



**Johnson's Typology of Domestic Violence in
Enough (2002)**

**A THESIS
In Partial Fulfillment of the Requirements
for the Bachelor Degree Majoring American Studies
In English Department
Faculty of Humanities Diponegoro University**

**Submitted by:
Mutia Rahmadani Maghfiroh
NIM: 13020114120043**

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG**

2018

PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis by herself and without taking any result from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, 5th July 2018

Mutia Rahmadani Maghfiroh

MOTTO AND DEDICATION

Could the reward for goodness be anything but goodness?

(QS 55: 60)

You must, first of all, think justly. Don't sit in judgement over others when you don't know the truth of the matter.

Pramoedya Ananta Toer

Mikul dhuwur mendhem jero

Javanese proverb

This thesis is dedicated to

My beloved mom and dad, sisters, and family

Also to everyone who have supported me to accomplish this thesis.

APPROVAL

Johnson's Typology of Domestic Violence in *Enough* (2002)

Written by

Mutia Rahmadani Maghfiroh

NIM: 13020114120043

Is approved by the thesis advisor

On 5th July 2018

Thesis Advisor

M. Irfan Zamzami, S.S., M.Hum

NIK. 198609230115091086

The Head of English Department

Dr. Agus Subiyanto, M.A.

NIP. 196408141990011001

VALIDATION

Approved by

Strata 1 Thesis Examination Committee

Faculty of Humanities Diponegoro University

On 24 July 2018

Chair Person

Dra. Christina R, M.Hum
NIP. 195602161983032001

Second Member

Prof. Dr.Nurdien H K, M.A
NIP. 195211031980121001

First Member

Rifka Pratama, S.Hum., M.A
NPPU. H.7.199004282018071001

Third Member

Dra. R. Aj Atrinawati, M.Hum.
NIP. 196101011990012001

ACKNOWLEDGEMENT

Praise to Allah SWT who has given strength and mercy to finish this thesis titled “Struggle of the Main Character against Oppression and Domestic Violence in *Enough* Movie by Michael Apted (2002)” as one of the requirements to achieve bachelor degree at English Department, Faculty of Humanities, Diponegoro University.

The deepest gratitude and appreciation are extended to M Irfan Zamzami, S.S., M.Hum as my thesis advisor who has given his guidance, correction, advice, and support until this thesis came to a completion.

My deepest thank also goes to the followings:

1. Dr. Redyanto M. Noor, M.Hum., as the Dean of the Faculty of Humanities, Diponegoro University.
2. Dr. Agus Subiyanto, M.A., as the Head of the English Department, Faculty of Humanities, Diponegoro University.
3. All the lecturers in the English Department and all staff in Faculty of Humanities, Diponegoro University.
4. My family, Mr. B. Prabowo, Mrs. Rubiyah, Pradhani Syafira, Ainunnisa Malecha, Rudy Prasetyo, and my dearest niece Adelia Elka Shafiya for the endless love, prayers, and support throughout my whole life.
5. My best friend, best sister, and best partner Nurul Latifah thanks for your deep prayer, love, care, support and everything you did to me in ups and downs. Good luck for you too.

6. My beloved MMG friends; Anita Tutut, Tuti Handayani, Dyah Ayu, Suryaningrum Ayu, Widiyanti, Atria Yanda, Ika Audiyah, Mayang Agustin, Rahmania, Aisya Dewi and Ravita, thanks for their companions through the college life.
7. Alumni SMA Pondok Modern Selamat Kendal class of #19 especially who domicile in Tembalang and #J489 thanks for everything.
8. Thanks to SOSPOL BEM FIB Kabinet Reformasi and Kabinet Harmoni squad; Fadhlul, Erinda Wanti, Nure, Astri, and the seniors, for introducing me to the other side of college life. Thanks to Racana Diponegoro, KKN Kaliayu, Kos Arjuna, Class B, Amstud fellas, English Department 2014 and every people I cannot mention, for the memories and experiences.

I realize that this thesis is still far from perfect; therefore I will be glad to receive any constructive criticism and recommendation to make this thesis better. Finally, I expect that this thesis will be useful to the readers.

Semarang, 5th July 2018

Mutia Rahmadani Maghfiroh

TABLE OF CONTENTS

TITLE	i
PRONOUNCEMENT	ii
MOTTO AND DEDICATION	iii
APPROVAL	iv
VALIDATION	v
ACKNOWLEDGEMENT	vi
TABLE OF CONTENTS	viii
LIST OF PICTURES	x
ABSTRACT	xii
CHAPTER 1 INTRODUCTION.....	1
1.1 Background.....	1
1.2 Research Questions	2
1.3 Research Objectives	3
1.4 Research Methods	3
1.5 Thesis Organization.....	4
CHAPTER 2 SYNOPSIS OF ENOUGH (2002) MOVIE.....	5
CHAPTER 3 THEORETICAL FRAMEWORKS	8
3.1 Intrinsic Aspect	8

3.1.1 Narrative element.....	8
3.1.1.1 Character.....	8
3.1.1.2 Setting.....	9
3.1.2 Cinematography.....	10
3.2 Extrinsic Aspect.....	12
3.2.1.1 Intimate terrorism.....	12
3.2.1.2 Violent Resistance.....	16
3.2.1.3 Situational Couple Violence	17
CHAPTER 4 DISCUSSION	19
4.1 Intrinsic Aspect	19
4.1.1 Character	19
4.1.2 Setting	27
4.2 Extrinsic Aspects	32
4.2.1 Domestic Violence.....	32
4.2.2 Slim’s Struggle Against Domestic Violence.....	38
CHAPTER 5 CONCLUSION.....	47
BIBLIOGRAPHY	48

LIST OF PICTURES

Picture 1 Pence and Paymer power and control wheel.....	13
Picture 2 Slim on duty.....	19
Picture 3 Slim in the kitchen	21
Picture 4 Slim take care of Gracie	21
Picture 5 Mitch is violent husband	24
Picture 6 Mitch asking Robbie in front of Slim	28
Picture 7 New Seattle.....	28
Picture 8 The Internet Bridge	29
Picture 9 Northern Michigan Harbour	29
Picture 10 Mitch and Slim wedding party.....	30
Picture 11 New house	31
Picture 12 Receptionist tells Slim that her credit card cannot be used	32
Picture 13 Bank teller tells about Slim's frozen account.....	33
Picture 14 Isolation.....	35
Picture 15 Intimidation.....	35
Picture 16 Honeymoon stage.....	36
Picture 17 Mitch's mother.....	38
Picture 18 Sharing with a friend	38
Picture 19 Report to the police	39
Picture 20 Motel where Slim stays	40
Picture 21 Joe's apartment	41

Picture 22 Jupiter's company	42
Picture 23 Phil's friend's house.....	42
Picture 24 Identity paper	43
Picture 25 New house	43
Picture 26 Lawyer.....	44
Picture 27 Training hard.....	44
Picture 28 women on the road.....	45
Picture 29 Fighting between Mitch and Slim.....	45

ABSTRACT

In this thesis, the writer tries to analyze Michael Apted's movie, *Enough* (2002). The purpose of this writing is to analyze the struggle of the main character namely Slim, against domestic violence. The methods that are used in this writing are textual and contextual methods. This thesis uses sociological approach. The discussion will be divided into two; based on narrative and extrinsic elements of the movie. This study found that Slim as the main character faces oppression and violence from her husband. However, she can fight against it through some effort by looking for shelters, escapes to some places, comes to the police and uses self-defense.

