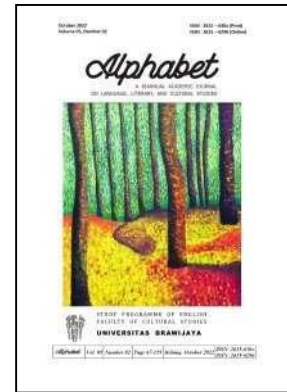


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Abstract

Chao Te-Yin (趙德胤) also known as Midi Z explores the problem of gender-based violence in his movie, *Nina Wu* (灼人秘密). The film's female character is shown to have been subjected to violence, which led to abuse, resulting in anxiety attacks and hallucinations. The objective of this research was to undertake an in-depth examination to understand how gender-based violence was perpetrated from the standpoint of patriarchal values. This study used film studies, where both the narrative and cinematic elements were used as the primary subject of discussion, in conjunction with the second sex theory, to examine how the patriarchal system becomes a prominent factor as a result of women's subordination. The study discovered numerous forms of gender-based violence or misconduct in the film, including psychological, emotional, physical, and sexual assaults, which had a significant influence on the victim's mental well-being. This study demonstrates how the patriarchal system has deeply integrated the societal system, finally normalizing subordination against women.

Keywords: gender-based violence; abuse; patriarchy; mental well-being; film studies; women subordination

According to Endraswara (Dewi, 2021), literature is an expression of human life that cannot be separated from the roots of society. This means that a literary work is a portrait of a life that contains a reflection of the real-life experienced by the author so that even though it contains a figment of imagination or fiction of the author, all of this aims to convey messages or issues originating from real life. As a result, literary works are frequently employed as a means to transmit both other people's and the author's personal experiences.

Literary works have various other functions apart from being a form of entertainment. Darmono (Dewi, 2021) explained that literary work have several other functions such as : (1) recreational function, literary work is a medium for the reader to get some entertainment; (2) educational function, literature can educate its readers through the moral value in it; (3) aesthetic function, literature can be seen as a piece of art; (4) morality function, literature can educate its

readers because literature contains high morals; (5) religious function, literature contains religious teachings that its readers emulate.

In general, literary works are known in two forms, namely fiction literary works and non-fiction literary works. Besides that, literary works also have various forms, ranging from poetry to movies. A movie, according to Pratista (2008) is an audio-visual media that combines both narrative and cinematic elements. The narrative elements in question are the overall theme of the movie while the cinematic elements consist of the plot and how the movie is produced. A movie is similar to that of a drama, the only difference is that a movie is shown in a theater whereas drama can be seen on TV or even through smartphones, and just like other bodies of literary work, a movie has its own elements to not only bring the story in the movie to life but also convey the message that the creators wanted to convey. The building elements in a film are divided into two elements, namely intrinsic and extrinsic.

Intrinsic elements consist of: (1) Theme is the major message, concern, or cause for the piece; (2) Plot, a component that illustrates the story's design. It depicts the sequence of events and actions inside a story; (3) Characters, in literary works, a persona who acts out the plot and helps express themes through their actions or discourse. (4) A mandate or moral value, a message to be passed on, or an example to be drawn from a narrative or event; (5) Setting, a film's setting comprises of the period and location of the action. The location of a story contributes to the creation of a specific frame of mind or feeling.

Another important element in a film is the inclusion of extrinsic elements, which are strongly influenced by the author's circumstances. The extrinsic factors are greatly influenced by the author's own beliefs, attitude towards certain issues, and views on life, so it is very possible to have a completely different point of view regarding the same issue. Moral values and mandates also play a role in expressing the author's thoughts or criticisms. These elements combined allow authors to freely convey their message through various aspects of the movie, including characters, plot, and theme.

