The Portrayal of Male Dominance through Domestic Violence in Lovelace Film (2013)

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Abstract

This study describes about the portrayal of male dominance through domestic violence in the drama film entitled Lovelace (2013) by Rob Epstein and Jeffrey Friedman, which is based on the true story of Linda Lovelace that is considered as a victim of domestic violence perpetrated by her husband, Chuck Traynor. This study discusses the male dominance phenomenon through domestic violence in patriarchal society. It positions woman as a secondary level to man. The implications of woman as the “other” and the secondary level are discussed using feminism theory by Simone de Beauvoir and using the Sexual Politics by Kate Millet as the supporting theory. The methodology that is used is qualitative textual analysis in order to analyze the narrative and non-narrative aspects as data of analysis to carry out the ideological meaning within the film. The aim of the analysis is to portray the domestic violence in the forms of physical violence, psychological or emotional abuse, sexual violence, and threat of physical or sexual violence perpetrated by Chuck Traynor that show the male dominance by patriarchal society. It also aims to show the existing portrayal of the sex industry and depict Linda’s struggle in dealing with domestic violence and the enslavement of the sex industry. However, the male dominance can happen because of traditional gender stereotypes and the term second sex victimizes the woman as sexual exploitation of man and tends to make woman struggles. By focusing on male dominance that occurred could highlight the issue of domestic violence experienced by woman in the film with its effects toward woman in order to reduce the number of domestic violence and gender discrimination in every field. The portrayal of the enslavement of the sex industry as a patriarchal product also shows how woman is treated as a sexual objectification which portrays her as a weak and submissive creature.

Keywords: domestic violence, male dominance, patriarchal, radical feminism, sexual objectification

Introduction

Domestic violence can happen to anyone of any race, age, sexual orientation, religion or gender. It can happen to couples who are married, living together or who are dating. “Domestic violence can be defined as a pattern of behavior in any relationship that is used to gain or maintain power and control over an intimate partner” (NDVH in Davis 1). It can be inferred that any relationship which is one of the parties is more powerful than another one can dominate and control everything. Intimate partner violence itself is a universal phenomenon existing in most countries, occurring across all demographic, ethnic, cultural and economic lines. In this case, women are as the victims of abusive activities by men. Abusing women can be determined as a domestic violence because “abuse itself is physical, sexual, emotional, economic or psychological actions or threats of actions that influence another person that includes any behaviors that frighten, intimidate, terrorize, manipulate, hurt, humiliate, blame, injure or wound someone” (NDVH in Davis 1).

Recently, domestic violence, especially spousal abuse still happens in the United State of America. There are so many violence practices which occur among between American spouses and it is dominated by men. It shows how domestic violence, which is perpetrated by men, indicates the male dominance in patriarchal society. Robert Dale Parker declared that “it sets out to reverse a pattern and history of not taking women seriously or not respecting women, misogyny which is a part of the broader cultural history and practice of centering on men while underestimating women” (149). In this point, a woman who has internalized the norms and values of patriarchy as any culture that privileges men by promoting traditional
gender roles can experience domestic violence because the patriarchal society encourages the practice of it. The patriarchal society also puts some special traditional gender role which these traditional gender roles cast men as rational, strong, protective, and decisive, on the contrary, they cast women as emotional, weak, nurturing, and submissive. These have been used very successfully to justify inequities. **Patriarchy** is thus, by definition, **sexiest**, which means it promotes the belief that women are innately inferior to men (Tyson 85). Based on that definition, it can be concluded that the inferior position occupied by women in patriarchal society has been culturally produced which cannot be avoided by women and courage the domestic violence practices.

Based on the statement above, the writer can see that there is still a subordinating women practice done by men who hold traditional gender roles. Men believe that they have different physical size, shape and body chemistry which make them naturally superior to women. Domestic violence is a tragedy in the United States and around the rest of the world. Even with “increased penalties, changes to custody laws, and increased awareness through community efforts, domestic violence remains a pressing issue in the United States” (Acevedo 1). Men oppressed women because men are in the superior position in patriarchal society which has been culturally produced. A situation in which “men have highly preferential access, although not always exclusive rights, to those activities to which the society accords the greatest value, and the exercise of which permits a measure of control over other” (Friedl in Sanday 164) positions women as the second sex, meaning that women are more inferior, women do not have any meaning to men, and men can do anything toward women.