Keywords: movie, struggle, domestic violence, sociological approach

ABSTRAK

Penelitian ini membahas film karya Michael Apted yang berjudul Enough (2002). Tujuan dari penelitian ini adalah untuk membahas perjuangan tokoh utama yang bernama Slim dalam menghadapi kekerasan dalam rumah tangga. Metode penelitian yang digunakan yaitu tekstual dan kontekstual. Pada penelitian ini menggunakan pendekatan sosiologi. Pembahasannya dibagi menjadi dua bagian; berdasarkan unsur naratif dan unsur ekstrinsik pada film. Dari penelitian ini, penulis menemukan bahwa Slim, tokoh utama, menghadapi berbagai penderitaan dan kekerasan dari suaminya. Namun, dia mampu melawan itu semua dengan berbagai macam usaha diantaranya dengan mencari tempat berlindung; bersembunyi ke beberapa tempat; mengadakan ke polisi dan melakukan bela diri.

Kata kunci: film, perjuangan, kekerasan dalam rumah tangga, pendekatan sosial

CHAPTER 1

INTRODUCTION

1.1 Background

The author of the 1985 National Family Violence Survey estimates that over six million women are assaulted by their husbands each year in the U.S. (Johnson, 1995). Besides, cited from CNN, based on centers for Disease Control and Prevention, each year in the U.S there over 10 million women and men are victims of intimate partner violence. These results must be caused by many problems in the marriage life. For example, there is domestic violence. The kinds of domestic violence could be economic abuse, male privilege, isolation, emotional abuse, intimidation, coercion and threats. Based on the survey done by Michael P Johnson (1995) in the United States there are many cases of the abusive act, oppression, and violence.

"In many countries, it is now well-known that violence in the home is commonplace, that women are its usual victims and men its usual perpetrators" (Dobbash, Dobbash. 1992:1). This happens because of many reasons. Women are disillusioned and found that a family that is supposed to be a safe place becomes a dangerous.

The portrayal of women oppression and domestic violence are shown in many media especially movie. In 2002, Michael Apted successfully released a movie tells about the social problem in the smallest area which is family. His film entitled *Enough* portrays the life of Slim (Jennifer Lopez) who is oppressed by her husband. *Enough* (2002) movie reflects those cases that happen to the main character against oppression and domestic violence.

Slim was married by Mitch Hiller (Billy Champbel) after they met in a restaurant by an incident. The beginning of their life runs well, but in the first five years, the problem of their family appears. Slim found his husband betrayed with Paris woman and she tried to angry with Mitch but it did not work. In addition, this accident led Slim into the dangerous position that hurt her feeling and her physics.

The writer of this thesis sees many cases of oppression and domestic violence in *Enough* movie. The writer will only focus on the main character. Therefore the writer will analyze the struggle of the main character against oppression and domestic violence in the Michael Apted's *Enough* (2002).

1.2 Research Questions

By the background above, questions that would be answered are:

1. How do the intrinsic elements represent domestic violence in *Enough*?
2. How is Michael P Johnson's typology of domestic violence reflected in *Enough*?
3. How is the struggle of the main character against oppression and domestic violence?

1.3 Research Objectives

The objectives of the study will answer the questions stated before. There are three objectives to complete the analyzes:

1. To analyze the intrinsic elements in *Enough*.
2. To examine Michael P Johnson's typology of domestic violence in *Enough*.
3. To show the struggle of the main character against oppression and domestic violence.

1.4 Research Methods

This study uses library research method. It is the method of collecting the data from some sources. The writer discovers the sources and the materials from books, journals, articles, and internet.

This study uses sociological approach that is an approach that has a great deal to do with the environment the person is in. It means that this approach is used because this study examines the person's life in the society. This approach is also supported by domestic violence theory from Michael P. Johnson that well-known for his typology of domestic violence. The theory says that there are three forms of domestic violence. They are intimate terrorism, violent resistance, and situational couple violence.

1.5 Thesis Organization

This writing consists of the organization of the writing below:

1. Chapter 1 Introduction

This chapter consists of the background of the study, research questions, research objectives, research method and thesis organization.

2. Chapter 2 Synopsis of *Enough*

This chapter describes the synopsis of *Enough* movie.

3. Chapter 3 Literature Review

This chapter provides the general definition of each topic and explains the theories used by the writer.

4. Chapter 4 Analysis

This chapter explains the analysis of the movie using the theories. It reveals how intrinsic and extrinsic elements of literary works applied to the study.

5. Chapter 5 Conclusion

The last chapter provides the brief conclusion of the writing.

CHAPTER 2

SYNOPSIS OF *ENOUGH* (2002) MOVIE

Enough is a movie that is directed by Michael Apted. It was first released in the United States of America in 2002. The movie shows the combination of three genres; crime, drama, and thriller. The story is started by a waitress named Slim (Jennifer Lopez) offering menu to the man who is sitting alone in Red Car cafe. That man tries to flirt with Slim by offering her a red rose. Fortunately, there was a man who comes to help Slim. He is Mitch Hiller (Billy Campbell), the man who marries Slim in this movie.

The life after the marriage of Mitch and Slim seems to be a happy ending. It is reflected at the beginning of the story when Mitch promised his love and care to Slim as he said in the night at his wedding. He is a busy and rich building contractor, so he does not allow his wife to work, and he orders her to be a housewife. Thus, Slim does the household activities like cooking, washing, and taking care of her daughter named Gracie Hiller (Tessa Allen).

One day in the afternoon, the ring of Mitch's phone makes Slim wonder. It shows the number 33 on the phone screen. Then, she tries to call back the number and she hears a woman speaks in French accent. The woman on the phone is Mitch's mistress, named Darcele. Mitch is forced to admit that he has a mistress because it is not enough only to have Slim to fulfill his desire. However, he does not want to let his wife leave him. Then, the conflict of the family rises. Although

the economic condition of the family is not a big deal for Slim because Mitch can fulfill all of her needs. On the other hand, Slim is abused mentally and physically. She is bitten by Mitch every time she complains about his mistress. She is mocked, slapped, kicked, thrown and pushed into the floor.

Slim makes a strategy to escape from Mitch. She calls her friend when she worked in a café named Ginny (Juliette Lewis) to help her. Her plan is to escape in the middle of the night by carrying the sleeping Gracie. Her friends (Ginny and the two men) have already waited outside the house to pick them up, but both Slim and Gracie do not come. The accident on that night continues when Slim makes sure whether Mitch has already slept or not, and then she brings Gracie to go out. Unfortunately, Mitch realizes what is happening and he immediately grabs Slim's hair. He kicks and throws Slim on the floor in front of Gracie who is sleeping. The friends of Slim who is waiting outside cannot wait longer. They directly check what is happening in the house after they hear a glass falls. They enter the house and find Slim has been lying on the floor. They try to stop Mitch but he threatens them back by Gunshot. Fortunately, they succeed to save Slim and her child for a while.

In her escape, Slim goes to some places to find a shelter. First, she goes to Seattle looking for Joe's (Slim's ex-boyfriend) help. She lives in Joe's apartment for a while, but unluckily, she is almost caught by some people who pretend to act like FBI agents who are ordered by Mitch. Then, she goes to Northern Michigan and lives in her friend's apartment and changes her identity. Slim changes her name to Erin, and her daughter Gracie to Queen Elizabeth. Because of her effort

to come to her father (Phil) office, she receives money from him. She uses the money to buy a new house and also to rent a lawyer.

Until one day, a lot of rejections from the court make Slim turn into her lowest level of spirit. Then, she decides to take a course on self-protection. It is kind of self-defense or martial art that is taught by a mentor. The mentor trains Slim very hard how to hit and attack. She also learns from how Mitch attacks her. During the training, the mentor uses possible scenarios if Slim attacks him and how to fight back.

The story ends when Slim challenges Mitch. She comes to Mitch's house and throws away all the dangerous things in Mitch's house including Mitch's gun and weapon. The attack plan will be done right after Mitch comes home from his office. As the fight starts, Mitch gives his power as usual, but he wonders why Slim can be that strong. What is said by the mentor is well done that night. Slim does all the instructions very well. One sentence from her mentor to strengthen her is "when a man thinks that he wins, it is the lowest level of him. No way but attack, not attacked". Finally, Mitch is dead while Slim and Gracie live happily.

