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Watching *The Clan of the Cave Bear* from a Feminist Dystopian Perspective

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ABSTRACT

This study aims to present feminist dystopian elements in *The Clan of the Cave Bear* (1986) directed by Michael Chapman and to point out the role of women in societies dominated by patriarchy through the film. In the film, the situation of women imprisoned in silence and the behavioral structures that a character who is the subject of double marginalization because she is both a member of the group described as "Others" and a woman is exposed to in a patriarchal society are revealed. The priorities of this study are to draw attention to the type of society dominated by masculine thought, to reveal the position of women in these societies, and to underline the importance of the equal positioning of all individuals for the development of societies by way of the film being a fictional representation. For this purpose, in the first part, the notions of feminist utopia and dystopia have been discussed; in the second part, a feminist dystopian perspective and feminist analysis have been used for an analysis of the movie, *The Clan of the Cave Bear*. It has been concluded that the film contains feminist dystopian elements and that women must be brave and not remain silent in the face of the patriarchal order.

Keywords: Feminist Utopia, Feminist Dystopia, The Clan of the Cave Bear, Woman, Other

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Mağara Ayısı Klanı Filmini Feminist Distopyan Bir Perspektiften İzlemek

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ÖZ

Bu çalışmada, Michael Chapman'ın yönettiği *Mağara Ayısı Klanı* (1986) filmindeki feminist distopik unsurları ortaya koymak ve film üzerinden, ataerkilliğin egemen olduğu toplumlardaki kadının rolüne işaret etmek amaçlanmaktadır. Filmde, sessizliğe hapsedilen kadınların durumu ve hem "Ötekiler" olarak tanımlanan grubun bir üyesi hem de bir kadın olduğu için çifte ötekileştirmenin öznesi olan bir karakterin ataerkil bir toplumda maruz kaldığı davranış yapıları gözler önüne serilmektedir. Kurgusal bir temsil olan söz konusu film aracılığıyla, eril düşüncenin hâkim olduğu toplum tipine dikkat çekmek, bu toplumlarda kadının konumunun ne olduğunu ortaya koymak ve tüm bireylerin eşit konumlandırılmasının toplumların gelişimi için öneminin altını çizmek bu çalışmanın öncelikleridir. Bu amaçla, ilk bölümde feminist ütopya ve distopya kavramları tartışılmış; ikinci bölümde ise feminist distopyan perspektiften ve feminist çözümlemeden yararlanılarak *Mağara Ayısı Klanı* filmi incelenmiştir. Filmin feminist distopik öğeler içerdiği, kadınların cesur olmaları ve ataerkil düzen karşısında sessiz kalmamaları gerektiği sonuçlarına varılmıştır.

Anahtar Sözcükler: Feminist Ütopya, Feminist Distopya, Mağara Ayısı Klanı, Kadın, Öteki

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Introduction

The feminist dystopian interpretation of the film *The Clan of the Cave Bear* will be the basis for this study. To better comprehend feminist dystopia, it will be useful to start with the concepts of utopia, feminist utopia, dystopia, and ustopia.

Humans are constantly striving for better things: better jobs, a better environment, a better world, a better life, and so on. Humans, the only beings capable of "thinking," have gone through various stages and faced numerous challenges throughout history but have ultimately overcome them. They have adapted to their surroundings through their cognitive abilities. They have also dreamt of an ideal society, and so they have observed all of the issues in the societies in which they live and attempted to find solutions. Humans, driven by the desire for the best, strive for more in order to build a better society, rather than settling for what they have. The emergence of "utopia" as a genre may be related to this situation. Utopia was written and published by Thomas More in 1516. Thanks to More, it has become both an important work and the name of a genre. Utopia, a term coined by More, has ambivalent meanings. While coining utopia, More intended to do a wordplay, so a word with two meanings was created, meaning both no place and an ideal place. This ambivalence can be seen in his work.