The term **Second Sex** itself is established by Simone de Beauvoir that perceives women as less essential and in the secondary level to men. Beauvoir believes that men define what it means to be human, including what it means to be female. “Since the female is not male, she becomes the Other, an object whose existence is defined and interpreted by the dominant male” (de Beauvoir in Bressler 173). Consequently, the category of woman has no substance except as an extension of male fantasy and fear. Supporting this argument, Kate Millet’s **Sexual Politics** argues that a female is born, but a woman is created. Meaning, “one’s sex is determined at birth, but one’s gender is a social construct created by cultural norms” (Millet in Bressler 173). Conscious or unconsciously, women and men conform to the societal constructs established by society. Patriarchy is responsible for constructing a social system which ascribes a particular sexual status, role, and temperament for each gender, hence ensuring the sex/gender hierarchy (Millet in Jenainati 118). As a result, “masculine” traits are attributed to dominant social roles while “feminine” is associated with submission and dependence.

In revealing the issue of women oppression, which is male dominance through domestic violence, the writer chooses the film, entitled **Lovelace** based on the true story of Linda Lovelace which directed by Jeffrey Friedman and Robert Epstein. The film depicts the life of Linda Lovelace who is employed by her husband as a porn star in 1972 and considered as a woman who unexpectedly becomes a celebrity for starring in the highest-grossing pornography film of all time, **Deep Throat**. As Fandango infers about **Deep Throat** film that:

*Deep Throat* becomes the single most lucrative adult film of all the time. It also popularized the technique and term of sexual act, deep-throating. But she shocked the world via her book about what really happened when the cameras were not rolling; she describes the sadistic abuse that she endured at the hands of Traynor and a series of increasingly futile attempts to escape from his clutches, and claims that she was coerced to appear in the movie” (Fandango).

**Deep Throat** itself is depicted in **Lovelace** film was made in 1972. It describes that it “had a plot, some music, and a broad range of tongue-in-cheek humor which released at New York’s New Mature World Theater in Times Square” (pornography history). The film was funded by $25,000 of organized crime money. It was directed by Gerard Damiano who managed to show “over ten hard core sex scenes to the American public including: fellatio, cunnilingus, vaginal and anal penetration, a threesome and several money shot” (Damainoin pornography history). Finally, the censors shut it down in March, 1973 because it faced legal challenges over its content. In 1976, in Memphis, a series of federal cases brought charges against virtually everyone associated with the film. Damiano and Lovelace turned state's evidence and earned immunity; everyone else was convicted, including Harry Reems, making him the first actor ever
convicted of a federal obscenity charge. Reems’ conviction was ultimately overturned, but others behind the film ended up serving time. A&E Television states thus:

With its numerous graphic sex scenes, *Deep Throat* stirred up a national debate on obscenity. Several diverse groups, including the Nixon administration, Christian leaders, and feminist activists, protested against the film and the porn industry itself. There were police raids of movie theaters across the country often with the film’s print being seized by the authorities. Fines were also levied against some projectionists…. A Supreme Court ruling that same year led to a crackdown on hardcore pornography, but the entire outcry about *Deep Throat* only generated more interest in the film and spurred ticket sales. (2014)

However, in 1972, mainstream attention to the adult entertainment world reached all time high when *Deep Throat* became one of the first and only adult films to capture a mainstream audience. The era when *Deep Throat* appeared is called the Golden Age of pornography in America that “the sexual freedom movement was just catching hold, so everything sexual felt fresh at that time” (Nitke). During this era, people had to go out to real movie theaters to watch sex, which gave it more glamour. Because of its hardcore depictions, Linda Lovelace is considered as a sexual freedom movement icon.

**Method and Theory Used**

The writer chooses *Lovelace* film (2013) as the object of the study because this drama film is based on the true story of Linda Lovelace, who is a popular legend in *Deep Throat* adult film, which is in her life dealing with domestic violence perpetrated by her husband and the enslavement of the sex industry. In analyzing the film, the writer uses qualitative method related to interpreting a film. The qualitative research is concerned with developing explanation of social phenomena. It involves any research that uses data that do not indicate numbers or values. The qualitative method aims to understand and examine the phenomenon or issues in depth in order to get some details of accurate data. The qualitative method can also be used in analyzing the issue of feminism. Feminist research approaches center and make problematic women’s diverse situation and the institutions that frame those situations. “Research may include policy issues related to realizing social justice for women in specific contexts and knowledge about oppressive situations for women” (Olesen in Creswell 25).

