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Thank you for your submission.

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## Cogent Arts & Humanities

### The Final Girls of Contemporary Indonesian Horror Films: Reclaiming Women's Power

(?)

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<b>Abstract:</b>	<p>This paper looks at the "final girls" in contemporary Indonesian horror films as a way for women to reclaim their natural rights in the dominating patriarchal world. Popular films, especially the horror genre, often put women's positions as the victims or the monsters. The growing number of films with "final girls" is then seen as a challenge to the dominant patriarchy. In this paper, the films are treated like a performing space for women to reclaim their power. The space becomes a medium to negotiate gender-related issues that include women's nature and nurture. The findings show culturally specific strategies of the final girls in reclaiming women's power and position. Interestingly, the strategies are both confirming and challenging the normative women's roles in Indonesian society. Thus, despite the emergence of the final girls, their performance continuously reproduces double meaning in the context of reclaiming women's power.</p>

## The Final Girls of Contemporary Indonesian Horror Films: Reclaiming Women's Power (?)

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### Abstract

This paper looks at the "final girls" in contemporary Indonesian horror films as a way for women to reclaim their natural rights in the dominating patriarchal world. Popular films, especially the horror genre, often put women's positions as the victims or the monsters. The growing number of films with "final girls" is then seen as a challenge to the dominant patriarchy. In this paper, the films are treated like a performing space for women to reclaim their power. The space becomes a medium to negotiate gender-related issues that include women's nature and nurture. The findings show culturally specific strategies of the final girls in reclaiming women's power and position. Interestingly, the strategies are both confirming and challenging the normative women's roles in Indonesian society. Thus, despite the emergence of the final girls, their performance continuously reproduces double meaning in the context of reclaiming women's power.

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**Keywords:** final girl, contemporary Indonesian horror films, film studies, women's power

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### Introduction

The concept of "final girls" in cinema is first coined by Carol J. Clover in her seminal book *Men, Women, and Chainsaws: Gender in the Modern Horror Film* (1992) in which she studied American slasher, occult, rape-revenge films released in the 1970s and 1980s. She found out that those slasher films leave a single female character as a survivor at the end of the film, thus dubbed "the final girl." This character usually defeats the villain herself or at a critical moment is saved by someone else, for example, the authority. Through the "final girl" term, Clover "...challenged the simplistic assumption that the pleasures of horror cinema are and end in the sadism of misogynistic men, finding in slasher films a productive space to explore the issues of gender ambiguity and cross-gender identification" (Paszkievicz and Rusnak 2020:1). Her argument is developed from Mulvey's concept of the male gaze in horror cinema. By adapting the psychoanalysis theory, Mulvey argues that horror films offer visual pleasure through the camera's role as the active/male gazer which looks at the passive/female in the traditional exhibitionist role of women (Mulvey 1975: 11). Based on Mulvey's concept, Clover's final girls attempt to reverse the gaze by shifting the audience's attention to favor the surviving female characters.

Decades after the publication of the article, there have been debates about whether these final girls are a true feminist icon that symbolizes the victory over the monster as well as the men (who usually die in the films). For instance, Pulliam (2020) argues that the final girls are rooted in misogyny that dictates what kind of female characters can survive (pure and have a good moral). This is aligned with Garner's (2019) argument that these characters

Another argument is that in many horror films, the final girl must integrate masculine traits to survive, in other words, she cannot survive without being a masculinized female. In a contrasting argument, adopting certain traits to survive does not necessarily mean that the female character is masculinized but she is optimizing her potential as a person and most importantly as a woman. Pinedo (1997: 83) acknowledges this problem when she states "If a woman cannot be aggressive and still be a woman, then the female agency is a pipe dream. But if the surviving female can be aggressive and be a woman, then she subverts this binary notion of gender that buttresses male dominance from the late 1990s to the 2000s, the "Girl Power" discourse appeared which is a contemporary derivation of the final girl concept. This "contemporary Final Girl" is often understood "...through the lens of fantasies of empowerment and neoliberal 'Girl Power' discourse, the shift that speaks to the complex redefinition of gender roles 'legitimized' under postfeminism" (Paszkiwicz and Rusnak 2020: 2). The ongoing debates prove that the gender issue in horror cinema remains an interesting topic to analyze.

How the horror genre relates to gender-related issues? Quoting Clover, Garner (2019: 12) argues that "horror films tap into society's repressed fears of gender," particularly when the female characters often become the victims. In our patriarchal-dominating world, the tendency to victimize women or create monstrous women in the horror genre reflects this repressed fear. "Early scholarship focusing on gender and horror most often interpreted this relationship as one where strict gender binaries and misogynistic patterns were cemented..." (Langil 2014). In this light, the relation between the horror genre and gender-related issues becomes clear. Film, in general, has served as a contemporary medium that plays a significant role in discussing gender issues. Its wide-reaching and ubiquitous nature make the film an important instrument in sending cultural, social, or political messages.

There are five films discussed in this paper based on the following criteria: (1) produced between 2000-2020; (2) has a final girl character; (3) come from a different sub-genre. The five films are *Kuntilanak* (2006), a supernatural sub-genre; *Macabre/Rumah Dara* (2009), a slasher sub-genre; *Air Terjun Pengantin* (2009), a shamanism sub-genre; *Marlina: The Murderer in Four Acts* (2017), a psychology horror sub-genre; and *Perempuan Tanah Jahanam/Impetigore* (2019), a superstition sub-genre. The choice of the films production years between the 2000s and the 2020s is to ensure the novelty of discussion as well as the gender issues that pertain to the contemporary period. However, the concept of the final girl in this analysis is extended

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not only referring to those who survive at the end of the film but also to those female characters that survive the patriarchal or authoritative power that tries to subdue them.

Rizal Mantovani's *Kuntilanak* (2006) is the first film that visually re-constructs the mystical monster *kuntilanak*. Traditionally, the figure of *kuntilanak* is described as a long-haired woman dressed in white. "In some narratives it is said that she is a victim of rape who fell pregnant and was eventually killed by her rapists. *Kuntilanak* appears here as a traumatized ghost seeking revenge against men" (Duile 2020: 286). However, this film depicts the monster as a half-human half-animal entity that can be summoned with a certain chanting. Mantovani's continuous depiction of *kuntilanak* in many of his horror films popularizes *kuntilanak* and makes it a prominent ghost of Indonesia.

This film tells a story of a young student named Samantha (played by Julie Estelle) who runs away from home to avoid her pervert stepfather. Having little money, she ends up in an old house repurposed as a dorm where she mystically connects with the supernatural being that has been living there. *Kuntilanak* is categorized into a supernatural sub-genre as the film mostly deals with the interaction between the human protagonist and the supernatural being.

Mo Brothers' *Macabre/Rumah Dara* (2009) is the first Indonesian slasher film. One characteristic of slasher films is "most of the action in these films occur in a single, isolated non-urban location where a killer clandestinely and closely monitors his/her young victims' actions before offing them through close-up attacks" (Clasen and Platts 2019). Visually, a slasher film depicts gory and bloody violence and focuses on how the killer offs the victims. The story tells about a group of young people on their way from Bandung to Jakarta. On the way, they encounter a woman named Maya, who says that she is a victim of a burglary and she needs a lift to her home. It turns out that Maya is a part of a twisted family who likes butchering people. This film depicts strong female characteristics both as the antagonist, Dara (played by Shareefa Daanish), and the final girl, Ladya (played by Julie Estelle), who in the end kills Dara and escapes.