CHAPTER 3

THEORETICAL FRAMEWORKS

3.1 Intrinsic Aspect

In the intrinsic aspect, the writer will analyze narrative elements and cinematography. Narrative elements include characters and setting. Cinematography elements will only focus on camera angle.

3.1.1 Narrative element

Narrative element is the part of intrinsic aspect. It is the technical aspect on how to tell and to build the story. Narrative elements that are going to be explained in this study are character and setting. Two of them are chosen because they support the analysis of the extrinsic aspect.

3.1.1.1 Character

One of the most important elements on movie is character. It is not only human being but also other creatures and other things. Characters play and build the story. Bennet and Royle said that “characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation” (2004: 60).

Forster (1956: 55) divided character into two, which are flat character and round character. Flat character constructs a single idea or quality. It means that the character can be easily recognized by the reader. It is a consistent character along the story. Then, it will easily remember because the character does not change. Round character is the character that is capable of surprising in a convincing way (1956: 55). Forster (1956:55) added that if the character is not surprising so it must be flat or flat pretending to be round.

3.1.1.2 Setting

According to Speidel in Nelmes (2012), setting is the significant element in the narrative as the description of our assumption of where the story takes place. She uses the term diegesis to explain our assumption of where the story takes place. Setting is the description of the place, time and situation of the story. Thrall and Hibbard (1960: 453) divided setting into three elements. There are setting of place, setting of temporal and setting of social.

3.1.1.2.1 Setting of Place

The first part of setting is setting of place. It is the setting of the exact location on where the story takes place. Thrall and Hibbard explain that setting of place is the actual geographical location, its topography, scenery and such physical arrangements as the location of the windows and doors in a room (1960: 453).

3.1.1.2.2 Setting of Temporal

Thrall and Hibbard say that setting of temporal is the time period in which the action takes place. They give the example that setting of temporal associated with the epoch in history, the season of the year, etc. (1960:453). Setting of temporal or setting of time is very important to decide what time the story happened because it associated with the 'when' the story takes place.

3.1.1.2.3 Setting of Social

Setting of social relates on the social life of the people or group of people in the story. Setting of social is the occupation and daily manner of living of the characters. The general environment of the characters e.g., religious, mental, moral, social, and emotional conditions through which the people in the narrative move. (Thrall and Hibbard.1960: 453)

3.1.2 Cinematography

Cinematography relates to the camera movement. Mascelli (2005) classifies cinematography into camera angle, continuity, cutting, close-ups, and composition then known as 5C's of Cinematography. Mascelli (2005: 24) defines that *viewpoint* and *area* that is covered in the shot is determined by the camera angle.

Three factors that determine camera angle are subject size, subject angle, and camera height. On the subject size, there are some categories. They are long shot, extreme long shot, medium shot and close up.

A. Long Shot

Long shot is taken from the entire area of action. A long shot's purpose is to show all elements in the scene such as the place, the people, and the objects so that the audience will know who are involved in that scene. (Mascelli, 2005: 26).

B. Extreme Long Shot

Extreme long shot portrays a wide area from distance that is used to impress the audience with a wide setting or event. The shot aims to introduce a sequence or to begin a picture by putting the audience in the proper mood and providing them with over-all picture before introducing characters and establishing story line (Mascelli, 2005: 25).

C. Medium shot

Medium shot is between a close-up and a long shot. The picture captured is above the knees or under the waist (Mascelli, 2005: 27). It is the most common technique that is used in the movie.

D. Close Up

Close up is the way to capture object in specific minimum size. There are *medium close-up* that captures the players between waist and the shoulders to above the head; *a head and shoulder close-up* captures below the shoulders to above the head; *head close-up* includes the head only; *chocker close-up* includes a facial area from below the lips to above the eyes (Mascelli, 2005: 32).

3.2 Extrinsic Aspect

For the extrinsic aspect, the writer uses contextual approach to analyze the movie.

The writer will analyze the movie using domestic violence perspectives.

3.2.1 Domestic Violence

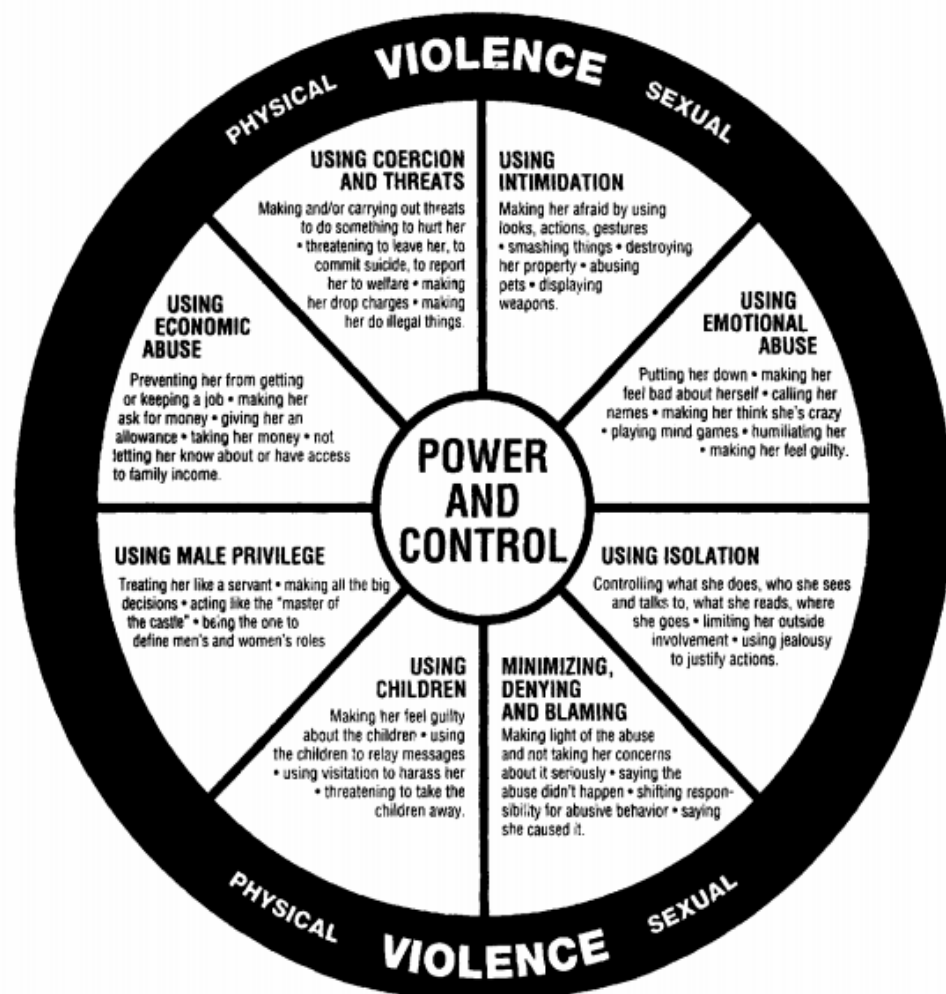
Domestic violence is the act of violence that is done by men to women or it's contrary. It happens in intimate partner relationship. Cited from Office of Violence against Women, U.S Department of Justice that "domestic violence includes felony or misdemeanor crimes of violence committed by a current or former spouse or intimate partner of victim, by a person with whom the victim shares a child in common...." (2018). That definition of domestic violence above relates to Michael P. Johnson typology of domestic violence. Johnson (2008) classifies domestic violence into four forms. They are intimate terrorism, violent resistance, situational couple violence and mutual violent resistance.