To convey the desired message to the audience through a film, it is necessary to have elements of cinematography. Cinematography can be defined as the art of writing with motion or a method of creating images that can be seen on screen. Each shot or frame will form a cohesive narrative, which when arranged will form a desired story. To create the desired cinematography, the following elements must be present: (1) Shot or take; the process of recording video for each scene; (2) Scene; the setting of the film shoot; (3) Sequence; a collection of several scenes that have been combined. All those aspects combined will create a harmony that will help narrate and convey the message of the movie to the audience.

The message of a movie might be a criticism for a societal issue; for example, the movie *Nina Wu* (灼人秘密) was released in 2019 by the Burmese-born filmmaker Midi Z and was acted by Wu Ke-xi, who also

contributed to the script. In the movie, Midi Z and Wu Ke-xi bring the issue of violence and misogyny, which has been ingrained so deeply that it is normalized. Along with the #MeToo movement, which is becoming increasingly popular. Wu ke-xi worked with Midi Z to write the script for the film, based on her personal experience in the film industry.

There are also similar works of literature that is a form of criticism regarding various social issues, this can be proven as the author found previous study analyzing movie as a form of criticism, one of them is titled *Kekerasan Terhadap Perempuan Dalam Film Indonesia* (Lestari, 2015). In that study, the author used textual analysis to gain necessary data and insights into the portrayal of violence against women in the film *7 Heart, 7 Love, 7 Women*, resulting in various violent acts against women such as physical violence, psychological violence, financial violence, and functional violence. Another study discovered by the author is one on the representation of child abuse in the Indonesian film *Kucumbu Tubuh Indahku* (2022), directed by Matimo and Theodorus Benedictus Lupi. The author explains the depiction of acts of violence against children in this film using Charles Sanders Pierce's semiotic analysis with a qualitative method descriptive. The analysis revealed that numerous sorts of violence are represented in this film, including physical violence, psychological violence, and, last but not least, the impact of violence on children.

There are three purposes of research namely acquiring new information, developing a theory to solve a problem and explain, predict and control a change (Sukardi, 2005). This research focuses on acquiring new information from the film *Nina Wu* because, while both studies focused on the portrayal of abuse, neither of them depicted abuse that occurs in the film industry, so the current study focuses its analysis on the portrayal of abuse, specifically towards women, in the film industry through the film *Nina Wu*. The author discovered the depiction of abuse in this current research using a variety of techniques, including the character's language, symbols, and the movie's ambiance. *Nina Wu* is a film directed by Midi Z, who also co-wrote the

script with Wu Ke-xi, who plays Nina Wu in the film. The film will be released in 2019, and it was given the opportunity to premiere in Cannes' Un Certain Regard section in May of that year for its remarkable performance. It was also shown as a special presentation at the Singapore International Film Festival.

The movie tells the story of Wu Sufen, also known as Nina Wu, who leaves her small town to pursue her dream of becoming an actress, but is stuck doing commercials and short movies. One day, she receives an audition for a role in a 70s espionage film, but is forced to take it due to guilt-tripping and manipulation. This causes her to suffer abuse, leading to anxiety attacks and hallucinations.

METHOD

To understand Nina Wu as a reflection of its social environment, looking at it through the lens of sociological approach to literature. According to Wiyatmi (Sipayung, 2016), sociological approach to literature is the study of literary works with consideration given to their social structures. Furthermore, Wellek and Warren (as cited in Wiyatmi, 2017) classified it into three types, namely: the sociology of the author sociology, the sociology of the text, and the sociology of the reader. This research area investigates literary works, their purposes, as well as implicit aspects within literary works and those related to social issues. The aim of literary sociology is to improve our comprehension of literature as it relates to society. A literary imaginative framework cannot be comprehended apart from their empirical works, and literary works are not just individual phenomena, but social phenomena as well. In this study, the writer chooses to pair sociological approach to literature with the descriptive qualitative method. Arikunto (as cited in Zellatifanny & Mudjiyanto, 2018) stated that descriptive research strictly aims to collect information regarding a phenomenon that happens during the time of research and present it as it is. Broadly speaking, descriptive research tends to be used to collect information related to a phenomenon and describe it according to its conditions and is not intended to test hypotheses. The qualitative research described by Walidin and Tabrani (2015) is a research method that aims to understand human or social phenomena through