Rizal Mantovani's *Air Terjun Pengantin* (2009) tells a story of a group of adults and young adults visiting an exotic island where a killer shaman lives. Despite the visualization of the female characters as to-be-looked-at objects when they are in their bikinis on the beach, the film carries a strong symbolic meaning of the feminine challenging the powerful patriarchal. The final girl character, Tiara (played by Tamara Bleszynski), kills the shaman in a gruesome duel after all her male companions are killed by the shaman.

Mouly Surya's *Marlina The Murderer in Four Acts* (2017) sets on Sumba island and it has no supernatural content but it explores the psyche of a woman named Marlina (played by Marsha Timothy), who is living under a strong patriarchal culture and how, in an extreme way, she fights the system and even indirectly channels her courage to a younger woman whom she helps.

The last film to analyze, Anwar's *Perempuan Tanah Jahanam (Impetigore)* (2019) deals with superstition constructed by the powerful authority over the people in a remote village. When an independent and resilient city girl named Maya (played by Tara Basro) comes to the village to claim her inheritance, she is entangled in a messy secret of the village that involves herself, the local patriarchal authority, and the traditional *wayang* performance. In the end, Maya manages to escape from the village and at the same time break the curse that falls upon the village.

The brief introduction to the five films above shows that the Indonesian horror genre shows similar characteristics when it comes to the gender issue. Historically, the source of Indonesian horror stories is legends and folklore, which is then shifted into the exploration of urban legends in the late 21<sup>st</sup> century although the traditional legends are still explored to this day. Based on the legends and folklore, most Indonesian 'famous' monsters are feminine, such as *Kuntilanak*, *Sundelbolong*, *Nyi Roro Kidul*, *Ratu Ilmu Hitam*, *Nyi Blorong*, *Suster Ngesot*, *Si Manis Jembatan Ancol*, and others. This is what is called "feminine grotesque" (Kusumaryati 2016) which is a common element in the Indonesian horror genre.

The New Order regime under Soeharto is an authoritarian paternalism, also dubbed "Bapak-ism," that denotes the patriarchal role of men in every aspect of life. The regime asserts strict censorship in the film industry that prevails to this day. The country is run as if it is a family with the president as the authoritative father. In this light, women are in a more submissive position within the state hierarchy. "Under Suharto's New Order regime, official notions of femininity were highly circumscribed, with women's citizenship closely tied to their duties as wives and mothers" (Platt, Davies, and Bennet 2018:5). The quotation underlines the strong gender hierarchy in which women are treated as the second gender after men. Not only in gender context, the state apparatus controls every piece of information that is delivered through the film to be aligned with the state ideology. Sen called the New Order regime cinema "Ordered Cinema" because, in terms of the plot of any film, the structure should be like from "order-chaos-order". It means that the ending of any film should show the return of order and a patriarchal figure must be the one who restores the order in the end.

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The horror genre of this period shows heavy objectification, victimization, and demonization of women as seen in how the role of women in most horror films at that time is limited to being the victim, the “dame in distress”, the sexual object, or the monster. In general, “female characters in horror films are considered weak, having no physical power and emotional” (Luniar and Febriana 2022:7). There are strong traditional gender norms to follow by women: women should obey men, the father figure or authoritative male is always the one in charge, and women should be submissive, dependent, and passive. In other words, women are seen either as helpless objects, sexually desired objects, or dangerous and grotesque objects. Suzanna, who played many roles in horror films in the 1980s, embodies these traits: in many of her films, she is portrayed as a helpless, alluring yet dangerous character at the same time. Her charming, sometimes innocent, and mysterious characteristics in her roles as mystical creatures have entitled her the queen of Indonesian horror. However, she does not have real power because as seen in many horror films at that time, the powerful roles she played must submit to a higher patriarchal power at the end of the story. In addition, the fact that her roles are often related to the supernatural emphasizes the threatening and dangerous nature of women to the dominant patriarchy. In the case of Suzanna and her roles as mystical creatures such as *sundel bolong*, *Nyi Roro Kidul*, *queen of black magic*, or *Nyi Blorong*, she transgressed the gender norms when she played the role of non-normative women who are mysterious, not submissive, possessing a certain supernatural power, independent of men and even not coming from the realm of human beings. This is a repetitive pattern of the Indonesian horror genre of the New Order regime: women can only challenge the patriarchal power when they become non-normative or the “Other.” Even then, the plot formula disallows them from maintaining their power as patriarchal figures will eventually bring back order or in other words, the male-dominated world. However, the pattern is changing in the contemporary period of the 21<sup>st</sup> century. “Today’s Indonesian horror films are far from the spice of eroticism as in the late 1980-1990 years before the “suspended animation” era of Indonesian cinema because such gimmicks are no longer in demand for film fans today” (Widagdo 2020: 5). The shift starts when many contemporary horror films start to elevate the role of the female characters as protagonists or heroines.

## Discussion

The fall of the New Order regime in 1998 brings a wind of change to the film industry. A more open and freer atmosphere offers possibilities to explore and re-explore topics that are considered taboo and sensitive before, such as political, ethnic, and gender issues. Young

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filmmakers such as Rizal Mantovani, Riri Riza, Mira Lesmana, and Joko Anwar bring fresh ideas and styles to Indonesian cinema. "Indonesian cinema experienced a new wave of national productions after the end of the New Order regime in 1998... This new generation of filmmakers started to reshape the idea of contemporary Indonesian cinema and are still passionate filmmakers today" (BPI 2018:13). There is an obvious shift in gender-related issues, especially in the portrayal of female characters in horror films. For one, the so-called "order-chaos-order" structure is no longer a must. In fact, the first Indonesian box-office horror film of the 21<sup>st</sup> century, Mantovani's *Jelangkung*, ends in an opposite way of the traditional formula. All the young characters die in the end while the supernatural power that kills them remains. In addition, there is no dominant patriarchal figure in the film, only a group of young people who, out of curiosity, are obsessed in finding the supernatural. The exploration of urban legends is another new feature in the contemporary Indonesian horror genre. The shift from horror that usually happens in the suburb into the urban also signals the detachment from the traditional horror template. For example, many horror films in the 1970s and 1980s set in the suburb, isolated villages or places that are far from the city, such as *Beranak dalam Kubur*, *Ratu Ilmu Hitam*, or *Nyi Roro Kidul* among others. Many post 2000s horror films, in contrast, explore the urban landscape as the source of horror, such as *Terowongan Casablanca*, *Bangsai 13*, *Jelangkung*, *Hantu Jeruk Purut*, *Rumah Pondok Indah*, *Mall Klender*, and many more. This formula then becomes a new template for many Indonesian horror films after that.

