by the 'long shot' of her position hiding and keeping her distance from those in power, which is a form of closed resistance or hidden transcript. In figure 10, the use of a long-shot technique was used to show the entire frame in the scene. The unique layering used in provides character detail through its proportions (Pramaggiore & Wallis, 2005). This framing is a covert nature of closed resistance, as it does not invite public attention or challenge authority directly (Scott, 1985). This resistance overwhelms the Dragon and leaves it with no way to find Princess Elodie, so it can be said that her resistance could save her temporary.

Therefore, the physical distance between Princess Elodie and the figures in power shows that she deliberately avoids direct confrontation.

Rather than facing authority openly, Elodie chooses to stay distant as a way to protect herself. This action reflects concept of everyday resistance, where resistance is carried out through quiet and subtle strategies to survive within an oppressive system (Scott, 1985). Because there is no direct confrontation, strong gestures, or open defiance, Elodie's resistance in this scene remains hidden and does not openly challenge those in power.

*Datum 11*



Figure 11. Princess Elodie secretly set a trap for the Dragon.  
*Damsel* (2024) (01:24:04)

Princess Elodie also did a hidden transcript in figure 11 to fight the dragon. In figure 11, Princess Elodie deliberately set the trap to distract the Dragon while she searched for her sister (Floria). The trap prepared by Princess Elodie is strategy to resist covertly. It is connected with Scott's theory of 'everyday resistance', that is, the authorities were not immediately recognize the existence of resistance around them (Scott, 1985). This trap is a form of safe, covert resistance that avoids direct confrontation with the dragon. This resistance is carried out through the intermediary of the 'Trap' as a form of resistance without directly facing the powerful party. Her resistance did not require direct face-to-face communication, but rather preparing small attacks without showing her face or physical appearance.



Furthermore, hidden transcript that done by Princess Elodie also supported in figure 11 through the ‘medium shot’ technique. Medium shots provide depth to expressions and gestures, to understand what the characters in the film are doing and what they are facing (Pramaggiore & Wallis). It shows Princess Elodie setting a trap using her hair. This is a characteristic of fantasy works based on Saricks' (2009) formula, that properties and attributes whose functions are the opposite of their normal functions mean that the extraordinary abilities of these objects may be magical. Princess Elodie's uses the haircut to set a trap, in the sense that she uses it to protect herself and fight the Dragon. The visualization of hair being used as a trap shows that Princess Elodie's beauty can also be a tool to fight the violence she faces. Therefore, Princess Elodie can engage hidden resistance to protect her beloved sister by setting traps to fight dragons without being detected, as a form of closed resistance (hidden transcript).

#### *Datum 12*



Figure 12. Princess Elodie successfully proves the deception of the Aurea Kingdom.

*Damsel* (2024) (01:33:44)

#### Dialogue 7.

Princess Elodie: That is how they make us royal. That is the blood you smell. They fooled you. You've been killing innocent daughters just like they did.

*Damsel* (2024) (01:33:44)

The resistance shown by Princess Elodie in figure 12 is a form of closed resistance. This resistance takes the form of a plan to fight the Aurea Kingdom with the dragon as the victim of the kingdom's ancestors. Related with Scott argumentation that the collective complaint could bringing up power relations (Scott, 1990). This resistance does not involve violence, but rather the power relationship that arises between Princess Elodie and the dragon. It is understandable that Princess Elodie's resistance led her to take on the power to fight alongside the dragons. By gathering the problems suffered by victims of the more powerful side, the resistance can escalate into protests or demonstrations in front of those in power.

This form of resistance is also supported by the use of components in the *mise-en-scène*. It taken using the close-up technique to focus the frame on a specific object (Pramaggiore & Wallis, 2005). In the figure 12, the foreground and background used to show Princess Elodie that trying to convince the Dragon of the Aurea Kingdom's crimes against her through the palm incisions. By convincing the Dragon, Princess Elodie was able to mount a more powerful resistance.

Hidden transcript in the figure 12 also supported by the fantasy element that concluded there. Such as the negotiable dragon to fight together with Princess Elodie against Aurea. Characters in fantasy works have many ways to fight their enemies, such as physical resistance (war) to negotiation (Saricks, 2009). Thus, Princess Elodie's form of resistance shifted from

initially fighting physically to being sufficient with verbal resistance. Princess Elodie's resistance in this scene was more impactful because she had an emotional connection with the dragon, who was also a victim of the Aurea kingdom's crimes.