3.2.1.1 Intimate terrorism

Intimate terrorism is violence that is done by the individual (it might be men or women) but not by both partners. It includes violence and control from the perpetrator. Johnson said that intimate terrorism is in fact perpetrated mostly by men (2008: 45). Men use power and control for women. Intimate terrorism commonly happens not only in heterosexual but also in lesbian and the homosexual couple. Johnson (2008) added that the goal of intimate terrorism is complete control.

The most common violence in a relationship is intimate terrorism, rather than violent resistance, situational couple violence, and mutual violent resistance. It is because intimate terrorism receives massive attention from media and it becomes the object of research from many feminist studies and other researchers in the United States of America (Johnson, 2008).

Johnson adapted the diagram from Ellen Pence and Michael Paymar (1993) below to support his theory.



Picture 1 Pence and Paymer power and control wheel

The diagram above is called 'the power and wheel control'. It consists of elements that exist in the domestic violence. To read the diagram we can start with economic abuse. It means that there is economic abuse in the domestic violence such as one partner (mostly men) control the money. The money flow including the wages from his wife, if she works, is controlled by men. Economic abuse relates to male privilege. Man thinks when he owns his woman, she must follow his rules. Johnson (2008) said that "violence was seen as a product of patriarchal family tradition and general male dominance in the society" (p. 45).

Then, the diagram above shows that children also support men's control. Actually, it does not flow naturally, but it is by design of men. As we know that men think they own women, so they want everybody in the home to follow their rules. They make their children think that their mother is stupid, incompetent, or immoral (Johnson, 2008: 25). Men will pretend to be a father that knows best rather than a mother.

The next chart on the diagram shows that to support their power and control, men isolate his wife from the society. They control their wife's activities with other people. They make themselves to be their only source of information, of support, of money, and of everything, (Johnson, 2008: 25). This makes women feel worthless. This automatically abuses their emotion. They will feel that they have failed to be a wife and they will think that they cannot live without their men.

Then, there is minimizing, denying, and blaming women for everything happening in the relationship. Men will mad at their women if there is something wrong happens. They do not accuse their women to clarify and men will do violence as the punishment. So, women might think that men do not abuse them, but on the contrary, they are the abuser (Johnson, 2008: 26).

Women who are controlled by men also feel intimidated. The abusive act from the husband like kick, scream, threaten, hit, burn, or pull her hair out might happen in intimate terrorism. It leads women to escape nowhere. Wherever she goes, the husband will control her in his own way (Johnson, 2008: 26). At first, women see violence as temporary but slowly they realize that they are dealing with power and control as the stable pattern. From the first violent that is done by men, women will apologize to their husband because they promise not to repeat again and say good things about their relationship. This is called as 'honeymoon stage' (Johnson, 2008: 80).

There are some steps to go out from intimate terrorism. Women who are battered by their husband might identify what is the behavior that can make them battered. Women try to change their behavior. Besides, women can find out the help from others such as neighbor, family, friends, medical personnel or counselors.

3.2.1.2 Violent Resistance

This type of intimate partner violence usually happens if the *intimate terrorism* target (women) is giving a fight back. Intimate terrorism is violence that is done by men to get full control of their women, but when the purpose of this type does not accomplish so it is called violent resistance. It happens since women do fight back as a form of self-defense to stop men to not attacking her again (Johnson, 2008: 28).

In a relationship where there is a domestic violence, women should not be passive, meaning that women should react and take action toward the violence. Johnson (2008: 28) gives examples of women reaction toward the violence happens to them. First, women believe that violent resistance will stop men to not attack them again. Then, women think that the more they do fight back, the more men get to realize that they should not do this unless they also get some hurt. Johnson (2008) added that "sometimes, after years of abuse and entrapment, a victim of intimate terrorism may feel that the only way she can escape from this horror is to kill her tormenter" (page 28).

Johnson (2008: 83) states that he prefers to use the term "violent resistance" rather than "self-defense" because it carries legal meaning. He presents what Miller found in her study of 95% of women who had been court-mandated into female offenders program after an arrest for domestic violence, that she classified violent resistance into two. There is defensive behavior and frustration response behavior. According to Miller in Johnson (2008: 83), defensive behavior is the act from the women if they already respond the sign of harm or threat to her and/or

her children. Defensive behavior includes violence that happens as the reaction to an assault and as the form to protect women from injury.

The second type of violent resistance calls frustration response behavior (Johnson, 2008: 84). It is a response to intimate terrorism using not only physical violence but also the argument. Physical violence leads women to verbally fight men with utter arguments. Uttering arguments as a form of verbal abuse in which women think that it can end violence just occurs contrary. It means that violence does not stop but it getting worse. This kind of violent resistance is actually included situational couple violence.

3.2.1.3 Situational Couple Violence

Situational couple violence happens when the conflicts arise and get complicated. It happens since the raising of emotions of particular conflict lead someone to react with violence (Johnson, 2008: 30). It is not only physical violence but also verbal attacks such as arguments. Johnson argues that the perpetration of situational couple violence is roughly gendered symmetric and that it is probably as likely to occur in same-sex as in heterosexual relationships (Johnson, 2005: 67).

According to Johnson (2008: 30), there are some motives that cause situational couple violence. They are verbal attack such as anger argument which is one of the motives for physical reaction. Then, anger as one of the ways to get attention when one partner seems to do not listen. And there is a control motive from men so that women will argue, then when her argument does not run well, she decides to assault physically.

In this type of domestic violence, there is no motive to gain control and power from both men and women. It is because there are many reasons that lead partners to the arguments and cause violence. Situational couple violence might be confusing since there is similarity between intimate terrorism and violent resistance in the pattern of violence. However, there are differences between situational couple violence and both intimate terrorism and violent resistance which are the general power and control (Johnson, 2008: 30).

CHAPTER 4

DISCUSSION

4.1 Intrinsic Aspect

In the intrinsic aspect, the analysis consists of two kinds which are narrative analysis and cinematic analysis. In the narrative analysis, the writer will only analyze character and setting. Both elements are the nearest ones related to the issue discussed. Cinematic elements will be focused on camera shot as the part of camera position in cinematography.

4.1.1 Character

Based on Forster (2002) there are two kinds of character. They are round character and flat character. Rooting from his theory, this thesis will analyze character based on round and flat characterization. It is because round and flat are the nearest one related to the discussion rather than other.

4.1.1.1 Slim Hiller



Picture 2 Slim on duty

Slim Hiller is a beautiful woman who works in a restaurant as a waitress. She has a blonde hair and a good body. She is quite tall woman too. Picture 2 that is taken by medium shot to show who is in the scene, shows Slim's appearance. The shot does not depict a special event, but it is important. Like in the scene above, Slim just talk to the customer in the restaurant she works.

Slim (Jennifer Lopez) is the leading character of *Enough*. She becomes that character since the whole story is mostly about her. It is about her job, her marriage, her family, her poor life of being terrorized by her violent husband until her struggle to escape and to fight all of her problems. She also belongs to round character because of the changing character from the beginning to the end. She begins the character as the woman who obeys her husband and then changes into rebel character. The changing character of Slim is affected by the situation that she faces. And the writer of this thesis thinks that it is very natural to happen as a human being.

The first impression about Slim is a smart or well-educated woman. It is known from the first and second chapter of the movie when she talks about school. She says to her friend named Ginny (Juliette Lewis), "*You know, I was thinking I could go back to school full-time*" [00.02.06]. Then, her friend, Ginny rejects if Slim go back to school and leave her current job. Her smart thinking is also known when she talks to her customer about the book. Even though she pretends to read the hardest book, but she knows it well. As she says "*You know Finnegans Wake by James Joyce? A friend of mine told me that it is the hardest book in the English language. I thought to myself, if I can get through it, I could*

probably read the rest” [00.03.41]. Her smart thinking then helps her how to face the oppression and fight it right away.