detailed observations and interviews in a natural setting. By using the descriptive qualitative method, the author aims to describe as clearly and as comprehensively as possible the portrayal of abuse towards women in the film industry through Midi Z's Nina Wu. The abuse portrayed in this movie is a gender – based violence caused by abuse of power perpetuated by patriarchal values, the power imbalance and patriarchal values that is deeply rooted contribute more in the severity of the abuse.

Gender-Based Violence

Gender-based violence often targets women as the primary victims, not solely due to physical differences between genders, but also due to deeply ingrained patriarchal values. This is exemplified by the portrayal of abuse against Nina in the movie, which is primarily perpetrated by powerful men in her life. Such violence cannot be attributed to physical differences alone, as it is also rooted in societal structures that perpetuate patriarchal norms.

The term *gender-based* is used because such violence is influenced by societal gender roles and status. Male entitlement, gender expectations, discrepancies in power and status, and sexual objectification have made violence against women acceptable, invisible, sexualized, and perpetuated. In Simone De Beauvoir's *The Second Sex* theory, it is explained that in the patriarchal society, women are socialized to internalize societal expectations of womanhood, which can lead to a sense of worthlessness. In contrast, men are often viewed as the default and do not need to justify their position. Society creates expectations for women that are shaped by men, resulting in women being treated as *others* or different. Philosopher Simone de Beauvoir argued that this happens because society is structured to reinforce a hierarchy where men hold more power. When girls are growing up, they are often given more chores to do at home and have more rules to follow than boys. Girls are also taught to suppress their emotions and feel ashamed of their sexuality. As they get older, girls may be encouraged to adopt more passive behaviors in order to gain the favors of their male counterparts. The patriarchal system assumes men are superior to women and promotes women's dependence and subordination in all areas of life, positioning men in a position of power and

authority and women as their subordinate. According to Collins English Dictionary (n.d.), subordination is a term used to describe a situation where one thing is deemed less important than another. When applied to women, subordination refers to a power dynamic in which men dominate women. This dynamic is perpetuated by the patriarchal system, which keeps women in a subordinate position through various means. Regardless of social class, women experience subordination in various forms such as discrimination, disrespect, control, exploitation, oppression, and violence. These experiences occur in daily life, within families, workplaces, and society at large. Women may be subjected to various forms of violence as a means of control and subjugation within this system. Men's violence against women is often considered acceptable, and women frequently experience this violence. This is clearly seen throughout the movie where Nina faces abuse from the men in power yet couldn't do anything nor did she receive any help.

According to United Nations I.R. Iran. (2020), it is explained that violence against women can be defined as any act that is based on their gender and causes, or has the potential to cause, physical, sexual, or emotional harm or distress to them regardless of whether they occur in private or public settings. There are four factors that lie at the root of the problem, the following factors are

1. Cultural factors, such as patriarchal & sexist view, gender stereotype & prejudice, and a general acceptance of violence.
2. Legal factors, such as laws that left women particularly vulnerable to domestic violence.
3. Economic factors, lack of economic resources that leads to a cycle of violence and poverty.
4. Political factors, where women is under – represented in power and politics.

In this movie, the abuse is rooted at the cultural factors where men still view women, in this case Nina, as a subordinate and that men, as the one who holds power. The abuse that Nina suffered presents itself in various forms such as psychological violence, emotional violence, physical violence, and the most apparent one is sexual violence. Quoting from the United Nation website, here are the

following forms of emotional violence, physical violence, and sexual violence.