Princess Elodie's closed resistance can be summarized as focusing more on careful and discreet planning rather than direct confrontation. Medium shots are used to provide depth to objects that have meaning (Pramaggiore & Wallis, 2005). The use of medium shots in this closed resistance shows another side of Princess Elodie in carrying out hidden resistance far from the sight of her abusers. Then, the low-key lighting gives the film a mysterious and hidden feel (Pramaggiore & Wallis, 2005). With this, the closed resistance shown by Princess Elodie can be conveyed well to the spectator.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

In this chapter, the researcher summarizes what has been found in the previous chapter. Drawing on data analyzed from a film-studies perspective in the dark-fantasy subgenre and interpreted using Galtung's theory of violence, this chapter presents the following conclusions. The violence experienced by the female main character, Princess Elodie, takes three forms, namely direct violence, structural violence, and cultural violence. Research found that these three forms of violence are linked or interrelated, so that shaped as an interrelation of cause-effect. The violence faced by Princess Elodie can be described through the imaginary elements of the dark-fantasy genre as outlined by Saricks (2009). From this violence, resistance arises within Princess Elodie, prompting her to protect herself and fight against the Kingdom of Aurea and the dragon. The resistance that is formed can be divided, according to Scott's theory, into public transcripts and hidden transcripts.

The direct, structural, and cultural violence faced by Princess Elodie can be demonstrated through the *mise-en-scène* and dark fantasy elements. These fantasy elements can be captured through the *mise-en-scène* components. The use of royal settings belonging to nobles, dragons, and royal

families in economic crisis dominates the criticism related to violence against the main character, a princess from a kingdom in economic crisis. This economic crisis has given rise to a ruling class (the Kingdom of Aurea) and an underclass (Princess Elodie's kingdom), as well as resistance to the injustice of the class system. These elements can be easily captured by researchers through the film studies theory of Pramaggiore and Wallis (2005). Most of the data collected use medium-shot and long-shot techniques to highlight the violence. *Mise-en-scène* components such as sharp objects, candles, fire, devil robes, and blood add to the tension of the dark elements that are iconic in dark-fantasy films set in a medieval world. These props also depict the violence that occurs throughout the story. Some of the violence depicted is so dangerous that it could kill Princess Elodie. Thus, the researcher can conclude that the direct, structural, and cultural violence experienced by Princess Elodie is critically conveyed through the imaginary medieval world in dark fantasy films.

Princess Elodie can fight against all forms of violence she faces through resistance expressed in public and hidden transcripts. Her resistance is divided into public transcript and hidden transcript. Her determination to destroy the Kingdom of Aurea ensures that there will be no more women sacrificed. Through opened resistance (public transcript), Princess Elodie engages in physical resistance, protests, and threatens the perpetrators of violence (the Dragon and the Kingdom of Aurea). Meanwhile, through her hidden resistance (hidden transcript), Princess Elodie creates an image of

obedience while holding a grudge and planning resistance behind the Dragon and the Kingdom of Aurea. Princess Elodie's resistance has an impact on others, ensuring that there will be no more victims and reflecting the collective interests behind the hidden transcript.

This violence triggers Princess Elodie's resistance, in the form of public and hidden transcripts. The public transcript appears when Princess Elodie openly fights back physically in front of the perpetrators of violence (the Kingdom of Aurea or the dragon), creating a significant impact because her resistance is threatening and she represents the collective interests of other victims. Princess Elodie also cautiously resists behind the perpetrators of violence, for example by secretly setting traps and planning revenge, showing resistance in the form of hidden transcripts. This resistance is reinforced by the heroic impression she displays in dark fantasy works, starting from the change in the wedding setting to Princess Elodie's fight to save herself from the Dragon's cruel attack, making her even more courageous to fight back.

### **B. Suggestions**

Through this research, the researcher can recommend studies on genres other than fantasy or on fantasy subgenres other than dark fantasy. It is hoped that this can serve as a comparison with other fantasy subgenres that have similarities or even differences with elements in dark fantasy. Further research using film studies as a research tool may provide more detail regarding the elements present in the selected film genre. In addition, through

this research, Johan Galtung's theory of violence can be applied to film. Thus, the researcher can relate this issue of violence to recent events. The researcher once again hopes that future findings will deepen research on violence in terms of characters' psychology. For example, the impact of violence on the psychological well-being of characters in films. This may lead to valuable findings from a humanitarian perspective.

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## CURRICULUM VITAE



The researcher, Lulu' Choir Risalina was born in Banyuwangi on January 5<sup>th</sup>, 2003. She graduated from Muhammadiyah 1 Elementary School Banyuwangi in 2015, from Giri 1 Junior High School in 2018, and from Rogojampi 1 Senior High School in 2021. In the same year, she continued her education in the Department of English Literature, Faculty of Humanities, Universitas Islam Negeri (UIN) Maulana Malik Ibrahim Malang. During her study, she actively participated in several student organizations and academic activities, such as the Muhammadiyah Student Association (IMM) and the Reading and Writing Study Club. She has experience in graphic design using collective software such as Canva and Corel Draw X7. She interested in film's cinematography. Therefore, this thesis entitled "Violence Suffered by the Main Female Character in the Film *Damsel* (2024)", is written as the requirements for the Degree of *Sarjana Sastra* (S.S) at the UIN Maulana Malik Ibrahim Malang.