> In Utopia the nature of the truly ideal society is implied by its absence. On one level, Utopia denies the possibility of a perfect social community through the creation of an environment which seems as good as can be but is really too good to be true (Houston, 2007, p. 436).

A utopian dream differs from person to person and what is utopian for one can become a dystopia for another. "Utopia means nowhere" (Cioran, 2015, p. 144), but the 'ideal' side of utopia as a genre gives rise to various definitions of utopia. To Vivien Green, "utopia is a malleable and elastic concept. The term can refer to an ideal society, but what constitutes this society remains a point of disagreement" (2011, p. 2). Just as people have different kinds of characteristics, they also have different ways of thinking, different desires, different dreams, and so on. As a result, their dream societies are also different and subjective, so there can be no consensus on the ideal one. Writers of utopia use rose-colored glasses and believe their made-up societies are ideal for everyone. Feminist utopias are realistic works. "Feminist utopias are critiques of patriarchal society, they tend to emphasize the forces which most directly oppress women" (Pearson, 1977, p. 50). Feminist utopian writers construct an idealized alternative society for

women, illustrate how miserable women's conditions are in societies where men rule, emphasize that equality is at the core of the ideal societies that exist for all people, and aim to draw attention to the male rule that dominates the real world, through feminist utopian works.

Dystopia means bad place and "takes its material from utopia and reconstructs it in a manner that rejects the affirmation of utopia" (Kumar, 2006, p.172). Earthly hell is what dystopias are. Dystopian authors use observations of current societies to construct the most horrific societies possible. They provide no alternatives, unlike utopias. They have realistic points of view and portray the worst outcomes for the cultures in which they live. Goals in feminist dystopias are similar. According to Booker, in certain respects, feminist authors seem to belong to the genre of dystopian fiction, even though they are usually connected with utopian literature. Dystopian fiction, which centers on the conflict between societal expectations and personal desires, frequently highlights gender roles and sexuality as aspects of this struggle (1994b, p. 337). Margaret Atwood believes that utopia and dystopia are related, despite their seeming contrasts. This relatedness is described in ustopia made up by her. She expresses that both utopian and dystopian traces can be seen in a work at the same time since people differ in their opinions, beliefs, lives, and desires (2011, p. 132). A dystopia for some people may be a utopia to other people.

Based on the novel written by Jean M. Auel and published in 1980, The Clan of the Cave Bear is an American film. Following in-depth discussions of utopia, feminist utopia, dystopia, feminist dystopia, and ustopia, The Clan of the Cave Bear will be examined from a feminist dystopian angle, with feminist dystopian traits found throughout the film.

Methodology

First of all, a literature review has been conducted to determine the conceptual framework for the study. The study has benefited from English and American literature, sociology, philosophy, and communication sciences and feminist analysis has been applied to the analysis of the film.

The Scope of the Study

The film, The Clan of the Cave Bear has been examined in the study.

The Conceptual Framework

The conceptual framework of the study consists of feminist utopia and feminist dystopia.

Feminist Utopia

"Woman must write herself: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies – for the same reasons, by the same law, with the same fatal goal. Woman must put herself into the text – as into the world and into history – by her own movement."

Helene Cixous, *The Laugh of the Medusa*

It feels appropriate to begin with an anecdotal event from Ursula K. Le Guin in this study that scrutinizes feminist utopia and feminist dystopia. Le Guin says that until the mid-seventies, the novels were about heroic adventures, high-tech futures, and men in the corridors of power; men were the protagonists, and women were peripheral, that is, secondary. Her mother asked her why she did not write about women, and she answered that she did not know how to write. This was a stupid and honest answer, according to Le Guin. She did not know how to write about women (few of the women did), for she used to think that what men wrote about women was true and that it was the right way to write about women (Le Guin, 2015, p. 127–128). Le Guin's account of the incident provokes contemplation. Writing about women was traditionally the domain of men, and their perspectives were often viewed as legitimate. This resulted in a male-dominated literary landscape and a silent female voice. But things have changed since then. Women writers speak for themselves and other women. Women give voice to the world of women in two domains: feminist dystopia and feminist utopia.