The 1998 reformation that topples down the New Order regime has led to freedom of expression that is also apparent in the film production. In a way, "reformasi held the possibility of new spaces for political organising and the public expression of new gendered subjectivities and sexualities, with the belief that the New Order's prescriptive ideals had weakened" (Platt, Davies, and Bennet 2018:5). Weakened does not mean vanish because many 21<sup>st</sup> century horror films still demonize women by making them the monsters. However, different portrayals of female characters in contemporary Indonesian horror films that shift from the previous era are noticeable. Of hundreds of horror films produced between the years 2000 and 2020, five of them stand out among others in their effort to portray non-traditional female characters.

Mantovani's *Kuntilanak* (2006) is a film that depicts a young female student, Samantha (Sam), who struggles to live on her own after her mother dies. She decides to leave her house because of her pervert stepfather. Even though the film does not visualize this background story, the fact that she challenges the patriarchal figure by running away from home suggests the shifts in gender relations when the young female character rebels against the authoritative

male figure. The stepfather figure is never visually shown in the film, and the only time the audience is informed about him is in the beginning scene when Sam is in her bedroom and outside the door the audience can hear the stepfather keeps knocking the door and asking Samantha to accompany her while saying that her mother has passed away. A female character in a horror film who runs away from home is never tolerated in horror films of the New Order regime, and when there is such a character, the character will repent or be punished at the end and submit herself again under the patriarchal figure's mercy or forgiveness.

Leaving her home penniless, Sam must be content living in a cheap and old dorm located in front of a public cemetery just outside the city of Jakarta. The old building was before used as a mess for workers of a batik factory owned by the Mangkoedjiwo family, but a fire destroyed the factory, and the only building left is transformed into a dorm. Unknown to the dorm inhabitants, the old building carries a sinister secret of the Mangkoedjiwo family who keeps a *kuntilanak* that can be summoned by a *durma* song. The family keeps a *kuntilanak* to stay wealthy and powerful. Unexpectedly, Sam turns out to have a special "gift" that enables her to chant the *durma* song and summon the *kuntilanak* while she is in a trance. The film has hinted her gift through the scene when she has repetitive dream that is later revealed to be connected to her gift. In one scene when Sam arrives in the dorm, the dorm keeper mentions that *kuntilanak* can only be summoned by someone who has "*wangsit*" (prophecy). The *kuntilanak* lives in a big tree in the cemetery near the dorm and the *kuntilanak* can come out to the human realm through mirrors inside the dorm rooms. Up to this point, the plot seems to mirror the horror films of the New Order regime: a female figure who unintentionally involves with supernatural power so that causes her to possess non-human power. But that is where the similarity ends because Sam, unlike the traditional female characters in Indonesian horror films before *Kuntilanak*, is portrayed as a rebellious, resourceful, and independent female. These characteristics in a way reflect the Reformation period in the late 1990s and early 2000s when youths and students played an important part in toppling the authoritative New Order regime. This formula, when young adult female characters manage to overcome the patriarchal power, is repetitively seen in many Indonesian horror films of the 21<sup>st</sup> century. The film, however, still demonizes women through the portrayal of a matriarchal figure, Sri Sukma Mangkoedjiwo, who in the climax faces Sam in a supernatural fight to control *kuntilanak*. There are no dominant males in the film and their role is insignificant. One of them is Agung, Sam's boyfriend who keep on asking for forgiveness to Sam for not being there for her when Sam's mother is ill. Agung almost becomes the victim

of *kuntilanak* when Sam unintentionally unleashes the *kuntilanak* to attack Agung who has hurt her. Sam is the one who saves Agung from the grip of the *kuntilanak*. Another male character is a pervert male student in Sam's dorm who dies tragically as the victim of *kuntilanak*. In the end, Sam comes out as an even stronger female character with the additional "power" she has. At first she cannot control the *kuntilanak* that results the death of three of her dorm friends, but eventually she can control it. In the end, she does not move out from the dorm but stays there as she has already a connection with the place.

Sam's portrayal in the film is two-folded, firstly, she is portrayed differently from any female characters in the New Order horror regime films. She is not submissive and is independent. She does not succumb to her condition at home but fights her way from her pervert stepfather to survive on her own. However, one can still see the remnant of the formula of the New Order regime horror films when women's great power comes from the supernatural, in this context is Sam's ability to summon the *kuntilanak* to do what she wishes. In the beginning, Sam has difficulty controlling the *kuntilanak*, but gradually she manages to do it. Sam grows into a more powerful character which is reflected through her lines regarding the *kuntilanak*: "yang kuat yang melihara" or literally translated as "the strong one keeps" (the *kuntilanak*) when she defeats Sri Sukma and takes over the control of *kuntilanak*. The portrayal of Sri in a way reflects the male's fear of the "Other" (women) that results in demonizing them, but by doing so, the film diminishes the role of the male figure and highlights women's power, regardless of it being good or evil. Another interesting fact about this film is that the *kuntilanak* which is traditionally portrayed as a long-haired female in a white dress is now replaced by an anthropomorphic entity with long hair and nails and hoofed-like feet. This can also be interpreted as a way to shift the traditional portrayal of *kuntilanak* as a vengeful woman spirit.



Figure 1. The battle between Sam (left) and Sri Sukma (right)

In the context of reclaiming women's power, Sam as the "final girl" is the first example of contemporary portrayal of women in the 21<sup>st</sup> Indonesian horror films that is non-normative.

She reclaims women's power through gender transgression on three sides: being a resourceful and rebellious woman that dares to challenge the powerful patriarchal (her stepfather), being independent as she does not helplessly cling to a man, and being a *kuntilanak* summoner which represents the union of the traditional (*kuntilanak* legend) and the contemporary (modern life). This clash or union between the two worlds often appears in many Indonesian horror films of the 21<sup>st</sup> century, for example in the famous film franchise adopted from Risa Saraswati's novels, the *Danur* series. In those films, the indigo Risa who can see and communicate with the dead uses her supranatural ability for good reasons.

The second film is Mo's brothers *Macabre/Rumah Dara* which is the first Indonesian slasher film that follows the Hollywood tradition in film such as *Texas Chain Massacre* or *The Last House on the Left*. The premise of a slasher film usually involves a group of people that come to a certain place where some bad people methodically murder them one by one. The focus of such films is the gory and violent visualization of the victims' killing. *Macabre* has a similar premise: there are a group of people, consisting of a husband and his pregnant wife (Adjie and Astrid), their friends: Jimmy, Alam and Eko, and Ladya, Adjie's sister. They are on their way to the airport in Jakarta to send off Adjie and Astrid to Australia. The other group of people are the evil family consisting of four characters, a mother (Dara) and her three children, Armand, Adam, and Maya. Pretending to be a robbery victim, Maya lures the group to her house where they are drugged and locked up. It turns out that the family is devil worshippers that eat human flesh in exchange for longevity. After some violent and gory scenes, in the end Ladya manages to survive and save her new-born nephew from the grip of the twisted family.

Ladya, played by Julie Estelle, is portrayed as an independent, resourceful, and a mentally strong young woman. Ladya is an orphan after her parents are killed in an accident which is only told as a background story. Here, one can see the elimination of parental figures that usually play an important part in a film before the 2000s. Her only relative is her brother, Adjie but they do not seem to be in a good term. To fulfil her daily needs, Ladya works as a waitress in a hotel bar in Bandung city. When Adjie, his wife and friends visit her before moving to Australia, Adjie offers some money to Ladya, but Ladya refuses it although she needs it. Her action shows her independence because she does not want to rely on other people's help. She is also mentally strong because she can take the heat in her work in the bar where male customers verbally and physically harass her on a regular basis. Ladya is also portrayed to be single and she does not have any close boyfriend, although the film hints that Jimmy likes her.