Since the primary source of this study is a film that included a text, consequently textual analysis methodology will be compatible to be used as the methodology of this study. Textual analysis is useful for researchers working in cultural studies, media studies, in mass communication, and perhaps even in sociology and philosophy. In this case, the film will be seen in two aspects, narrative aspects and non narrative aspects. From narrative aspects, the writer sees the issue in the particular scenes, which is domestic violence that has been perpetrated by Linda’s husband that is divided into physical violence, sexual violence, threat of physical or sexual violence, and psychological or emotional abuse. The writer also sees the existing portrayal of the sex industry as a narrative aspect of the film which leads Linda to struggle in dealing with domestic violence and the enslavement of the sex industry.

Film is also transformed into the text which contains the signs which carrying meaning to be analyzed. It can be seen through the use of camera shot, camera angel, and costume in analyzing the film, which are usually classified as non narrative aspects that can be used to interpret connotative meanings in certain scenes that performs in symbolic ways as second sex, inferior, and even as the powerful one who can control other and expected can reveal the ideology of the film by gathering and analyzing the information in the form of film as text and language that contain meaning. *Lovelace* is an effective film which can perform the issue of woman oppression, in this case Linda Lovelace who experiences domestic violence and the enslavement of the sex industry. The issue occurs because of Chuck Traynor as Linda’s husband who uses his wife as a money machine. Since women oppression becomes the issue in patriarchal society, feminism theory is applied to analyze the film in order to reveal the male dominance through domestic violence toward women. Feminism is a social theory and political movement primarily informed and motivated by the experience of women. Feminism also focuses on analyzing gender inequality and the promotion of women’s right, interests, and issues. Since feminism theory is quite diverse, hence the writer chooses radical feminist theories. Radical feminist develops a systematic theory of sexual oppression as the root of patriarchy which preceded private property. “It aims to make sense of patriarchy in relation to history and social contexts that help explain
not only where it came from, but how and why it persists and affects us so deeply” (Johnson 120) that creates feminine and masculine characteristics, strengthens the divide between public and private, restricts women’s mobility and reinforces male dominance.

Radical feminism focuses on the theory of patriarchy as a system of power. Radical feminists insisted that men’s control of women’s sexual and reproductive lives and women’s self-identity, self-respect, and self-esteem is the most fundamental of all oppressions human beings visit on each other (Tong 49). These things then make women as secondary level to men and it correlates to Simone de Beauvoir’s understanding of social relations between men and women through her interpretation of the social construction of femininity as Other.

Radical feminism maintains that women’s emancipation is not enough, and argues that women are still oppressed and exploited. The only way to “free” them is by opposing patriarchy and marriage (Jenainati 101). Patriarchy is responsible for constructing a social system which ascribes a particular sexual status, role, and temperament for each gender, hence ensuring the sex/gender hierarchy (Millet in Jenainati 118). As its result, “masculine” traits are attributed to dominant social roles while “feminine” is associated with submission and dependence.

By using Simone de Beauvoir’s theory about the second sex, the writer attempts to convey woman’s struggle in dealing with domestic violence and the enslavement of the sex industry that occur because of male dominance in patriarchal society. Woman is put in secondary level to man, which deals with the term the second sex, meaning woman is always portrayed as inferior character and seemed to take the inferiority for granted. Then, by using Kate Millet’s Sexual Politics, the writer of this study attempts to portray and identify how the patriarchal ideology perpetrated in the main woman character’s life. The writer attempts to convey it through the scenes in the film that relates with when the main woman character experienced the effect of patriarchy during her life with her parents, especially her mother who internalizes the main woman character a sense of inferiority to men through the doctrine which are cultivated by the Catholic Church and her marriage life with her husband.

The Existing Portrayal of The Sex Industry

Lovelace film depicts the enslavement of pornography experienced by Linda as one of the issues. It begins when Linda Susan Boreman married with Chuck Traynor who owns the bar and makes homemade porno films. Six months later, Linda bails Traynor out of jail after arresting for soliciting prostitution. Desperate for money, he forces Linda to join the audition at B & A Films. Linda does not know exactly what kind of audition she joins at. Traynor shows producers, ButchiePeraino and Gerry Damiano a film when Linda does oral sex or blowjob to him. Finally, the producers agree to land Linda’s career on the film Deep Throat.