Thomas More defined utopia as both the perfect place and nowhere at all. This indicates that utopian writers portray their ideal society from their points of view through no place of utopia readily, and that the social, economic, and political standards they depict are too perfect to be true. With the comfort of this situation, fictional situations are used to illustrate real-world issues in utopian thought. Similar to Thomas More, the authors of utopian works conjure up a fictitious world with the aim of imparting ideas about necessary reforms to the current social structure. Their idealized version of society also critiques the one they currently reside in. The goals of feminist utopias are also the same. In a male-dominated society, men are at the top of the hierarchy they create, whereas women are exploited. Women are in danger of losing their freedom to work, think, speak, and live. Liberty, justice, and equality are in second place in these kinds of societies. According to men's world, it is a utopia, but it is necessary not to forget that "the idea of utopia is frequently intertwined with notions of

dystopia" (Greene, 2011, p. 2). For women, the patriarchal structure of society is dystopian. Feminist utopian fiction writers typically start by illustrating how much patriarchal society limits and alienates women. They then introduce the reader to a different kind of society where women are free to express their full potential and feel comfortable (Pearson, 1977, p. 50). Feminist utopian works are also a challenge to the roles given by patriarchal societies. The feminist utopian author describes places where women are still unable to reside. Here, she challenges the conventional coding of social biases in texts to reveal them as modern. Reversing the reader's assumptions regarding the distribution of gender roles – dominance, parenting, sexuality, language, reliance, employment, money, and female competition – the feminist utopia gives up on the marriage narrative (Pfaelzer, 1988, p. 282). The writers also tell the world that every human being is free and equal. Feminist writers oppose tyranny and denounce gender discrimination. They envision a society in which prejudice and discrimination do not exist for any individual. Nobody is pushed into the background due to their sex, colour, lifestyle, or the place they were born, and every individual is seen as important and valuable for society in feminist utopias.

Feminist Dystopia

Dystopia, first used by John Stuart Mill, means a *bad place*. It is "traditionally a bleak, depressing genre with no space for hope" (Baccolini, 2004, p. 520). Dystopia is "a negative cousin of the Utopia proper" (Jameson, 2005, p. 198) and presents hell-esque worlds. Dystopian works are a warning for societies. It can be said that "dystopian societies are generally more or less thinly veiled refiguration's of a situation that already exists in reality" (Booker, 1994a, p. 15). The writers of dystopia describe the unhappy and irrevocable endings of existing retrogressive societies. Utopia writers create a new world as an alternative to the troubled society, whereas dystopia writers, rather than present an alternative, focus on the results, that is, where the society goes unless citizens' object to the troubles in it. While the perfect social order and the necessity to conform to this order are seen as the basic conditions of happiness in utopia, dystopia expresses the pain of the individual who is oppressed and destroyed in the name of the realization of a harmonious society (Temizarabacı Yıldırmaz, 2016, p. 25). Winston Smith in 1984, written by George Orwell, and D-503 in We, by Yevgeni Zamyatin, can be two examples of oppressed and destroyed individuals in dystopias. Winston Smith's writing "DOWN WITH BIG BROTHER" (Orwell, 2012, p. 30) in his diary turns into "he loved Big Brother" (Orwell, 2012, p. 451) at

the end. D-503 who is a patriot at the beginning but later turns into a traitor because of his love for a woman (from the perspective of a male writer), becomes a patriot again after the lobotomy and continues to live in harmony with the society he resides in (Zamyatin, 2012). According to Elisabetta Di Minico, "dystopia describes desperate worlds, dominated by the hyperbolic evolution of history and contemporaneity's worst nightmares, including nuclear and ecological disasters, dictatorships, racial or gender-based violence, corruption, overpopulation, hyper-urbanization, and excess of consumerism and publicity" (2019, p. 1).