When she and her friends are drugged and captured by the family, Ladya still shows some expected feminine emotions such as crying and screaming, especially when she is about to be killed, but her resourcefulness helps her escape. When Armand ties her to the butcher table and tries to kiss her before killing her, Ladya bites his tongue, frees herself and stabs the killer. This proves that she is mentally strong as she can think fast under pressure, and that she does not helplessly succumb as a victim. She is portrayed as physically fit when she relentlessly fights for her life against her captors. The way she reacts to overcome the obstacles shows that she is not a typical female character. This is not the only instance where she shows bravery and quick-thinking. When she faces Armand again who tries to rape her, she stabs his eyes with a pencil. And then she bravely fights Adam together with her wounded brother, Adjie, and they manage to kill him. In the final confrontation, Ladya and Adjie must fight the evil mistress, Dara, who tries to chop them with a chainsaw. Adjie did not make it but Ladya manages to defeat Dara and drive away from the house with her newborn nephew.



Figure 2. The final fight between Dara (left) and Ladya (right)

Violent and gory scenes that involve bodily tortures and decapitation are common in a slasher film. In such a genre, the male characters usually dominate, and the female characters become the victims. In the context of reclaiming women's power, *Macabre* highlights non-normative female characters through Ladya and Dara. Dara is a powerful matriarchal figure that gains her longevity through a satanic ritual that she and family performs. Ladya, on the other hand, is an ordinary young woman who tries to survive and be independent after the death of her parents. Dara's portrayal is almost similar with the previous film, *Kuntilanak*, when the matriarch rules with the help from the supernatural. From the perspective of the traditional concept of monstrous feminine, her portrayal confirms that concept. However, her role is balanced by Ladya, an ordinary woman who struggles to survive the unthinkable

ordeal. What is interesting is that at the end of the film, Ladya flees the house with a baby and the baby is a strong reference of a woman's nurture nature; that in the end Ladya will be the mother of her brother's daughter. This suggests that Ladya is not only independent, brave, and resourceful, but she must possess the nurture nature. The portrayal of Ladya suggests that the female heroine reclaims the women's power in the genre that usually puts them as helpless victims. In addition, this film reduces the role of patriarch or male characters: there is no father figure, all the male characters die in the end, Dara is portrayed to be a single parent, and Ladya is an orphan who is independent of men.

The third film is Mantovani's *Air Terjun Pengantin* (2009). In a glance when looking at the poster, the film's selling point seems to be the actresses' bodies and beauty. Especially when looking at the actresses involved: Tamara Bleszynski, Tyas Mirasih, Nanie Darham, and Navy Rizky Tavania, the audience will associate them with physical beauty. Indeed, this shamanism film has many scenes that blatantly objectifies the female bodies which does not seem to fit into the theme of women's power reclaim. Sutandio (2015) argues that in the light of Butler's gender performativity, the performances of the female characters, albeit their obvious sexualization, "...carry different meanings in terms of women's identity and freedom" (77). This is done through the camerawork and mise-en-scene of the film. For example, in one scene when the female characters are having fun on the beach wearing bikinis, the camera lingers longer on the female characters, reducing the female characters' role to merely sexualized objects. The camera also captures the young male characters shyly stealing a glance at the female characters. However, through the lens of postmodernist feminism, this scene is a display of gender performance when women freely express themselves and are proud of their own bodies.

In the course of the story, one by one, both female and male characters are butchered by the powerful male shaman. The film climax shows a physical fight between the shaman and Tiara. The film depicts Tiara not only as a sensual and beautiful woman, but more than that, she is brave and physically strong when she manages to kill the shaman and save her niece. The combination of a sensual, beautiful, brave, and physically strong female character is non-normative in the tradition of Indonesian horror genre, especially when she comes out as the survivor of a terrifying ordeal. The audience is also shown how Tiara is more dominant than her boyfriend who keeps nagging her about when they will get married and Tiara never gives him the answer.



Figure 3. Tiara holding a sphere she uses to stab the shaman

Tiara metaphorically and literally reclaims women's power when she defeats the shaman. The shaman himself is a fitting representation of the patriarchy with his power and authoritative nature. Not to mention the symbolic representation of phallus that the shaman has such as the sphere and his long-nosed masked. In addition, the absence of a father figure or traditional family structure (father-mother-children) underlines the film's focus on the superiority of the female protagonist.

Tiara's fierce and brave characteristic continues to show in the second film, *Air Terjun Pengantin Phuket* which has an almost similar storyline. The film explores Tiara's character as a fighter when the film shows Tiara fights on the ring in a thai boxing competition and when she fights the bad guys. Sequelization of films such as the *Air Terjun Pengantin* franchise is a proof that the audience likes the portrayal of non-normative women. Accordingly, similar template appears in other horror franchise such as *Kuntianak* series, *Danur* series, *Ketika Iblis Menjempit*, and *Pengabdian Setan* in which the protagonist is an independent and mentally strong female character.

The fourth film, *Marlina: Murder in Four Acts* is the most distinguished film among the other four films because the film is not categorized as a traditional horror but more of a psychological horror. The setting is distinctive, while the other four films set in Java island, *Marlina* is set in Sumba island with its strong patriarchal culture (Doko, Suwetra, and Sudibya 2021). With this as the background, the film attempts to overturn this gender hierarchy through the portrayal of Marlina. While grieving after the death of her husband, seven male bandits arrive in her isolated house to rob and rape her. Before executing their intention, the men ask for some food. Cornered and overwhelmed by the situation, Marlina takes an extreme action of poisoning the men. She also decapitates the leader of the bandit who tries to rape her. The film portrays Marlina to be a stoic, brave and independent character, as seen in how she manages to come up with an idea to defeat the seven men. Logically, her situation is helpless, but the film turns this situation as an opportunity for her to claim power over the



patriarchy. Afterwards, she stoically brings the head to the police station to file her complaint. She has to go through unknown areas in her journey to the police station to search for justice.



Figure 4. Marlina on her way to the police station, holding the head of the rapist

Figure 4 above is a direct metaphor of how Marlina literally holds the patriarchal power on her hand. The surreal scene above is a strong visualization of how this female character manages to defeat all the odds. By using her domestic skill, i.e. cooking, to take dramatic measures, she overturns the expectations of the dominating males who think that she will surrender to the situation.

The four acts that depict Marlina's journey to get justice is an allegorical journey of women living in a patriarchal world. Marlina must face an unthinkable hardship facing a group of men who try to rob and rape her in act one. Then on the way to find justice in act two, she is chased by a gang member who wants to take revenge. The first two acts represent how women should be submissive and when they are not, the patriarchal power will always want to punish them. In act three when she arrives at a police station, she is not taken seriously by the officers and in frustration she leaves the station. This third act represents how women are seen as the marginalized or insignificant in the eyes of the law. In the final act she has to face her trauma again at home when she tries to save Novi who is captured by a gang member and she lets herself getting raped. The last act represents women's struggle to find justice on their own when the circumstances cannot help them.