1. Emotional violence: Emotional violence can take many forms, such as constant criticism, belittling, name-calling, and other verbal abuse. It can undermine a person's sense of self-worth and make them feel worthless.
2. Physical violence: Physical violence includes actions that cause pain or attempt to do so, such as hitting, kicking, burning, grabbing, shoving, and slapping. Denying medical care, forcing drug or alcohol use, and using physical force are also forms of physical violence.
3. Psychological violence: this can take many forms, including intimidation, physical threats to oneself or others, harming pets or property, manipulation, and isolation from support systems.
4. Sexual violence: sexual violence is any non-consensual sexual that are performed against someone's will, whether due to lack of consent or inability to provide consent because of factors such as age, mental disability, or intoxication.

DISCUSSION

Portrayal of Gender Based Violence in the Film Industry Through the Movie *Nina Wu*

In 1891, the Edison Organization displayed a model of the Kinetoscope, which allowed individuals to view moving pictures. By 1893, the first public Kinetoscope showing took place, and by 1914, public entertainment worlds were built around the world. As films became longer and more focused on storytelling, narrative structures became the norm. The film industry grew as audiences paid to watch films, resulting in the construction of large studios. Despite World War I's impact on the European entertainment industry, the American market gained relative importance. The industry saw improvements in technology, including colored and sound movies. However, the rise of the film industry also led to an increase in violence against women during the Golden Age of Hollywood. The movie *Nina Wu* takes the audience to get a closer look at

what goes on behind the scene and the horrifying cost of stardom some actresses need to pay.

The movie starts with Nina who carries out her daily activities as an ordinary citizen amidst the hustle and bustle of a big city then the shot moves to show a glimpse of Nina's humble apartment where she hung a picture of her favorite actress as her motivation. For the past six years, Nina has not made it to the big screen yet, hence she picked up streaming as a side job for an extra income. As a streamer, she created a seductive persona in order to gain more attention and gifts from them.



Figure 1. Nina gets the gifts from her audience (Yin, 2019).

Amidst streaming, Nina got a call from her manager, Ma Ke told her that he got a role for her. From then on, the movie depicts various kinds of abuse that Nina experienced, from emotional violence to sexual violence.

Emotional Violence

Emotional violence is a type of abuse that is all too prevalent in film. This insidious form of violence can take many forms, from verbal abuse and manipulation to gaslighting and other covert tactics. Often perpetrated by those in positions of power, such as directors, producers, and agents, from belittling and demeaning comments to subtle threats and manipulation, emotional violence can have devastating effects on the mental health and well-being of its victims. An example of emotional violence depicted in this film is when Nina tries to reason with her manager regarding the nudity scene since she feels uncomfortable with it but her manager, Ma Ke, sigh in annoyance and said,



Figure 2. Nina refuses to do the nudity scene (Yin, 2019).

"当然可以，但请记住一件事，这个角色的竞争非常激烈，所以你心里如果有任何疑问，我们连事情都别去试。"

"Dāngrán kěyǐ, dàn qǐng jì zhù yī jiàn shì, zhègè juésè de jìngzhēng fēicháng jīliè, suǒyǐ nǐ xīnlǐ rúguǒ yǒu rènhé yíwù, wǒmen lián shìqíng dōu bié qù shì."

[Of course, you can. But remember one thing, the competition for this role is very intense, so if you have any doubts in your mind, let's not even try (Yin, 2019)]

Looking at the dialogue, it is clear that Ma Ke completely disregards Nina's discomfort and tries to manipulate her to agree to do the audition. In the scene itself, Nina's discomfort can be seen very clearly but despite that Ma Ke proceeds to belittle Nina's ability as an actress because of her reluctance to take on the role, this can be seen through the dialogue:



Figure 3. Ma Ke forces Nina to do the nudity scene (Yin, 2019).

"我不相信任何专业的好莱坞演员会因为裸露而拒绝一个好角色。"

"Wǒ bù xiāngxìn rènhé zhuānyè de hǎoláiwù yǎnyuán huì yīnwèi lùlù ér jùjué yígè hǎo juésè."