As for feminist dystopia, it depicts worlds in which women are desperate. Feminist dystopian fiction addresses issues like sexism, gender inequality, and patriarchy. A message is conveyed to women emphasizing the value of standing up for themselves in a society that views them as inferior. According to Margaret Atwood,

> The majority of dystopias—Orwell's included—have been written by men, and the point of view has been male. When women have appeared in them, they have been either sexless automatons or rebels who've defied the sex rules of the regime. They've acted as the temptresses of the male protagonists, however welcome this temptation may be to the men themselves (2011, p. 154).

Dystopias written by male writers have otherized women. The issues with how they are portrayed in the works have permeated real life. This implies that women need to express themselves through writing. Their representative issues must not be met with any tolerance on their part. Feminist dystopias are an opportunity for women to talk about women's real-life problems. Through feminist dystopian works, they point to their existing issues in patriarchal society. Inequality is a common issue that should be solved. Feminist dystopian works focus on not only inequality among women and men but also among all beings. For Deborah Wills, the relationship between feminist utopia and feminist dystopia needs to be carefully considered. Because the feminist utopia and the feminist dystopia are more like reflections in a mirror, displaying odd reversals but still being identifiable as the same image, than the classic utopia and dystopia, which might be represented as polar opposites, as predictions or visions that negate or contradict each other (1994, p. 41). Feminist utopia and feminist dystopia, as previously stated, have similar objectives but differ in how they are presented. The former criticizes society through an alternative, whereas the latter does so by showing a possible end.

It is crucial to note that utopia and dystopia are interwoven. The word coined by Margaret Atwood perfectly captures this combination: Ustopia. Atwood says, "ustopia is a word I made up by combining utopia and dystopia—the imagined perfect society and its opposite—because, in my view, each contains a latent version of the other" (2011, p. 132). Swastika Night by Katharine Burdekin and Benefits by Zoe Fairbairns, both of which are significant feminist dystopian works, can be given as examples of ustopia. In the patriarchal society depicted in Swastika Night, Adolf Hitler is revered as a god and a group of Nazi knights is in control. Women are only considered to be "breeding animals" and they are anonymous and silent (Burdekin, 2014). For women and those who believe that women should not be subjugated, such a society is a dystopia; but, for those who advocate male-dominated opinions, it is a utopia. Benefits' patriarchal government puts pressure on women's lifestyles through the social security system, and every choice made by officials makes life miserable for women (Fairbairns, 2007). Benefits' society is a nightmare for women, much like in Swastika Night, but it is a utopia for those who support male hegemony and men who are free from any issues and pressures.

Watching *The Clan of the Cave Bear* from a Feminist Dystopian Perspective

The Clan of the Cave Bear starts with this prologue:

> At the dawn of Mankind there were the Neanderthals. During the long Ice Age, they lived in caves scattered across Europe and the Near East. Then 35,000 years ago, a new people appeared, the Cro-Magnon. For a brief moment in time these two groups shared the stage of pre-history. What happened to the Neanderthals is still a mystery, but it was the Cro-Magnon who survived and began the long climb towards the world we know now (Chapman, 1986).

An American film called *The Clan of the Cave Bear* was made in 1986. Michael Chapman directed the movie, which was written by John Sayles and is based on Jean M. Auel's novel of the same name. The movie tells the story of Ayla, a young Cro-Magnon woman who lived among Neanderthals, and exposes the situation of women imprisoned in silence as well as the behavioral structures that Ayla experiences in a patriarchal society as a result of being both a woman and a member of the group referred to as "Others." Ayla becomes alone after her family dies in an earthquake when she is a child. Little Ayla is found unconscious after being attacked and bitten by a cave lion by a group of Neanderthals who are looking for a new cave to call home. *The Clan of the Cave Bear* is how they are known. The members communicate mostly through sign language and a limited

vocabulary; thus, voiceover narration narrates the plot, and subtitles explain their dialogue. The chief of the clan, Brun, his son Broud, who will succeed him as chief, Creb, the clan's shaman, also known as Mog-ur, and Iza, the medicine woman, are the key members of the group.