In the context of reclaiming women power, Marlina embodies women's struggle within a strong patriarchal society. Her portrayal of being stoic, brave, and independent clearly does not follow the traditional portrayal of women on film. She independently seeks justice for herself without asking helps from any men, and when she does not get it from the authority, she seeks for it herself. Her action of sacrificing herself to help Novi is a brave and an empowering action as Novi is moved to do what Marlina does to Markus, decapitating the

rapist. Most academic research that discusses this film uses feminism approach which confirms the non-normative nature of Marlina's characteristics. The film also shows that the patriarchal power tends to see women's bodies as objects. The film, in an extreme way, turns this power relation around when the women literally cut off the head of those men who objectify them.

The last film that portrays the final girl is Anwar's *Impetigore* or *Perempuan Tanah Jahanam* (2019). The Indonesian title mentions the word "perempuan" or women that hints on the importance of their role in the film. The film, albeit being a horror film, revolves around the issue of family, fertility, and children that all connect to the role of women. The final girl, Rahayu (played by Tara Basro), is an orphan living in Jakarta. To survive, she performs different jobs from being a toll-gate attendant to selling women clothing. Rahayu is portrayed as an independent, hardworking, and resilient character. What she remembers about her childhood is that she had a family living in a remote village and that one day when she was little, she was sent to the city accompanied by her *mbok* (domestic helper) and she never heard of her parents. She only knew that her parents had a property in the village that is hers to claim. Thus, trying to change her fortune, Rahayu and her friend, Dini, take a long trip to the village only to encounter a horrifying fact that the village is under a curse that befalls upon every newborn: they are born skinless and to ease their suffering, the head of the village, Ki Donowongso, drowns them not long after they are born. Through a twisted plot, it is revealed that the curse is created by Rahayu's grandmother, Nyi Misni (played by Christine Hakim), the matriarch of the village. She does that because Rahayu's non-biological father raped her and he also sacrificed three local children to ward off the curse of Nyi Misni on his daughter, Rahayu.

There are two dominant female characters in the film: Rahayu and her grandmother, Nyi Misni. Although Ki Donowongso, Rahayu's biological father, is depicted as the head of the village, the real powerful figure is his mother, Nyi Misni. She is the one who controls her son. Rahayu, being resilient and independent, manages to overcome the obstacles she faces, and although near the end she is hung upside down helplessly and is about to be slaughtered by her own father, she beats the odds with the help from a local young woman and the three children spirit. For long, the villagers believe that Rahayu is the cause of the curse because the curse starts the moment when Rahayu grows skin on her body, and they believe the curse will end when Rahayu is skinned. Rahayu was born skinless as she is cursed by Nyi Misni, but then her non-biological father sacrifices three local girls, skins them and turns their skin into a *wayang* (leather puppet) and magically Rahayu grows skin. To save Rahayu, her parents

send Rahayu to the city accompanied by her *mbok*. As the film unravels, Rahayu becomes the person who manages to figure out the mystery of the curse and she breaks it. In the climax, Ki Donowongso slits his own throat as he feels guilty for killing Dini, Rahayu's friend, and all the skinless babies. Witnessing his son dies tragically, Nyi Misni hysterically follows his action and slits her own throat. However, Nyi Misni's story does not end there. As she possesses a supernatural power when she is alive, when she is dead, she turns into a baby-eating monster that haunts the village. The film ends with a hysterical scream of a pregnant woman whose baby is taken and eaten by Nyi Misni.



Figure 5. Rahayu (left) and her friend, Dina (right)

The film shows that Rahayu almost single-handedly reclaims women's power by breaking the curse and escaping from the village. She is supported by other female figures like Ratih, the local young woman and the spirits of the three girls. The other strong female character, Nyi Misni, although she is turned into the typical monstrous feminine at the end of the film, her role as a powerful matriarch is a proof of her domination over the men in the village. The person who defeats her is not the powerful patriarch like the authority or religious figure, but Rahayu, her own granddaughter. One can see the similarity of Nyi Misni and the other two strong female figures, Dara in *Macabre* and Sri Sukma in *Kuntilanak*. The three of them might be confirming the traditional portrayal of women as monstrous feminine, but at the same time they also embody power that strikes fear into their male counterparts. In addition, they are not defeated by male authorities or religious figures, but by fellow female characters.

The findings from analyzing the five films show the diminishing or belittling role of male characters, the reduction of the traditional concept of family that consists of a father, a mother and children, and the highlight of more independent, resourceful and brave female characters as protagonists. None of the five films analyzed show an overwhelmingly

dominant father or male figure, and moreover, the male characters in the films are often victimized and objectified. In *Jelangkung*, Sam almost kills his boyfriend with her power to summon *kuntilanak*, in *Air Terjun Pengantin* and *Rumah Dara/Macabre*, all the male characters die in the end, leaving Ladya and her newborn niece as survivors. In *Marlina*, all the evil male characters are dead, and in *Impetigore*, the most dominant male character kills himself. The findings also show depiction of powerful matriarchs as antagonists. On the one hand, their portrayal confirms the demonization of women as a dangerous threat to stability and order, but on the other hand, the fact that they possess supernatural power is a challenge to the dominant patriarchal culture.

These contemporary horror films have also given birth to young, talented actresses that later play many roles as strong and independent female characters. For example, Julie Estelle, who is a model, played many roles in martial arts and horror films such as *Kuntilanak 2*, *Kuntilanak 3*, *Firegate*, *Foxtrot Six*, *The Raid 2*, *Headshot*, and *The Night Comes for Us*. Another rising star is Tara Basro, also a model, who often plays a role as major female character in films such as *3 Srikandi*, *Pendekar Tongkat Mas*, *Gundala*, *A Copy of My Mind*, and *Pengabdian Setan*. There is also Chelsea Islan who plays in *3 Srikandi*, *Headshot*, *Sebelum Iblis Menjemput*, *Sebelum Iblis Menjemput Ayat 2* where she plays a major role in each film.

## Conclusion

The discussion of the five films shows a shift in gender relations in the 21<sup>st</sup> century's portrayal of the female characters. Horror genre that traditionally victimizes, sexualizes, or demonizes women, especially in the horror films before the 21<sup>st</sup> century, becomes an arena for these strong female characters to reclaim their position within the society that still upholds the patriarchal system. Albeit the presence of traditional portrayal of female characters as monsters or the object of male gaze, the findings show that the portrayal of dominant and non-normative female characters challenges the traditional concept of femininity and the patriarchal power. They are mostly portrayed as independent and resourceful female characters. Independent in this context is not depending on another's authority. All the final girls but one is portrayed as being single which emphasizes the notion of independent women who do not need men to save or protect them. Except for the film *Air Terjun Pengantin*, the other major female characters are not sexualized. Even in *Air Terjun Pengantin*, the sexualization of the major female character is balanced with her strong portrayal as the person who defeats the powerful shaman. The film *Marlina* portrays a widow who does not succumb

to sadness or helplessness after the death of her husband, instead, she keeps her dignity and honor when she kills the men trying to rob and rape her. Below is a table that summarize the portrayal of the dominant female characters in the five films:

No.	Film	Female characters	Status and age group	Non-normative characteristics	Traditional Characteristics
1.	<i>Kuntilanak</i>	Samantha	Single, young	Rebellious, Resourceful, Independent	Unintentionally possessing supernatural power to summon <i>kuntilanak</i>
		Sri Sukma	Widow, adult	powerful matriarch	Making alliance with the devil to possess wealth (control over <i>kuntilanak</i> )
2.	<i>Rumah Dara/Macabre</i>	Ladya	Single, young	Independent, resourceful, mentally Strong	-
		Dara	Widow, adult	Powerful matriarch	Making alliance with the devil to possess power (immortality)
3.	<i>Air Terjun Pengantin</i>	Tiara	Single, adult	Independent, Resourceful	Sexualized portrayal
4.	<i>Marlina: Murder in Four Acts</i>	Marlina	Widow, adult	Independent, brave, Stoic	-
5.	<i>Perempuan Tanah Jahanam/Impetigore</i>	Maya	Single, young	Independent, hardworking, Resilient	-
		Nyi Misni	Widow, old	Powerful matriarch	Making alliance with the devil to fulfil a Vengeance

The table shows that the female protagonists are all portrayed as an independent individual, a portrayal that seldom appears in the pre-2000s horror films. Most of them are single and young women. The context of independent here refers to the absence or inability of men who traditionally act as the protector or the dominant partner that takes care women. Nevertheless, the female protagonists are not necessarily masculinized to be independent or resourceful, as they still possess the nurture nature. For example, Ladya in *Macabre* and Tiara in *Air Terjun Pengantin* saves their niece, Marlina in *Marlina: Murder in Four Acts* concerns and helps Novi, a pregnant woman she meets, and Maya in *Impetigore* concerns about the pregnant women whose deformed newborns are drowned. In the context of gender stereotypes, most of the female protagonists are also shown to be emotional when they cry, scream or hysterical when they face the adversary.

This research also expands the narrow definition of the “final girl” as merely the last surviving girl. Firstly, in the traditional sense of the final girl, the last person standing is usually a girl or young woman. However, from the five films discussed, three of them have

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young female protagonists (Samantha, Ladya, and Maya) whilst the other two have an adult female protagonist (Tiara and Marlina). Secondly, surviving in the context of this research is not only physical, but most importantly, surviving mentally from the pressure of a certain authoritative or powerful figure(s) that forces them to be submissive or wants to kill them. In this light, the five female protagonists literally and metaphorically have managed to survive the unthinkable ordeals while at the same time reclaiming their power to be independent and self-reliant.

Another interesting aspect from the table above is that three out of the five films have powerful female antagonists: Sri Sukma, Dara, and Nyi Misni. Although they are portrayed as monstrous feminine and thus conform to the notion of female characters as dangerous and mysterious, one can interpret their portrayal differently as figures that challenge and even superior to the patriarchy. This fact emphasizes how these women reclaim the powerful position albeit being antagonists. The final battles between two female characters in the three films in a way belittles the role of the male characters and highlights the female power.

The consistent existence of the Indonesian “final girl” as seen in the films discussed shows an attempt in the production of contemporary Indonesian horror genre to normalize the non-normative characteristics of the female protagonists. Through consistent and continuous portrayal of such female protagonists, their non-normative characteristics will gradually be perceived as a new normal, and in this way, films can become one medium for transforming the gender issues in which the traditional gender norms will no longer be considered normal. The five female protagonists manage to reclaim their power by breaking out of the normative barriers of gender in a patriarchal society.

Indeed, the research still witness the demonization and threatening nature of women especially through the female antagonists in *Kuntilanak*, *Macabre*, and *Impetigore*, who are portrayed to be much meaner and dangerous than any antagonist portrayal in the pre-2000s Indonesian horror films. Victimization and sexualization of women also still exist in some of the films discussed, especially in *Air Terjun Pengantin* and *Impetigore*. These prove that gender bias remains apparent in the contemporary Indonesian horror films although progress is made. It also means that it is very hard if not impossible to fully detach women from their traditional roles, especially in horror films, be it as a victim or a monster. However, judging from many other contemporary horror films in the 21<sup>st</sup> century that have powerful female characters, one can be optimistic that the wind of change in gender issue especially in films, is coming. There are more and more films depicting more realistic and various types of

women as the protagonists that offer a new normal in the context of women's portrayal within a patriarchal society.

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#### Author Bio

Anton Sutandio was born in May 1974 in Bandung, Indonesia. He received his BA degree in English Literature from the English Department, Maranatha Christian University, in 1997. He continued his master's study at the University of Indonesia in English Literature and Cultural Studies. In 2009, he received a Fulbright scholarship to pursue his doctoral degree at Ohio University, majoring in Film and Theatre. Currently, Anton works at the English Department, Faculty of Languages and Cultures at Maranatha Christian University as an associate professor and Dean of the Faculty of Languages and Cultures (2016-2024). He has published numbers of academic articles on films and two books.




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Results / Data Analysis – overall evaluation

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Interpretation / Discussion – overall evaluation

Reviewer 1: Sound

Conclusions – overall evaluation

Reviewer 1: Sound

References – overall evaluation

Reviewer 1: Sound

Compliance with Ethical Standards – overall evaluation

Reviewer 1: Not applicable

Writing – overall evaluation

Reviewer 1: Sound with minor or moderate revisions

Supplemental Information and Data – overall evaluation

Reviewer 1: Not applicable

Comments to the author

Reviewer 1: The paper is well-researched and the close reading of the films supports the argument. Throughout the paper there are grammatical errors, which most likely are the result of translating into English. I can list some of them here, but perhaps the author would benefit from copy editing by a native English speaker.

p. 2: have a good moral

p. 3: what is the end of the Pinedo quote?

How the horror genre?

patriarchal-dominating seems redundant

films production year

p. 5: structure should be like

p. 6: Suzanna - is this a character or an actor? it is unclear.

p. 9: Sam's portrayal is two-folded - this is awkward

p. 10: Mo's brothers

in a good term

p. 12: women's nurture nature - the phrase "nurture nature" is used several times in the paper and it is awkward, since nurture and nature are usually framed as opposites. Perhaps this could be changed to something like a woman's caring nature or her nurturing temperament?

scenes that blatantly objectifies

themes of women's power reclaim

p. 13: long-nosed masked

thai boxing - Thai should be capitalized

a similar template

p. 14: lets herself getting raped

reclaiming women power

p. 15: feminism approach

selling women clothing

what he remembers about her childhood = sometimes the pronouns do not match up throughout the paper

Rahayu being resilience and independent

three children spirit

p. 16: she breaks is

witnessing his son dies tragically

The films shows that Rahayu almost singlehandedly reclaim women's power

p. 17: Sam almost kills his (her?) boyfriend

Horror genre that traditionally victimizes

p. 18: Below is a table that summarize

multiple uses of the word "concerns" in the conclusion that do not make sense

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Figures and Tables – overall evaluation

Reviewer 2: Sound

Results / Data Analysis – overall evaluation

Reviewer 2: Sound

Interpretation / Discussion – overall evaluation

Reviewer 2: Sound with minor or moderate revisions

Conclusions – overall evaluation

Reviewer 2: Sound

References – overall evaluation

Reviewer 2: Sound

Compliance with Ethical Standards – overall evaluation

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Writing – overall evaluation

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Comments to the author

Reviewer 2: In general, this paper is able to show how the representation of female character changes in Indonesian horror films. The political conditions and reformation are the starting point for a shift in the portrayal of gender as the new normal. Although the selection of the five films was based on quite good arguments, the research methodology did not appear explicitly. The discussion sub-theme should be replaced with an analysis of the results because it still discusses data. The sub-theme of conclusion should be a discussion. It will be more interesting if the discussion about "final girl is single" is related to the culture of marriage in Indonesia.