Deep Throat, which is depicted in Lovelace film was made in 1972. It describes as a film that “had a plot, some music, and a broad range of tongue-in-cheek humor which released at New York’s New Mature World Theater in Times Square” (pornography history). The film was funded by $25,000 of organized crime money. It was directed by Gerard Damiano who managed to show “over ten hard core sex scenes to the American public including: fellatio, cunnilingus, vaginal and anal penetration, a threesome and several money shot” (Damianoin pornography history). Finally, the censors shut it down in March, 1973 because it faced legal challenges over its content. In 1976, in Memphis, a series of federal cases brought charges against virtually everyone associated with the film. Damiano and Lovelace turned state's evidence and earned immunity; everyone else was convicted, including Harry Reems, making him the first actor ever convicted of a federal obscenity charge.

The situation above determines that there are some scenes which put Linda Boreman as a submission part to men and a victim of pornography. The writer observes from the existing of the sex industry as a product of patriarchy that subordinated women. Pornography can emerge because of the patriarchal society which “tends to legitimize and reinforce an unequal and prejudiced view of sexuality and the relationship between the sexes” (Logren-Martenson and Mansson in Johannsdottir). Thereby, pornography is developed by the sex industry for men and by men. The sex industry is also known as a sign of men’s supremacy in this world, where “most white middle class men, try to maintain their power
in the world by women through the using and making of pornography” (Russell). The patriarchal power of pornography has been described thus:

It is the power men have over women turned into sexual acts men do to women, because pornography is the power and the act. It is conditioning of erection and orgasm in men to the powerlessness of women; inferiority, humiliation, pain, torments; to us as objects, things, or commodities for use in sex as servants. It sexualizes inequality and in doing so creates discrimination as a sex-based practice (Dworkin 26).

From Dworkin’s statement, discrimination that is constructed in patriarchal society experienced by women can be found in pornography. Because of the portrayal of powerlessness women in pornography, it affects the insight that women are weak and inferior object. In this film, the writer sees what kind of woman who is needed by the producers of sex industry. They categorize a woman who deserves to work as a porn star based on their own opinion that is structured by society. From this categorization of woman, the writer sees how actually sex industry positions woman as what men really want to see as an object that deserves to satisfy men lust.

ButchiePeraino: People want blonde hair, huge tits, and a nice, beautiful round ass. It’s the harsh reality of our chosen profession. (00:23:56)

Evans-DeCicco and Cowan states that “the subordination evident in pornography can be harmful because it can maintain ideas saying that it is desirable to be a slut and furthermore pornography reveals the female body in its most extreme condition” (2001) meaning that most often these actresses are attractive, blonde and with big boobs and slutty of course. These categories can satisfy the male lust but still make woman as an object rather than human being. Woman is constructed as well as what men’s want and gaze.

The existing of pornography is also considered as an issue of women as sexual objectification which portrays women as a weak and submissive creature through its depiction that brings out the negative image of women. Pornography that is produced by the sex industry can be identified as a product of oppressive social force. “There is no difference between gender discrimination against women in the boardroom and the sexual objectification of women in the bed room” (Tong 68). That statement means that pornography is nothing more than one of patriarchal product which positioning women’s proper role as man’s servant, helpmate, caretaker, and plaything whereas men are subjects, while women are objects. It can be seen before Linda works; the producers want Linda uses the stage name as Linda Lovelace.

Figure 1: Mrs. Lovelace is bending the knees in front of Doctor Young in Deep Throat film.

Figure 1 (00:32:57) uses medium shot which focuses on Mrs. Lovelace when she bends her knees in front of Doctor Young before doing oral sex in Deep Throat film. Medium shot is “a framing in which the human body is shown from the waist upwards” (Speidel 15) means that from this shot, viewer can see Mrs. Lovelace’s face and waste upward more clearly as well as her interaction with Doctor Young. Mrs. Lovelace looks below that indicates she is a submissive woman whose master is Doctor Young. This shot also focuses on Mrs. Lovelace as a sexual objectification by taking from over the shoulder of Doctor Young shot. This shows how the patriarchy system works on the ideology of pornography film, in this case in Deep Throat film.