Iza and Creb adopt Ayla in the group. For other members, she is of the new people, that is, of the Others and so she is a threat. According to Margaret Atwood, "It has a small, powerful group at the top that controls—or tries to control—everyone else, and it gets the lion's share of available goodies" (2011, p. 273-274). That privileged group mentioned by Atwood consists of the male members in the movie. Since men hold power within the clan, they also make up all the rules. The women belong inside the cave and are in charge of cooking, feeding the males, having children, and other tasks and they are suppressed and oppressed. The men are in charge of the outside of the cave and are tasked with hunting, fighting, and protecting the clan. Due to her combined status as a woman and one of the Others, Ayla exposes these issues twice as often as she should. Atwood says that "being the odd man out is never easy, but the real danger comes when we turn around and discover that there are no longer any odd men among our public voices—because that's when we'll be following along in lockstep" (Atwood, 2011, p. 275-276).

Ayla is the odd one in the clan; the other members especially women accept their role and status. She fights against being marginalized by her group and against male dominance. In Ayla's case, the characteristics that make her different from other people—even though they hurt her and keep her from fitting in with the Clan—turn into a tool for her freedom. She is stronger, taller, and more athletically built than any of the Clan's males, making her physically superior to both genders. Because of her height, she can only truly gaze up at a man when she is on her knees. Her strength and agility allow her to become more proficient than most men at swimming and hunting. She is a bright woman with a curiosity, a sense of fairness, and an ability to reason and think abstractly that baffles the Clan elders, Creb and Brun. In order to preserve their culture, her cognitive abilities surpass and supersede the clan's use of memory (Jones, 1991, p. 8). Ayla is unique by nature, even if she aspires to be like them. She picks things up quickly. She quickly picks up their sign language as well.

Dystopia is the antithesis of utopia. A dystopian novel's core theme is hellish environments. There are realistic points of view in dystopias. Since dystopian writers do not have hope, they explore the worst-case situations in

their works. Their intention is to alert the members of the actual society about impending dangers. Feminist dystopian works seek to warn readers – especially women – about the challenges they will face in the patriarchal society. The horrific universes that female writers conjure up should serve as a warning to everyone in society to proceed with caution since once one succumbs to a mindset dominated by men, one will always be stuck with it and face the consequences. Yasemin Temizarabacı Yıldırmaz says that feminist dystopias analyze the patriarchal order, highlight its expressions, and describe societies where women's lives are oppressed. Women's subjugation in public and private areas, the impact of patriarchal violence on women's lives, and the need for struggle are all scrutinized, particularly in these dystopian scenarios (2016, p. 172).

In *The Clan of the Cave Bear*'s society, the viewpoints above are legitimate. Women are expected to serve men according to their status within the clan hierarchy, as per patriarchal norms. For example, Broud hits Ayla and tells her he is the future chief since she did not bring the dinner to him first. The rule that women kneel before men is another patriarchal norm. When Broud hits Ayla for it again, she pushes back. Throughout the whole movie, viewers can feel their power struggle. Broud has hated Ayla from the very beginning. "His cruel treatment of her in the name of a clan man's rights represents the most poignant differences between the customs of the clan and of the Others – and symbolizes the impending path of progress and change for humanity" (Downs Danaher, 1997, p. 96). The struggle between them is actually the one between men and women.

Ayla is made to feel like one of them only by Iza and Creb. In order to preserve Ayla's standing in the clan, Iza teaches her healing techniques because the other members of the clan think she is very ugly and would never find a partner. There is an herbalist in every clan, who is invariably female, in addition to the Mog-ur and clan chief, who are always male. According to Jean M. Auel, this is the outcome of the genetic memory of the Neanderthals. The deep knowledge of medicinal plants that is passed down from mother to daughter in the female line of healers is something that no man could possess. In the same way, no woman could possess the leadership skills and spirit-world communication that come from the masculine line (Clasquin-Johnson, 2012, p. 85). According to Janet Maslin, "it is the film's little joke that Ayla is so disadvantaged by her long, tawny body and luxuriant blond hair that the darker, dumpier Neanderthals find her unattractive (1986). The definition of beauty

differs among individuals and cultures. Tracey Owens Patton says, "Beauty is subject to the hegemonic standards of the ruling class" (Patton, 2006, p. 25).