Picture 3 Slim in the kitchen

Slim is a good wife and a good mother. She obeys her husband. She resigns from the job and takes care of the family. Like the picture 3, that is also taken by medium shot technique shows Slim’s household activity. She is preparing dinner for her family.



Picture 4 Slim take care of Gracie

She is also a good mother too. She cares so much with her one and only daughter, Gracie (Tessa Allen). It can be seen in the scene above, picture 4 that shows medium shot technique. It only shot from above the waist to head. It shows action when Slim takes care of Gracie’s hair. The action takes place in Joe's apartment.

Slim is a poor woman. She works as a waitress. She is willing to continue her school but she quit because of money problem, as said by Joe to Ginny at Slim's wedding: "... *she had to drop out, some money problems...*" [00.08.23]. She is also a poor girl who is left by her father: "*He left when she was maybe two or three*" [00.07.34] said Phil (Slim's stepfather). Her poor condition can be known clearly by her own statement when she talks to Jupiter (Slim biological father) about her dead mother: "*I didn't enough money to bury her*" [00.48.10]. So, she asks for some money from him.

After Slim knows that Mitch has a mistress, her character begins to change. She becomes brave to deny her husband. We can see it when she says in her high temper debate with Mitch "*No way. It's better for you! You have a pretty good deal, don't you? And you go out, you fool around! I sit here, take care of your house and your kid. Well, no more Mitch. That's it! The party is over.!*" [00.19.28]. Then she continues "*No. I won't do this anymore. Okay, I won't sit here and take it, and take it, and take it. Sorry! I love you, yes. But I am not a doormat! I'm your wife. I'm your wife. And you cannot do this to me! You cannot do this to me anymore*" [00.19.33]. At first, especially before Mitch slaps Slim, she still brave to deny. Though, she becomes quiet after that action because she turns her mind to think about the strategy how to out from it. After she knows that Mitch has a mistress and does violence toward her, she realizes that she has been bound by his rules.

Later, Slim is recognized as the strong and brave woman. She braves to inform Mitch about his mistress: “*She pages you. Number 33, Darcele*”[00.16.52]. It must be hard to say to the man whose betray herself. But, she did it. She catches Mitch right away: “*you’re caught! I caught you! And you won’t talk your way out of this*”[00.18.25]. This makes Slim use her mind to think. Many pain and sorrow cannot stop her to do some acts to out from it. She visits her mother-in-law, shares her problem with her friend, asks the police until she escapes from the house and goes around the state. Furthermore, she braves herself to meet her father that yet recognizes her as his daughter. Her effort accomplishes well. Not so long after she meets her father, she gets money and some help to fight Mitch. So, she tries to meet a lawyer and report all the cases happened to her. The bravest act of her is the changing identity and the idea to take a self - defense lesson. And in the end, she proves her strong character by challenging and fighting Mitch until he is dead.

4.1.1.2 Mitch Hiller

Mitch (Billy Champbel) is introduced as a hero at the beginning of the movie. He saves Slim from a coward man in the restaurant, and then he marries her. He promises a love her: “*You’re safe with me Slim. You’re safe and it’s okay to be happy. We deserve it*” [00.07.52]. He guarantees the daily needs because he is a rich contractor building. He buys slim a house: “*we want to buy it. She wants it for our family.*” [00.10.28]. Then, his good character changes by the time when she is caught by Slim for his betray. That is why he includes as the round character.

Mitch is a rich contractor building. He buys Slim a big house from the old people and convinces him: *“It’s the price.... Don’t worry, it’s well over market.”* [00.10.43]. He is a rich man because he works as a contractor building. We can see it in the scene from minutes 00.11.23 to 00.11.51 that shows a building project and Mitch’s order to his employee: *“Hey Parker! Parker, give me a ride to the hospital. Look after the client* [00.11.49].



Picture 5 Mitch is violent husband

Mitch is violent. He becomes violent since he caught up having a mistress. It indicates that he includes as round character. His good attitude changes to violent. He slaps Slim to quiet from her complaint of having a mistress. Then, he does the worse than before, he tears Slim’s hair and throws her into the floor. He kicks and hit Slim until she faints in the floor. The violent does not stop at that. After Slim’s escape, Mitch still looking for her and doing violent. It happens in the Slim’s house in Northern Michigan. He says *“I want you back”* [01.08.19]. Then, he continues to say *“You know what else? For murder, they need a body”* [01.08.42]. It is the worst violent happens in this part. Not only physical violence but also verbal violent from Mitch's mouth: *“Listen, bitch. She’s my daughter, too. Don’t fucking tell me how I can talk to her”* [00.55.53]. Even worse, it happens in front of Gracie’s eyes.

Mitch is a man that is controlling other. By saying *“I make the money here, so I set the rules, right? It’s my rules”* [00.20.01], he introduces himself as the controlling guy. He sets the rules of his family. He says that because he does not want to be managed by Slim. He wants to own all. He wants Slim to follow his rule which stays in the home and receives the reality. He says *“come on, sweetie, life isn’t just stuff we like, is it?”* [00.20.20]. However, he can’t live without Slim, as he says in the next dialogue *“I refuse to live without you.”* [00.22.43]

Mitch is also a powerful man. He freezes Slim’s bank account so that she could not use his money again. He will use his money if only he is arrested by the police to bail himself. As Slim’s spoke to the custody *“If he has money, he can bail himself out”* and the custody answers *“that’s true”* [00.28.58].

He is terrorizing. Mitch searches Slim using her identity paths. He is almost success to catch Slim when she checks in in Motel. He says *“It’s the information age, sweetheart. You leave a trail everywhere”* [00.38] in line call. So that, to succeed the mission, he asks some guys to look for Slim. He asks them to pretend like FBI agent who investigates Joe’s apartment. Then, he calls Joe to ask about Slim. However, he still asks his friend named Robbie to follow and catch up Slim wherever she goes to Northern Michigan.

4.1.1.3 Jupiter

Jupiter (Fred Ward) plays an important role to help Slim's financial. He is Slim's biological father that does not acknowledge her at first, as says Slim "*I'm your daughter*" [00.47.52]. Since he is the important person in *The Internet Bridge*, a company in San Francisco, he has power with his wealth. He sends money to Slim: "*I'm sending this to an old address, the diner where you worked*" [00.50.30]. He also helps Slim in another way: "*How's that guy I set you up with*" [01.25.27]. He sends a guy to teach Slim a self – defense to fight Mitch.

4.1.1.4 Ginny

Ginny (Juliette Lewis) is Slim's best friend. She always supports Slim from the beginning to the end. She supports Slim to get closer to someone in the restaurant. She says "*what's that got to do with anything? He's a major piece of cake, a piece of pie*" [00.04.14] to push Slim to get closer to that guy. She still gives Slim advice while she is in trouble with Mitch. She says "*you got to go to the cops*" [00.24.15]. Ginny is really a friend indeed for Slim. She is always on her side whenever she needs. In every Slim's trouble, she comes to help. She helps Slim to escape from the house. In the last part, she takes care of Slim's daughter, Gracie for a week while Slim does her action to kick Mitch.

4.1.1.5 Robbie

Robbie (Noah Wyle) is the one who knows well about Slim. He recognizes Slim's voice and her appearance when that's all is changing. Since he is the first man talking with Slim in the Red Car Diner, he is admitted as the one who knows Slim well by Mitch. He has the flat character from the beginning to the end. As we can see from the beginning when he flirts Slim as the scenario from Both Mitch and him, he follows the rules of the bet. Then, in the middle of the story, he comes up again as the one who obeys Mitch's instruction to look for Slim and Gracie in Michigan.