The sex industry constructs as well as Linda an object or product that deserves to sell to the public. The sex industry systematically depicts women as less fully human and less deserving of respect and good
treatment than men. “It leads men not only to think less of women as human beings but also to treat them as second-class citizens unworthy of the same due process and equal treatment men enjoy” (Tong 68) meaning that the existing of pornography harms women’s bodies and defames women’s characters. Woman as second sex is also depicted in pornography. Since the sex industry runs by and for men, it causes woman relegated to the status of the Other. Consequently, “the category of woman has no substance except as an extension of male fantasy and fear” (De Beauvoir in Jenainati 83). Woman who is categorized as the Other becomes an object whose existence is defined and interpreted by the dominant male. According to Pickering, “The Other is always constructed as an object for the benefit of the subject who stands in need of an objectified Other in order to achieve a masterly self-definition” (71). It means that woman is seen by and for men, always be the object and never be the subject. This situation occurs in pornography where it puts woman as an object of sexual practice.

*Deep Throat* which is depicted in *Lovelace* film was made in 1972 which “had a plot, some music, and a broad range of tongue-in-cheek humor which released at New York’s New Mature World Theater in Times Square” (Pornography History). The film was funded by $25,000 of organized crime money. It was directed by Gerard Damiano who managed to show “over ten hard core sex scenes to the American public including: fellatio, cunnilingus, vaginal and anal penetration, a threesome and several money shot” (Damianoin (Pornography History). Finally, the censors shut it down in March, 1973 because it faced legal challenges over its content. In 1976, in Memphis, a series of federal cases brought charges against virtually everyone associated with the film. Damiano and Lovelace turned state's evidence and earned immunity; everyone else was convicted, including Harry Reems, making him the first actor ever convicted of a federal obscenity charge.

*Deep Throat* emerges in the golden age of pornography refers to a period in the history of American pornography lasting approximately from the early 1970s to the early to the mid 1980s. This adult film was “the first pornographic film to enter the public consciousness in a positive light” (Lehman). It is also the first hard-core film which becomes a cross-over hit with mainstream audiences. Thus, the mainstreaming of pornography becomes one problem in America. It is followed by many adult filmmakers who make pornography films rapidly. It brings a case for being a reason of the consideration of obscenity’s definition. In 1973, *Miller v California*, the U.S. Supreme Court constructed a test to determine whether a work was obscene. Moreover, the pornography also raises the anti-pornography movement. Many feminists joined protest groups such as Women against Pornography, Women against Violence in Pornography and Media, Women against Violence against Women, Angry Women, and Campaign against Pornography. The anti-pornography feminists were led by the radicals Andrea Dworkin and Catharine MacKinnon for the better part of fifteen years, from 1978 to 1993.

**The Portrayal of Male Dominance through Domestic Violence Experienced By Linda**

Domestic violence itself is considered as a product of male dominance in patriarchal society. Because of the men privilege in patriarchal society, men are able to control women even though they use violence toward the women. The domestic violence accident occurs when Linda decide to marry Chuck Traynor. Linda who comes from a strict religious family whose mother is “a harsh domineering disciplinarian who ruled the Catholic household with the threat of the wrath of God” (Thatcher) has to internalize her mother’s doctrine which makes Linda has to obey what her husband orders although it harms herself. During her marriage life, Linda tries to accept the domestic violence which is perpetrated by her abusive husband, Chuck Traynor from sexuality abuse until prostitution practices.

The doctrine from Linda’s mother is created by patriarchal system in society. According to Bhasin, “The ideology of motherhood subjugates women and perpetuates patriarchy, which not only forces women to be mothers but also determines the conditions of their motherhoods” (199). It infers the creating of feminine and masculine characteristics, strengthens the divide between public and private, restricts women’s mobility and reinforces male dominance. “While sex differences are linked to biological differences between male and female, gender differences are imposed socially or even politically by constructed contrasting stereotypes of masculinity and femininity” (De Beauvoir 258).

The root of women’s oppression in terms of patriarchy’s sex/gender system is also explained by Kate Millet in *Sexual Politics* (1970). Politics is defined as power structured relationships, which is pointed to
family between children and parents and husband and wife. “Patriarchy is responsible for constructing a social system which ascribes a particular sexual status, role and temperament for each gender, hence ensuring the sex/gender hierarchy” (Millet in Jenainati 118) through family, Church, and academy. Each institution justifies and reinforces women’s subordination to men with the result that women internalize a sense of inferiority to men. This statement is shown by the attitude of Linda’s mother toward her during her escape from Traynor.