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Reviewer 3: Yes

Title, Abstract and Introduction – overall evaluation

Reviewer 3: Sound with minor or moderate revisions

Methodology / Materials and Methods – overall evaluation

Reviewer 3: Sound with minor or moderate revisions

Objective / Hypothesis – overall evaluation

Reviewer 3: Sound with minor or moderate revisions

Figures and Tables – overall evaluation

Reviewer 3: Sound with minor or moderate revisions

Results / Data Analysis – overall evaluation

Reviewer 3: Sound

Interpretation / Discussion – overall evaluation

Reviewer 3: Sound with minor or moderate revisions

Conclusions – overall evaluation

Reviewer 3: Sound with minor or moderate revisions

References – overall evaluation

Reviewer 3: Sound with minor or moderate revisions

Compliance with Ethical Standards – overall evaluation

Reviewer 3: Sound

Writing – overall evaluation

Reviewer 3: Outstanding

Supplemental Information and Data – overall evaluation

Reviewer 3: Sound

Comments to the author

Reviewer 3: The topic of the research so interesting. But, before before explaining too deeply, it's better for the author to pay attention to small things that might greatly affect the course of research.

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href="<https://publons.com/publisher/24/taylor-francis>"

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Reviewer 4: Yes

Title, Abstract and Introduction – overall evaluation

Reviewer 4: Sound

Methodology / Materials and Methods – overall evaluation

Reviewer 4: Sound

Objective / Hypothesis – overall evaluation

Reviewer 4: Sound with minor or moderate revisions

Figures and Tables – overall evaluation

Reviewer 4: Sound

Results / Data Analysis – overall evaluation

Reviewer 4: Sound with minor or moderate revisions

Interpretation / Discussion – overall evaluation

Reviewer 4: Sound with minor or moderate revisions

Conclusions – overall evaluation

Reviewer 4: Sound

References – overall evaluation

Reviewer 4: Unsound or fundamentally flawed

Compliance with Ethical Standards – overall evaluation

Reviewer 4: Sound

Writing – overall evaluation

Reviewer 4: Sound with minor or moderate revisions

Supplemental Information and Data – overall evaluation

Reviewer 4: Sound with minor or moderate revisions

Comments to the author

Reviewer 4: I think this paper is very interesting and contributing to reference studies on horror films in Indonesia.

My comment:

1. There are five films selected for discussion in this paper, namely Kuntilanak (2006), Macabre/Rumah Dara (2009), Bride Waterfall (2009), Marlina the Murderer in Four Acts (2017), and Perempuan Tanah Jahanam (2019). Please explain:  
- The author needs to provide a more substantial justification for why the writer chose those five films to be analyzed. This film's selection is interesting because Indonesian horror films often present

religious (Islamic) discourse in general by bringing out the presence of an ustad who beat the ghost.  
- Explain why no films around 2010-2016 that the authors chose to analyze.

2. Add information about the analyzed film, such as the (1) number of viewers, (2) total gross/box office, (3) awards (national and international), (4) shown in which country, etc. International readers will understand the film's significance and impact by providing that information.

3. Macabre/Rumah Dara became the first Indonesian film banned in Malaysia because it did not pass censorship due to too many sadistic, violent and cannibalistic scenes. The author can add this information as an overview of the film as representations of Indonesian cinema in the international market.

4. The author can add references by reading the book title *Memaksa Ibu Menjadi Hantu* (2022) by Annissa Winda Larasati & Justito Adiprasetyo. The book discusses the discourse of Maternal Horror in Contemporary Indonesian Films and case studies on the films *Pengabdian Setan* (2017) and *Perempuan Tanah Jahanam* (2019).

5. The gender perspective that the villain and final girl is a woman is attractive. The author can further elaborate on the difference between films featuring villains and final girl characters, which are both female (e.g. the *Kuntilanak*, *Rumah Dara*, *Perempuan Tanah Jahanam*). And films where the villain characters are male vs final girl (e.g. *Air Terjun Pengantin* and *Marlina Murder in Four Acts*).

6. It's interesting when I see the summary table, which states that all of the final girl/female protagonists are single and young. In contrast, all the villains/female antagonists are widows and adults. Further elaboration, from a cultural perspective, is why the widow-adult figure characterizes the villain/female antagonist, meanwhile single-young represent the final girl. Author can add widow's stigma in the concept of Indonesian culture.

7. The writer made a typo in the name of the film. The author wrote *Jelangkung*, it should be *Kuntilanak*. Please check the Discussion section in the penultimate paragraph.

8. The references in this paper are very light. Out of a total of 21 references, there are only 12 scientific references (books, book chapter, journals, proceedings). There are only seven published references for the last five years. Authors need to add literature reviews such as the writings of Wilz (Taylor & Francis, 2021), West (McFarland & Company Inc, 2018), Posada (*Performing Hysteria*, 2020), etc.

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**3. Bukti artikel yang direview telah direvisi  
(15 Februari 2023)**

**Revised submission received for Cogent Arts & Humanities (Submission ID: 228272661.R1)**

OAAH-peerreview@journals.tandf.co.uk <OAAH-peerreview@journals.tandf.co.uk>

Wed 2/15/2023 11:39 AM

To:Anton Sutandio <anton.sutandio@lang.maranatha.edu>

---

Dear Anton Sutandio,

Thank you for submitting your revised manuscript.

Submission ID	<b>228272661</b>
Manuscript Title	<b>The Final Girls of Contemporary Indonesian Horror Films: Reclaiming Women's Power (?)</b>
Journal	<b>Cogent Arts &amp; Humanities</b>

You can check the progress of your submission, and make any requested revisions, on the [Author Portal](#).

Thank you for submitting your work to our journal.  
If you have any queries, please get in touch with OAAH-peerreview@journals.tandf.co.uk.

Kind Regards,  
*Cogent Arts & Humanities* Editorial Office

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**4. Bukti artikel yang direvisi telah diterima  
(28 Februari 2023)**

**228272661 (Cogent Arts & Humanities) Your submission has been accepted**

em.cogenthumanities.0.81ad7b.6c53f94a@editorialmanager.com  
<em.cogenthumanities.0.81ad7b.6c53f94a@editorialmanager.com>  
on behalf of  
Cogent Humanities <em@editorialmanager.com>

Tue 2/28/2023 4:05 PM

To:Anton Sutandio <anton.sutandio@lang.maranatha.edu>

Ref: COGENTHUMANITIES-2022-0615R1  
228272661

The Final Girls of Contemporary Indonesian Horror Films: Reclaiming Women's Power  
Cogent Arts & Humanities

Dear Sutandio,

I am pleased to tell you that your work was accepted for publication in Cogent Arts & Humanities on Feb 28, 2023.