Robbie: *"I know some guys in Detroit"*

Mitch: *"Like some guys in Seattle? I don't think so. I know what they're like. They've never met her, never heard her voice. She'll spot them and run before they even see her. It's you, Robbie." [00.58.14]*

4.1.2 Setting

4.1.2.1 Setting of Place

4.1.2.1.1 Los Angeles

Los Angeles is the major setting of this movie. Everything begins here, started from Slim's workplace, her meeting with Mitch, her wedding, and her new life until her escape. Los Angeles is the location of Slim's house and also Mitch's work. It also the location of Mitch's new house that becomes the place of revenge from Slim.



Picture 6 Mitch asking Robbie in front of Slim

Picture 6 belongs to picture that is taken by long shot technique. This shot purposes to show who is involved in the scene and where the location takes place. There are Mitch who is standing and talking something in front of Robbie and Slim in Slim's work place, namely Red Car Diner restaurant.

4.1.2.1.2 New Seattle



Picture 7 New Seattle

New Seattle is the second location of the movie takes place. It becomes the first shelter of Slim to escape. Picture 7 that is taken by extra – long shot technique shows wide setting that pictures a city landscape. It can be seen from the high building that shot from great distance. It is Space Needle, the pride symbol from New Seattle.

4.1.2.1.3 San Francisco



Picture 8 The Internet Bridge

San Francisco is the location of Slim's father company. It is the place when Slim asks acknowledgment from Jupiter and admit her as his biological daughter. It is also the location of changing a person who looks like Slim to flam Mitch. It takes place in Vesuvio hotel.

4.1.2.1.4 Northern Michigan



Picture 9 Northern Michigan Harbour

Picture 8 is also taken by extra – long shot technique. It shows a wide setting of harbour in Northern Michigan. It can be seen by its situation. To know the exact place is easy because there is text appears before the scene changes. Northern Michigan is the location of Slim's new life. She builds a new house from Jupiter's money. She feels safe in there, but unfortunately, Mitch knows where she's been. Northern Michigan is the location when Slim changes her identity to be Erin Shleeter.

4.1.2.2 Setting of Temporal

Setting of temporal or setting of time is showing in twentieth-century era. It is the same with the year of this movie release, 2002. The specific time does not mention in this movie. However, the easy plot helps the audience to understand the movie. It may help the audience to see the setting of the time that the story starts from the beginning to the end of chronological. In short, the time of this movie divided into three which are Slim's life before marriage, Slim's happy family and Slim's struggle against oppression.

4.1.2.3 Setting of Social

Setting of social in *Enough* shows a life of different people from different class society. The main character, Slim, is introduced as the woman from low-class society. This strong woman who is married by a rich person is actually coming from divorce family. She struggles a lot to maintain her life by working in the restaurant as a waitress. The rich person, then known as Slim's husband named Mitch, come as a hero at first and become a monster – murderer for Slim then.



Picture 10 Mitch and Slim wedding party

Picture 10 from long shot technique shows wedding party situation. The purpose of this shot is to show that there is a wedding party attended by many people. It may reflect that it is not an ordinary wedding because the groom comes

from rich society. Therefore, this scene becomes the first introduction toward who Mitch is, the rich man and high class society. And it must be many important people attend there.



Picture 11 New house

Picture 11 is taken by extra – long shot technique. The scene above is taken from some great distance. Based on its purpose, the scene above shows wide setting. It portrays two trucks loading many things in front of a big house. The house used to belongs to old man, now it is Slim’s. It is a luxurious house that becomes Slim and Mitch first new house. It also shows how rich Mitch is when he can buy a luxurious house.

The story of Slim’s life through struggle against many obstacles brings the viewer to the social life inside. There are people from low-class society that struggle a lot to maintain their life. They do not have the power to fight injustice without money and power. There are also people with power, wealth, and authority so they can do everything. The oppression and violence can only be stopped by the cooperation of both classes. In this case, Slim as the representation from low-class society, liberate herself from her suffering by the support and help from Jupiter, a man that represents high-class society, by giving her money to survive and facilitate her a mentor to learn self – defense.

4.2 Extrinsic Aspects

4.2.1 Domestic Violence

Domestic violence in *Enough* (2002) will be analyzed into two part, they are intimate terrorism and situational couple violence. This domestic violence is experienced by Slim. In this form, she gives no response to the violence from her husband. However, by the time Slim realizes that what her husband done to her is something to fight. Thus, her effort to go out from the violence then called situational couple violence. It is because she fights against the violence.

4.2.1.1 Intimate terrorism

What happens in the intimate terrorism can be seen in the Power and Wheel Control table (see chapter 3). In addition, the case experienced by Slim in the first half story is categorized as intimate terrorism. It happens because there is violence that is done by the individual which is done by Mitch to Slim.

First, there is economic abuse. Mitch abuses Slim economically because Mitch owns the wealth. He is the one who has the authority of his wealth. So he can do anything without Slim's permission. It can be seen by the two examples below.



Picture 12 Receptionist tells Slim that her credit card cannot be used

Picture 12 taken by medium shot shows two people in conversation. They are receptionist and Slim. At that time, Slim wants to pay a hotel room for her escape. Unfortunately, Slim cannot pay by herself because her card has been refused. She wonders why it could happen. Thus, Phil, Slim's substitute father, pays for the hotel cash. Here is the transcript from the picture below:

Receptionist: "I'm sorry. This card has been refused. Would you like to try another? [00.36.36]



Picture 13 Bank teller tells about Slim's frozen account

Later, the next day Slim makes sure what is wrong with her credit card. She visits a bank and consults to the customer service. It can be seen in picture 13. With the medium shot technique, the scene shows the bank's customer service telling about the problem. Apparently, Slim's account has been frozen. It can be proven by the dialogue below:

Bank CS: "I'm sorry, Mrs. Hiller. The funds in your account seem to be frozen. [00.36.52]

Second, there is male privileged. Mitch uses his position as a man to dominate everything. He promises Slim's future as he uttered during his night wedding, "You're safe with me Slim. You're safe and it's okay to be happy. We deserve it" [00.07.52]. However, the truth says differently. Mitch betrays his vow and betrays Slim's pure love.

Mitch: "...But, I'm a man. Men and women have different needs..."
[00.18.02]

By the statement above, Mitch declares himself that men have different needs. He betrays Slim just because men have different needs. Then, he lets himself go out freely without any hesitation and no needs to pretend to go for work but directly saying that he wants to go out with Darcelle. Whose woman heart does not hurt? He exclaims confidently after he smashes Slim's face. Therefore, the writer thinks that Mitch is the cruelest man ever whose beats face and breaks his wife's heart in one time.

Mitch: "I don't have to sneak around and pretend I'm going to work. I just can say: 'I'm going to Darcelle's. I'll be back in a few hours.'"

In addition, Mitch says no doubt about his position as a man. His powerful character is clearly known by his speaking. He is also the arrogant man that he is determined to have everything. As we can see below;

Mitch: "I make the money here, so I set the rules, right? It's my rules. You're with me? [00.20.00]

Mitch also says as written below to show his privileged.

Mitch: "Slim, I'm determined man. I was determined to have you, and I did. This house, my company... I am and always will be a person who gets what he wants. And I still want you."

Mitch: "you can either accept that... or you can fight it. Which way do you want to go?" [00.28.11]



Picture 14 Isolation

Third, Mitch isolated Slim from society. It does not mean society at large, but some people around him. Mitch considers that this is a private business so no need to share with. So, what would we call if not isolation, if in case you get a trouble then call your relatives? But, Mitch forbids Slim to do that. Let's take a look in this dialogue:

Mitch: "Just so you don't do anything later you might regret.
Ok?"[00.21.20]

Mitch: "Who are you calling?"

Slim: "Your mother"

Mitch: "What will you tell her?"