Linda: I was really hoping that, uh, I could, um…
…move back in here for a while.
Linda’s mother: Here?
Linda: Yeah.
Linda’s mother: No. You know that’s not possible.
Linda: Why not?
Linda’s mother: How would it look for a married woman to move in with her parents apart from her husband?
Linda: He hits me, Ma.
Linda’s mother: I can’t say I’m surprised.
What did you do?
Linda: What do you mean, what’d I do?
Linda’s mother: What did you do to make him angry?
He didn’t just hit you out of the blue.
You took a vow, a very serious vow.
And then what?
You gonna get a divorce?
What do you think we are, Protestant? (00:51:41)

The conversation between Linda and her mother shows how her mother has already internalized a sense of inferiority to men through the doctrine which are cultivated by the Catholic Church. She believes that marriage’s vows cannot take for a granted because those are said in front of God. She also mentions that they are not belonging to Protestant who is easily doing divorces. She refuses Linda’s reason of leaving Traynor because she believes that God gives Linda husband who provides for Linda. She again spread the doctrine from church.

Linda’s mother: Go home to Chuck.
Be a good wife. Listen to him, and obey him. (00:53:44)

Linda’s mother does not want Linda to be a woman who attempts to challenge her position of subordination that will make her be coerced and intimidated into performing the feminine role expected of her. In other words, she does not want Linda to be a sinner who refuses her faith of becoming Traynor’s wife. It becomes the trigger of the existing of domestic violence between any relationships.

Figure 4: Linda’s mother is trying to internalize Linda to go back to Chuck.

Figure 4, the scene depicts when Linda visits her mother in the midnight. Linda tells her mother what has already knocked her down, but she does not get what should have been gotten from her mother’s responses. This figure is taken from medium shot and low angel which portrays the high position of Linda’s mother in her family who has power to manage what Linda should do. This angel places the camera below eye level in order to look up at Linda’s mother character. It can be inferred that Linda’s mother can maintain the power to internalize Linda the sense of inferiority. Linda should obey and respect
her husband even though he has already hit her. Linda’s mother is standing with arm akimbo gesture also declares that she is powerful and able to manage her family. This power is used to internalize Linda the doctrine which is cultivated by the Catholic Church.

The male dominance is shown by Chuck Traynor character in this film and supported by Linda’s mother. Traynor is able to control what Linda has to do in his favor. And Linda tries to be a good wife by following her husband’s order although it can harm herself. Patriarchal system that “supports the male monopoly of positions of economic, political, and social powers, in the words, to keep women powerless” (Tyson 86) occurs in some scenes of this film. Linda experiences oppression and domestic violence perpetrated by Traynor. Domestic violence is divided into physical violence, psychological or emotional abuse, sexual violence, and threat of physical or sexual violence” (Saltzman et al 11-12).

By showing the categories of domestic violence that emerge in the film, it attempts to show that our patriarchal system which has been culturally produced can harm the women in patriarchal society. The doctrine of sense inferiority to men is inherited from the parents to the children. Millet states that “Men dominate the world since their childhood because they are taught to be dominant” (43). It explains that women and men have a relationship of dominant or dominated. Thus, domestic violence demonstrates explicitly male domination over the society. Men do whatever they, and women never object.

Finally, the domination between a man and a woman is mostly sexual. Sexuality is power because the man reduces the woman to nothing, to pain and humiliation. Men exert their power through sexuality because they show their performances in intimacy. Men have power; women do not have the right to object because they cannot oppose a man. It is what Millet states as the “battle of sexes” (46).

**Linda Struggles In Dealing With Domestic Violence and The Enslavement of Pornography**

Because of the oppression perpetrated by Chuck Traynor, Linda realizes that she has to struggle for a better life. However, domestic violence as a product of our patriarchal system causes woman struggle to break the traditional gender roles. Women and men conform to the societal constructs established by society. Six years later, Linda has already had a new life with her small family at Long Island. Linda Lovelace turns into Linda Marciano. She shocks the world through her confession in her book telling, *Ordeal* about what really happened when the cameras were not rolling; “she describes the sadistic abuse that she endured at the hands of Traynor and a series of increasingly futile attempts to escape from his clutches, and claims that she was coerced to appear in the movie” (Fandango). She, finally, becomes a feminist icon and a crusader against domestic violence and the enslavement of the sex industry. She can define herself as Linda Marchiano who is a mother and a wife. She states in her confession:

Linda: I mean, Linda Lovelace was a fictitious character.
My name is Linda Marchiano. I can finally be myself.
I’m a mother and a wife, and that is where I found my joy. (01:23:45)

During Linda’s confession on television show, *Donahue*, Linda’s mother realizes that what she has done is a wrong one. She never wants to hear what Linda has shared; she is just too stubborn and selfish for being a mother. The expression of regretful is depicted in **figure 9** (01:23:34).