[I don't believe there's a Hollywood actor that would refuse a good role because of nudity (Yin, 2019)].

Ma Ke gives this illusion that Nina is free to choose but at the same time he forces Nina to take the role by belittling her and creating a psychological fear by mentioning her insecurity and manipulates her into agreeing to the role.

Nina also experienced verbal abuse from the director, under the guise of bringing out the right emotion from Nina, the director swears at her with harsh words,



Figure 4. Nina experiences verbal abuse (Yin, 2019).

“混蛋。”

“Húndàn.”

(Asshole)

“你他妈的婊子。”

“Nǐ tā mā de biǎo zǐ.”

[You fucking bitch (Yin, 2019)]



Figure 5. The film director abusive behavior (Yin, 2019).

“你是贱贱的婊子！”

“Nǐ shì jiàn jiàn de biǎo zǐ!”

[You're a cheap bitch! (Yin, 2019)]

Satisfied, he told the crew to resume shooting, not caring that Nina is visibly shaken and distressed from the experience.



Figure 6. Nina's distressful situation (Yin, 2019).

That particular scene depicted that verbal abuse often times are disguised as something else such as a method to get the right emotion out, part of the script, etc. that way it will downplay its severity. The scene also shows the abuse of power that the director did to Nina, he knows as a director no one will dare to go against him thus making him comfortable to abuse Nina.

The director also made Nina question her self-worth and acting ability through constant criticism, in example:



Figure 7. The film executives force Nina to do the nudity scene (Yin, 2019).

Nina: “但是当我在饺子里注意到它时，我嘴里还有食物。所以我不认为开始说话是很自然的。”

Nina; “Dànshì dāng wǒ zài jiǎozi lǐ zhùyì dào tā shí, wǒ zuǐ lǐ hái yǒu shíwù. Suǒyǐ wǒ bù rènwei kāishǐ shuōhuà shì běn zìrán de.”

[But when I noticed it in the dumpling, I had food in my mouth. So I don't think it was very natural to start talking (Yin, 2019)]

Director: “不管自然反应，这是电影。我要剧情！”

Director: “Bùguǎn zìrán fǎnyìng, zhè shì diànyǐng. Wǒ yào jùqíng!”

[I don't care about looking natural, this is a movie. I want drama! (Yin, 2019)].

The director constantly micro-manages Nina's acting & contradicts his own words causing Nina to doubt her own acting ability.

Psychological Violence

Psychological violence in the film industry is a pervasive issue that has gained attention in recent years. From verbal abuse and bullying to emotional manipulation, causing fear through intimidation and gaslighting. Psychological violence can take many forms, and it can have a devastating impact on the mental health and well-being of those who experience it. After going through a couple of phases in the audition, Nina finally gets the role but she still has to endure various mistreatments and abuse. For example, when Nina was purposefully neglected at the set of the movie. She did not get served proper food, they just gave her a cold dumpling as her meal.

Her waiting room for the set is also dirty which can be seen when a cockroach crawls on Nina's arms.



Figure 8. Nina finds a cockroach crawling on her hand (Yin, 2019).

All of these make Nina question her ability, safety, and even her dreams. When celebrating Lunar New Year, Nina went home to her family where they praise her for her upcoming movie and even went as far as to say that she is going to be in Hollywood and win an Oscar someday.



Figure 9. Nina's family encourages her to go on international level (Yin, 2019).

Nina immediately said that it is impossible, showing that the abuse has started to take its toll on Nina.

Physical Violence

Physical violence in the film industry has been a topic of concern for many years. While the glamour and excitement of the entertainment world can be alluring, it can also be a breeding ground for abuse and exploitation. With high-stress environments, long hours, and intense pressure to succeed, incidents of physical violence have been reported at all levels of the industry, from actors to crew members. From on-set altercations to abusive behavior behind the scenes, the film industry has a dark history of physical violence that has come to light in recent years. There are a number of scenes that depicts the rampant physical violence in the film, the most obvious one is when the director slaps and chokes Nina to elicit a far more natural response from her.