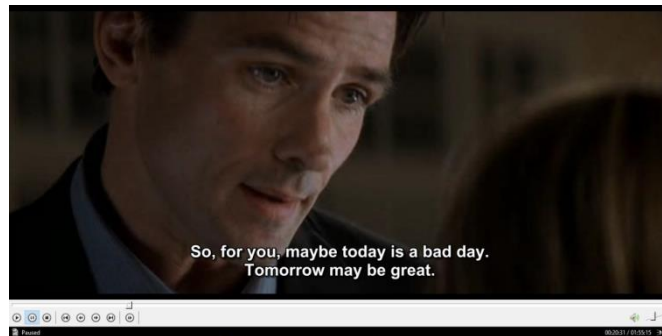
Slim: "I was supposed to bring Gracie by tomorrow, so I better cancel."

Mitch: "You know, love is a scary thing. How powerful it is, what it does to you. That is what happened here. See, if I ever think of... I just ... I can't ... I refuse to live without you." [00.22.43]



Picture 15 Intimidation

Fourth, there is intimidation. The stages as shown in the Power and Wheel Control table happen gradually in Slim's case. The first violence act shocks Slim. This makes her speechless during the violence scene from minute 00.19.31 to 00.20.12. She feels more intimidated when Mitch saying "I make the money here, so I set the rules, right? It's my rules. You are with me?" [00.20.05] as portrays in picture 21. However, she even says, "And what if I don't like the rules?" [00.20.12].



Picture 16 Honeymoon stage

In intimate terrorism, there is 'honeymoon stage'. According to Johnson (2008), it is a stage of the first violent when wife apologize to her husband because he swears to not repeat again and promises good things. This stage also happens in Mitch and Slim relationship. Slim apologize Mitch. It is happening because Mitch uses his magic words. He utters a wise word about what has been done. Even though he does not say sorry for this, but he emphasizes to Slim that it will not happen again. It can be seen from the picture 22 and the dialogue transcript below

Mitch: "So, for you, maybe today is a bad day. Tomorrow may be great."

Slim: "Tomorrow will be great."

Mitch: "Yeah... Today... is the price you pay for having such a good life.
[00.20.47]

4.2.1.2 Situational Couple Violence

According to Johnson (2008), situational couple violence happens since the raising of emotions of particular conflict that leads someone to react with violence. This type happens to Slim and Mitch relationship. For the first time, Slim does not against the violent from Mitch. She just receives that abusive act. However, she begins to fight. This type of domestic violence is shown in the last chapter of the movie namely 'take care' chapter.

The motive of situational couple violence is the raising conflict. Since Slim is terrorized by Mitch where ever she goes, Slim does some effort to run. This part will be discussed briefly in the next cub chapter of how slim struggle against oppression and domestic violence. Therefore, Slim's decision to end the violence by challenging Mitch is the right one. She manages the strategy to fight Mitch. She revenges to him.

4.2.2 Slim's Struggle Against Domestic Violence

4.2.2.1 Looking for shelters



Picture 17 Mitch's mother

To fight oppression and violence, Slim does some steps. First, she is looking for shelter. This step means to find a way out. What is done by Slim is well managed? It is right steps when someone experience violence, so the first thing to do is find a shelter. She starts to meet her mother in law, Mitch's mother. It can be seen from the picture 17 taken by long shot technique. It shows Mitch's mother greets Slim happily. She wonders that there is no Gracie in the car and she finds a scar in Slim's check. The meeting does not give any information about what is the result of Slim's sharing to her mother in law.



Picture 18 Sharing with a friend

Then, Slim meets Ginny. She shares everything happened to her. How powerful a friend's energies so that Slim can decide what the next to do. Although Slim disagree with Ginny's suggestion to bring Mitch to the police, she is hearing all about her opinion.

Ginny: "I'm just saying that either you endure this... and you live it out like you're in some goddamn country western song... or you take the kid, you take Gracie and you get out" [00.24.59]



Picture 19 Report to the police

She apparently does not stop there, Slim visits a police center. She claims the cases happened to her. She tells the cases and asks for possibilities of Mitch's fate.

Slim: "I have a friend whose husband beats her up.

Police: "She should come in here and file a complaint. And if she has physical evidence of abuse on her person we'll go out and arrest him.

Slim: "If he has money, he can bail himself out."

Police: "that's true."

Slim: "And then he's free till it goes to trial."

Police: "Is it goes to trial. It's up to the city's attorney's office whether to prosecute.

Slim: "okay, so... she comes in here, she has him arrested and pisses him off and then there's no guarantee that he won't come after her once he's out."

Police: "She could get a protection order."

Slim: "What's that? A little piece of paper that says he can't come around? And when he comes around what does she do, throw it at him?"

Police: "She calls us"

Slim: "And what about the kid? Is the paper good for the kid, too?"

Police: "there's a child involved? That's a matter for the family courts. But unless she can prove that he's a danger to the child she can't legally bar him access. [00.28.46] - [00.29.49]"

4.2.2.2 Slim's escape to some places



Picture 20 Motel where Slim stays

The second step to fight the violence is escaping. Even though Slim's escape from the house does not run well at first, but she succeeds to free herself from the house. Slim's friends, who are coming at that night to help, become heroes for her. While Mitch, he must let his wife and his daughter go from his house.

Picture 20 shows a motel where Slim is going to stay. And that place becomes the first place to escape. She chooses it because she thinks Mitch would not know. Unfortunately, Slim is too careless, her paths detected by Mitch. He knows it from her identity when she checks in in that Motel. In this part, the

tension of the story is raising and getting raise since Mitch almost caught Slim in that place. However, Slim can run and get the bus to bring her away from Mitch's chase.



Picture 21 Joe's apartment

Then she decided to go to Seattle. In Seattle, she stays for one night in Joe's apartment. To get there, Slim needs to flight but she cannot pay the ticket because she does not have money. Phil, her substitute father, must pay it for her. The reason why Slim go there is her old feeling to Joe, her ex. She will feel safe and comfortable with him. But, poor Slim, her path is smelled by Mitch again. Both Mitch and Slim have the same thinking that the possible place to go is Joe. So this is easy to guess by Mitch. He sends some people pretending to be FBI agent. They come to Joe's apartment to look for Slim and Gracie, threat to kill Joe and broke Joe's property. This makes Slim and Gracie must leave there in the next early morning to avoid the same thing.



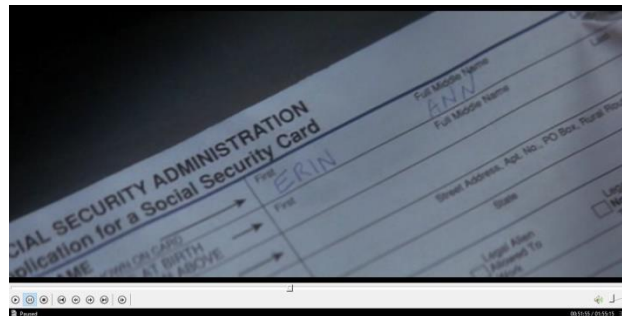
Picture 22 Jupiter's company

Picture 22, that it is taken by long shot technique shows situation around the place. It is a company belongs to Slim's father, Jupiter. She visits there to ask for recognition and also asks for some money to live. Even though it does not succeed to get what she wants, but a few days later, Jupiter sends her a pocket of money and some help to call martial art mentor to train her how to fight Mitch in the end.



Picture 23 Phil's friend's house

Then, the picture above (23) that is taken by long shot portrays Slim, Gracie, and an old lady at the dining table. It is Phil's friends of friend's house. She attends the dinner together. In this place, Slim changes her identity into Erin. And in this place, we can call it 'for a while'. It means that everything happens in this part like changing identity is only happen for a while.



Picture 24 Identity paper

Picture 24 is also taken by close up technique. Even though it is not showing a part of the body, but it shows specific information. The scene above is very important to show to the audience that Slim changes her identity to Erin. It can be seen from the paper written on Social Security Card. Slim's decision to change her identity is the first key step to manipulate from Mitch's chase.