Figure 8 shows the expression of regretful, which is felt by Linda’s mother. It uses close-up shot with lower angel which can be inferred that even though Linda’s mother feels guilty and sad for what happens to Linda, she still has a power toward Linda and her family. Close-up shot also emphasizes her facial
expression; in this care she still looks very strict and powerful character. She tries to be a strong one although the situation getting rough. She finally can accept Linda’s decision.

Moreover, because of struggling, Linda can feel the joy that actually she wants for a long time. IMDb states that “in 1980, Linda Marchiano released her autobiography *Ordeal*, where she revealed her abuse under Chuck Traynor”. She became an anti-porn advocate, and testified before the Meese Commission on the dangers of pornography. She was joined by supporters “Andrea Dworkin, Catharine MacKinnon, Gloria Steinem, and members of Women Against Pornography” (Leonard). Linda spoke out against pornography, stating that she had been abused and coerced. She spoke before feminist groups, at colleges, and at government hearings on pornography for twenty years.

**Conclusion**

Domestic violence can happen to anyone of any race, age, sexual orientation, religion or gender. It can happen to couples who are married, living together or who are dating. Domestic abuse of woman in the home has increased day by day. It certainly is the major cause of physical and psychological injury to women. A woman does not feel safe anymore in her own home because she is most likely to be attacked by a man with whom she lives. *Lovelace*, as a film which is directed by Rob Epstein and Jeffrey Friedman is a media that successfully performs the issue of woman oppression, particularly domestic violence which experienced by Linda when she decide to marry with Chuck Traynor. The domestic violence which occurs in the film is a form of male dominance that constructed by patriarchal society. By the concept of *woman as a second sex* and *sexual politics* attempts to reveal the issue that experienced by Linda Lovelace during her life; she positioned as a second sex by her husband and her society as well as her mother internalized her by the doctrines which are cultivated by the Catholic Church.

This film also portrays Linda’s struggle in dealing with domestic violence which perpetrated by Chuck Traynor and also the enslavement of the sex industry. Linda is a victim of her abusive husband who employed her as a porn star for making money. In this case, Chuck used her control and power toward Linda. Patriarchy as any culture that privileges men by promoting traditional gender roles can be experienced domestic violence because the patriarchal society encourages the practice of it. Patriarchy has also had the effect of forcing woman always to be one step behind man. Here, patriarchy raises the male dominance and a sense of superiority toward men. Another issue is the existing of the sex industry as media where in women is taken for granted. The sex industry which produces pornography is made by men and for men. It is a product which positions women as sexual objectification which portrays women as a weak and submissive creature through its depiction that brings out the negative image of women and only for satisfying the male lust. Pornography that is produced by the sex industry can be identified as a product of oppressive social force. Pornography is nothing more than one of patriarchal product which positioning women’s proper role as man’s servant, helpmate, caretaker, and plaything whereas men are subjects, while women are objects.

Moreover, this is exactly what patriarchy wants women to be weak, inferior, submission and taken for granted to men. Because of this condition, which is constructed by patriarchal society, it encourages women to be victims in every way, particularly domestic violence toward women. This issue becomes an epidemic affecting individuals in every community, regardless of age, economic status, race, religion, nationality or educational background.

As conclusion, *Lovelace* is successfully shows the oppression toward woman, which is perpetrated by her intimate partner. The issue still occurs in our daily life and gets larger number of cases in every time, especially in United State. America has been known as a super power country, but they still needs to revise their laws system which deals with domestic violence toward women. America should also have a look in the development of pornography that actually can raise the number of sexuality crimes and harassment among its inhabitants. It should control the media which contains pornography well in order to press the number of sex crimes and uncommon sex intercourse.

Furthermore, the expectation of this research is to reduce the number of domestic violence toward women and gender discrimination in every field. By using the media, such as film, it can help society in understanding that women are not weak and submissive object, but they also have power to maintain their right even though they have to respect their husbands as their intimate partner. As a woman, she should
be smart and can take any decision in life; in this case, if her intimate partner had perpetrated domestic violence in any ways, she had to struggle to escape from it and tell someone else about that case.

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