Figure 10. Nina experiences physical violence (Yin, 2019).

Nina is left shocked and shaken by this experience and it is worsened by the crew, and her co-star that acts as a bystander, this bystander effect also plays a huge part in perpetuating the rampant case of physical violence in the film industry.

Physical violence could also occur even though the abuser did not directly interact with the victim. A prime example of that is when Nina is shooting a scene on the boat where she is supposed to bid farewell before her escape but all of a sudden, police came to the location to shut down the shooting because they have not got the permit to do so. At the same time, the boat caught fire, forcing Nina to jump into the sea.



Figure 11. Nina tries to save her life in the accident (Yin, 2019).

Instead of helping Nina, they were busy running away from the police. The scene shows that Nina's safety is threatened because of the film crew's inadequate preparation, the abuse manifested through the carelessness and neglect of the director and the rest of the crew toward Nina's physical well-being.

Sexual Violence

One of the most highlighted issues of abuse in the film industry is the high number of sexual abuses that happen on many levels from between actors/actresses, between executives to actors/actresses, and even between crews on set. Mistreatment of individuals involved even predates the production of said movie, an example of this is the Du Yingzhe case. On September 2022, Du Ying Zhe, a 40-year-old head of the Ying Lu Zhan Tai is accused of using his power and influence to engage in coercive sexual behavior with his students and staff members. With his power, he coerced and threatened his victims to perform sexual favors in exchange for good grades and career opportunities. As shown by the Du Ying Zhe case, this type of violence is likely committed by people in positions of power such as the movie director, executives of a production house, etc. against those deemed beneath them.

Sexual violence as a form of power abuse is very apparent in this movie and it is depicted in the following scene; after going through a couple of audition phases, Nina finally made it to the final step of the audition, the location for this audition is a bit different than the rest because for this instance Nina has to perform her audition in a suite room in a luxurious hotel. Nina - clad in a nice red dress - enters the hotel nervously where she encounters a young girl, dressed similarly, who walks out of the hotel crying while being scolded by her manager. Feeling a bit scared, Nina then goes up to the audition floor where she then stopped in front of a door with the number 1408; the room where the last phase of the audition is being held. The executive director then invites her in where Nina is asked to recite her line. Afterward, the executive director offered Nina a glass of wine.



Figure 12. Nina is offered a glass of wine (Yin, 2019).

“你喝酒吗？酒精可以帮助演员触发他们的情绪。”

“Nǐ hējiǔ ma? Jiǔjīng kěyǐ bāngzhù yǎnyuán chùfā tāmen de qíngxù.”

[Do you drink? Alcohol can help actors trigger their emotions (Yin, 2019)].

Nina hesitantly accepts the wine and drinks it. Unbeknownst to her, the wine has been drugged which makes her lose consciousness and faint. When she regains consciousness, she realized that the executive director is assaulting her, Nina is clearly upset by that realization but unable to scream or move, she cannot do anything besides lay there and hope it will quickly pass.



Figure 12. Nina experiences sexual assault from the film director (Yin, 2019).

The previous scene blatantly depicts sexual violence, Nina who was drugged, fell unconscious and was sexually assaulted by the executive director. Nina did not consent to any kind of sexual activities thus making Nina a victim of sexual violence. As a victim, Nina is clearly distraught and traumatized by the experience. She felt hopeless and clueless, she understands that the person assaulting her is someone in power and could make or break her career, adding to the severity of the situation. This experience evidently traumatized her.