Picture 25 New house

Picture 25 shows some people dropping things into the new house. It is Slim's new house that is bought with money given by Jupiter. She thinks it will be the last place to escape and to keep staying. However, this is the longest place to escape rather than Joe's apartment and Phil's friend of friend's house. This is because the far location which is Northern Michigan. Mitch seems difficult to find her. Even though Slim is caught again, but for this time being, she can run.

4.2.2.3 The effort to the court



Picture 26 Lawyer

Slim is a smart woman. How can she do this, to report to the police, if she has no long-term thinking? She does it because it relates to the custody. Slim remember Mitch's threat about his custody next week. So, she meets a lawyer and consults with him. The lawyer named James Toller. The result is a refusal again. She fails to complete the requirement if she wants to get the custody which is proving of violent includes the children.

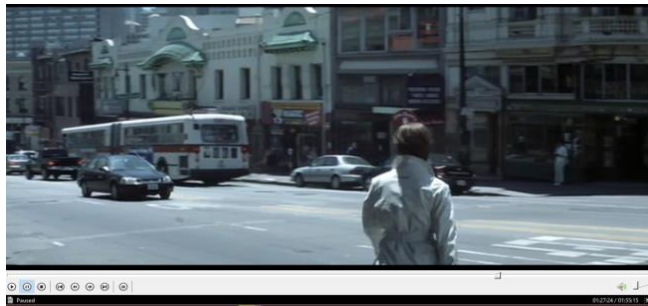
4.2.2.4 Self-Defense



Picture 27 Training hard

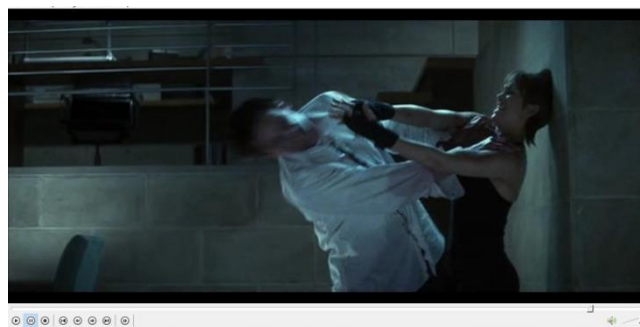
Before Slim challenges Mitch, she prepares all the needs. She prepares the woman who looks like her to flam Mitch that she is in San Francisco. Then, by Jupiter order, Slim learn a martial art or self-defense. Jupiter sends a mentor to teach

Slim. An African-American man is chosen to teach Slim martial art. He trains Slim hard. It can be seen in picture 27 that is taken by long shot technique, Slim, and her mentor is on the court. The mentor not only teaches physically but also tell strategy how to fight men, especially Mitch.



Picture 28 women on the road

The picture above, picture 28, is also taken by extra – long shot technique. It covers a wide area of big road. There is a woman wants to cross the way. She is Slim, she wants to go to the building across the road to do her mission that is to manipulate Mitch by dressing a similar woman. It becomes the first step before Slim comes to the war area.



Picture 29 Fighting between Mitch and Slim

When the day is coming, Slim comes to Mitch's house. She comes early in the morning and even she sees Mitch sleeping with another woman. It makes Slim more and more aggressive to fight him soon. She prepares it well by sweeping all the rooms and moving the gun from the place. She designs the house to be the best court of the duel. She counts the exact steps if only she is attacked. Her appearance looks ready to fight and really on fire. Even she uses the agate ring to make her hand harder when she smack or hit Mitch. And at the end of the day, Slim caught Mitch. The couple involves in the war. They hit, smash, smack, and throw. They want to kill each other. It becomes the horror and terrifying scene. There are sweat, blood, and broken properties that is very horrifying. However, Slim succeed to end the violence by killing Mitch. She says "self-defense is not murder" [01.43.28]. And finally, she does not need to go to the court to the custody because Mitch is over. She and her only daughter, Gracie, can live better than before.

CHAPTER 5

CONCLUSION

Slim as the main character plays an important role as the strong figure that finally ends the oppression. She almost becomes Cinderella whose dream comes true because she is the poor woman who finally married by a rich contractor building. But, in the first five years of marriage, she is actually getting into a nightmare that she must realize that her husband is violent. He terrorizes wherever and whenever she goes. With his power and wealth, he can do anything to chase Slim.

Slim becomes the theoretically correct figure when faces domestic violence since she can against through it. She becomes what the theory wants that is realized what is happening to her, and then doing some efforts to go out from the oppression and violence. Her role play in *Enough* portrays two of four Johnson's typology about domestic violence that is intimate terrorism and situational couple violence. The first part of the movie shows that Slim drops into her husband trap and she does not do anything. Then, the half end of the movie shows Slim's effort to struggle against oppression and violence by giving a response on what her husband has been done to her. She does some effort start from looking for shelters, escape to some places, comes to the court, and learn self-defense to end her husband.

BIBLIOGRAPHY

- Andrew Bennet and Nicholas Royle. (2004) *An Introduction to Literature, Criticism and Theory*. United Kingdom: Pearson Longman, <<http://download1.libgen.io/ads.php?md5=2D82C4B4680E8FDA3C4C21B694898606>>. Accessed 18 March 2018.
- Dobash, R. E., & Dobash, R. P. (1992). *Women, Violence and Social Change*. New York: Routledge. <<http://download1.libgen.io/ads.php?md5=85D611F57B1148A26269D9FC37305A0F>>. Accessed 18 October 2017.
- Domestic (Intimate Partner) Violence Fast Facts. (2018). <<https://edition.cnn.com/2013/12/06/us/domestic-intimate-partner-violence-fast-facts/index.html>> Accessed 24 July 2018.
- EM Forster. (1956). *Aspects of the Novel*. New York: Rosetta books LLC, <<http://download1.libgen.io/ads.php?md5=2358A7A13BBD945A7AE3F4BE1D289709>>. Accessed 18 March 2018.
- Johnson, M. P. (1995). *Patriarchal Terrorism and Common Couple Violence: Two Forms of Violence against Women*. *Journal of Marriage and the Family* 57, no. 2: 283-294. <<http://links.jstor.org/sici=?sici=0022-2445%28199505%2957%3A2%3C283%3APTACCV%3E2.0.CO%3B2-1>>. Accessed 18 October 2017.
- Johnson, M. P. (2008). *A typology of Domestic Violence: Intimate terrorism, violent resistance and situational couple violence*. Boston, MA: Northeastern University press.
- Joseph V Mascelli. (2005). *The Five of Cinematography: Motion Picture Filming Techniques*. Los Angeles: Silman-James Press. <<http://download1.libgen.io/ads.php?md5=FA3B48B24BBB422A9F0FFFDFE5E83E4F>>. Accessed 13 December 2016.
- Office of Violence Against Women, U.S Department of Justice (2018). Domestic Violence. < <https://www.justice.gov/ovw/domestic-violence>>. Accessed 2 July 2018.
- Pence, Ellen, and Michael Paymar. (1993). *Education Groups for Men Who Batter: The Duluth Model*. New York: Springer. <<http://download1.libgen.io/ads.php?md5=BCDFE9610CF4B931D8F34680CE385D98>>. Accessed 16 October 2017.
- Spiedel, Suzane. (2012). *Film Form and Narrative* in Nelmes, Jill. (2012). *Introduction of Film Studies Fifth Edition*. London and New York:

Routledge.

<<http://download1.libgen.io/ads.php?md5=447F5E6AA7260B3D5793FBDBEFA90A6D>>. Accessed 16 October 2017.

Thrall, William Flint and Addison Hibbard. (1960). *A Handbook to Literature*. New York: The Odyssey Press.