Please note: only minor, or typographical changes can be introduced during typesetting and proofing of your manuscript. Major changes to your manuscript will not be permitted.

For your information, comments from the Editor and Reviewers can be found below if available, and you will have an opportunity to make minor changes at proof stage.

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Thank you for submitting your work to this journal, and we hope that you will consider us for your future submissions.

Best wishes

Lincoln Geraghty, PhD  
Associate Editor  
Cogent Arts & Humanities

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more</a>]</i> </p>

Reviewer 1: No

Title, Abstract and Introduction – overall evaluation

Reviewer 1: Sound

Methodology / Materials and Methods – overall evaluation

Reviewer 1: Sound

Objective / Hypothesis – overall evaluation

Reviewer 1: Sound

Figures and Tables – overall evaluation

Reviewer 1: Not applicable

Results / Data Analysis – overall evaluation

Reviewer 1: Sound

Interpretation / Discussion – overall evaluation

Reviewer 1: Sound

Conclusions – overall evaluation

Reviewer 1: Outstanding

References – overall evaluation

Reviewer 1: Sound

Compliance with Ethical Standards – overall evaluation

Reviewer 1: Not applicable

Writing – overall evaluation

Reviewer 1: Sound

Supplemental Information and Data – overall evaluation

Reviewer 1: Not applicable

Comments to the author

Reviewer 1: The paper has been revised and seems ready for publication. Good work - you have made an important contribution to the literature on the horror genre, from an international perspective.

Do you want to get recognition for this review on <a href="https://publons.com/publisher/24/taylor-francis" target="\_blank">Publons</a>?</p><p><i> Don't let your reviewing work go unnoticed!

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more</a>]</i> </p>

Reviewer 3: Yes

Title, Abstract and Introduction – overall evaluation

Reviewer 3: Sound

Methodology / Materials and Methods – overall evaluation

Reviewer 3: Sound

Objective / Hypothesis – overall evaluation

Reviewer 3: Sound

Figures and Tables – overall evaluation

Reviewer 3: Sound

Results / Data Analysis – overall evaluation

Reviewer 3: Sound

Interpretation / Discussion – overall evaluation

Reviewer 3: Outstanding

Conclusions – overall evaluation

Reviewer 3: Sound

References – overall evaluation

Reviewer 3: Sound

Compliance with Ethical Standards – overall evaluation

Reviewer 3: Sound

Writing – overall evaluation

Reviewer 3: Outstanding

Supplemental Information and Data – overall evaluation

Reviewer 3: Sound

Comments to the author

Reviewer 3: such a honor can reviewed such an outstanding writing like this

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OAAH-production@journals.tandf.co.uk <cats@taylorandfrancis.com>

Tue 2/28/2023 5:08 PM

To:Anton Sutandio <anton.sutandio@lang.maranatha.edu>

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Article: The Final Girls of Contemporary Indonesian Horror Films: Reclaiming Women's Power

Journal: *Cogent Arts & Humanities* OAAH

Article ID: OAAH 2186593

Dear Anton Sutandio,

We are delighted that you have chosen to publish your article in *Cogent Arts & Humanities*. I will be your Production Editor and will work with you to oversee the production of your article through to publication. My contact details are given at the end of this email.

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Yours sincerely,

Annie Sophia

Email:OAAH-production@journals.tandf.co.uk

**5. Bukti artikel dalam proses proofreading  
(4 Maret 2023)**



**Your article proofs for review (Manuscript ID: OAAH A 2186593)**

iauthorsupport@integra.co.in <iauthorsupport@integra.co.in>

Sat 3/4/2023 10:41 AM

To:Anton Sutandio <anton.sutandio@lang.maranatha.edu>

Cc:OAAH-production@journals.tandf.co.uk <OAAH-production@journals.tandf.co.uk>

Manuscript Title: OAAH - (The Final Girls of Contemporary Indonesian Horror Films: Reclaiming Women's Power)

Manuscript DOI: 10.1080/23311983.2023.2186593

Journal: OAAH-Cogent Arts & Humanities

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If you have any questions, please contact me using the details below and I will be pleased to assist.

Thank you,

Annie Sophia

On behalf of the OAAH production team

Taylor and Francis

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Email: OAAH-production@journals.tandf.co.uk

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**Author corrections submitted for Manuscript ID: OAAH A 2186593**

iauthorsupport@integra.co.in <iauthorsupport@integra.co.in>

Sat 3/4/2023 3:43 PM

To:Anton Sutandio <anton.sutandio@lang.maranatha.edu>

Cc:annie.sophia@integra.co.in <annie.sophia@integra.co.in>

Manuscript Title: OAAH - (The Final Girls of Contemporary Indonesian Horror Films: Reclaiming Women's Power)

Manuscript DOI: 10.1080/23311983.2023.2186593

Journal: OAAH-Cogent Arts & Humanities

Date proof corrections submitted: 4 March 2023

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**6. Bukti artikel telah diterima dan siap  
dipublikasi  
(13 Maret 2023)**

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Mon 3/13/2023 4:50 PM

To:Anton Sutandio <anton.sutandio@lang.maranatha.edu>

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Global Production Director, Journals  
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**7. Bukti artikel telah terbit dan permohonan  
survey  
(3 April 2023)**

## Taylor & Francis Author Survey

cats@taylorandfrancis.com <cats@taylorandfrancis.com>

Mon 4/3/2023 12:20 PM

To:Anton Sutandio <anton.sutandio@lang.maranatha.edu>

Dear Anton Sutandio,

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We would be very grateful if you could answer our feedback survey, which we use to monitor and improve services to authors. The questionnaire should take about 10–15 minutes to complete.

[Click here to take the survey](#)

Even if you have completed the survey recently for a *different* article we would be grateful if you could answer it again for the article above as we believe that each experience can be different.

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Many thanks in advance for taking the time to complete this survey.

Kind regards,

Anna Gilbert, Research Manager  
Taylor & Francis Group

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Feedback



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▼	2309312 14	Gender Philosoph...	New Review of Film and Television...	<b>With Editor</b>		

	SUBMISSION	TITLE	JOURNAL	STATUS	CHARGES
▲	2282726 61	The Final Girls of...	Cogent Arts & Humanities	<b>Accepted</b>	Paid

1 SUBMISSION ▾

✓ PEER REVIEW ▲

29 November  
2022 **With Editor**

01 December  
2022 **Out for Review**

29 December  
2022 **Reviews Complete**

04 January  
2023 **Decision Pending**

04 January  
2023 **Revision Required**



15 February 2023	<b>Revision Incomplete</b>	
15 February 2023	<b>Revised Manuscript Submitted</b>	
16 February 2023	<b>With Journal Administrator</b>	
17 February 2023	<b>With Editor</b>	
21 February 2023	<b>Out for Review</b>	
27 February 2023	<b>Reviews Complete</b>	
28 February 2023	<b>Decision Pending</b>	
28 February 2023	<b>Accepted</b>	<a href="#">Download Invoice</a>

Feedback

3 PRODUCTION ∨

4 PUBLISHING ∨



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