The Impacts of Abuse on Women

The abuse that Nina suffered severely impacted her, especially her mental well-being, she starts to hallucinate and have trouble differentiating between reality and imagination, she also develops a more severe case of depression. Midi Z also gave a glimpse into the effect of abuse that women experienced through one of Nina's dialogues in her movie,



Figure 13. Nina is on stage of helplessness (Yin, 2019)

“我实在受不住。他们不只摧毁我的身体，他们也要摧毁我的心。”

“*Wǒ shízài shòu bù zhù. Tāmen bùzhǐ cuīhuǐ nǚ de shēntǐ, tāmen yě yào cuīhuǐ nǚ de xīn.*”

[I can't take it anymore. They're not only destroying my body, they're also destroying my soul (Yin, 2019)]

Although it is just a dialogue in Nina's movie but through that dialogue, Midi Z as the director of this movie wants to convey the feeling of hopelessness and the impact of all the abuse that women suffered in the film industry. Just like what the dialogue said, the abuse did not only destroy one's physical body but also their soul; could also be interpreted as their psychological well-being. In the movie, the dialogue is repeated several times as the story progresses and shows how Nina's psychological health deteriorates more and more with abuse she received.

The psychological effect of abuse on women has been researched numerous times, one of them is by Virginia A. Kelly in 2004. The research shows that women who have experienced abuse have a greater chance of developing depression compared to those who have not. On her research, she measured the severity of abuse using a conflict tactics scale and a personal power measure. The study found that the more severe the abuse, whether physical or psychological, the higher the likelihood of the victim having depression (Kelly, 2004).

Other than the experience of sexual assault itself research suggests that various factors can lead to more severe post-traumatic reactions in victims. These factors include the victim's belief that the rapist intends to kill or physically harm them, the completion of the rape rather than an attempt, the offender being someone familiar to the victim which intensifies the feeling of betrayal, the victim experiencing dissociation during or immediately after the incident, the victim being immobilized due to their own nervous system response or external restraint, the victim being very young or old, the victim having prior experiences of psychological trauma or a history of psychiatric issues, and the victim being in a captive environment during the assault.

Although sexual abuse is a serious crime with far reaching consequences, Nina could not turn to anyone for help, she understands that

her abuser is someone that is in the position of power and by reporting what happened to her she could jeopardize her career and maybe put herself in danger. This case happens a lot, one of the few reasons as to why sexual abuse is so rampant is because in particular, the extent to which an organization permits sexual harassment, as well as the gender dynamics of the workplace, significantly influence the occurrence of sexual harassment within that organization. Abuse in the film industry have been so normalized, for example 94% of women who works in the American film industry experienced sexual assault or harassment but only 1 in 4 women made a complaint, and only 28% said their situation symptoms will be. If the victim's experience is ignored, minimized, or blamed, it can lead to further harm and hinder their recovery. A lack of empathy and understanding can make it harder for them to heal. Nina is not only a victim of multi-faceted abuse but also a victim of abuse of power from the higher - ups in the industry.

CONCLUSION

Nina Wu's film depicts the various sorts of violence that women in the film business have faced throughout the years, including psychological, emotional, physical, and even sexual assault. Midi Z reflects reality through the character Nina, a young vulnerable woman from a small town who works in a male-dominated field, to show how she and many other women out there are abused and taken advantage of by higher ups or their male counterparts due to their gender and patriarchal view. The movie also exposes the rampant culture of abuse against women in the film industry and how it has been normalized and ignored for a long time which resulted in the detriment of the victims - in this case, women's well-being be it psychologically, emotionally, and even physically. The film Nina Wu not only depicts gender-based violence perpetrated by men in authority and encouraged by patriarchal values, but it also depicts what lies underneath the glitz and glamour of the film business.

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improved. From that data alone, we can see the ineffectiveness of legal measures taken against the abuser thus creating this culture of sweeping the abuse under the rug (Pulver, 2018).

After the sexual assault happened, Nina experienced hallucinations and have trouble differentiating what was real and what was not. This could be the result of Nina not getting the proper treatment and support as a victim of abuse. Research has shown that the way people respond to a rape victim after the traumatic experience is a significant predictor of how severe their

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