The ruling class in the film consists of Neanderthals, and their perception of beauty is shaped by the dominating features of their bodies. Different interpretations might be made of physical traits like hair, face, length or shortness, thinness or fatness. Ayla is different because she is one of the Others. Since Ayla's physical attributes differ from theirs, it is understandable that they would not consider her attractive. Unlike the others, Ayla also lacks an animal totem to defend her, which puts her in danger and makes her the target of hatred for Broud, the hunter and future chief. Creb as a Mog-ur introduces Ayla's protector in a short time: a cave lion. Mog-ur is an important member of the clan. Every clan has a "Mog-ur," a religious specialist whose primary duty is to interact with the totems. The decision to expel a member, which renders them "dead" in the eyes of the other clan members, may be made by the clan chief; nevertheless, the Mog-ur is required to carry out the ritual that actually delivers this punishment (Clasquin-Johnson, 2012, p. 84).

Broud protests, stating that it is a hunter's sign and too powerful for a woman. Michel Clasquin-Johnson says that men and women have different totems ascribed to them. Women's totems are smaller and weaker creatures (rabbit, roe deer, owl, etc.), whereas men are linked with enormous and fierce animals (wild boars, wolves, aurochs, etc.). The difference is explained by the fact that conception, according to Auel's Neanderthals, is more closely associated with a man and a woman's spirits fighting than with sexual activity. These spirits take on the strengths of the man and woman's totems, respectively. If a woman's totem is very strong, she will be unable to combat any male spirits and become infertile (2012, p. 84). Despite the women's reliance on males, the cave lion is a representation of Ayla because she is independent and free-spirited, but according to Iza, since Ayla's totem is a cave lion, she cannot be pregnant.

Broud rapes Ayla after his being a hunter and her having the protector of the lion. According to Daphne Patai,

> In a traditional sexually polarized society, women challenge male supremacy by their right of rejection. What is 'natural' in the animal world – the female's selection of a sexual partner – becomes a perpetual affront to men's vanity. By depriving women of this right, men transform them into mere objects to be used solely according to men's wishes. Given the cult of masculinity, of course men could not permit women to continue to exercise this right of rejection. Hence the institutionalization of rape as a routine practice, a

> constant reminder to women of their lack of importance, lack of autonomy, lack of personhood (Patai, 1984, p. 89).

About her beliefs regarding rape, Patai is correct. To establish his dominance, Broud repeatedly rapes Ayla, causing her to get pregnant. He rapes her in the hope to subjugate her. Men impose their dominion on women in societies where men predominate. The same is the aim of Broud. He seeks to subjugate Ayla. He despises her but finds her challenging and perceives her as a threat to his despotism. But Ayla will overcome these obstacles and come out on top. To Kumar, utopia is, first and foremost, an imaginary work of fiction, and its difference from other works of fiction is that its main subject is the good society (Kumar, 2005, p. 47). For dystopia, the situation is vice versa. "Dystopia is the coming to the fore of this "bad place" hidden behind the "good place" of utopia" (Çörekçioğlu, 2015, p. 28). In dystopian worlds, the bad results of a troubled society in the real world are shown through the bad society. Male authors' dystopias have dehumanized women. Real life has been affected by the problems with women's representation in the works of male writers. This suggests that writing is the necessary medium for women to express themselves. They must not tolerate their representational difficulties. Feminist dystopian writers create a world for discussing issues that affect women in their everyday lives. They draw attention to the problems they see in patriarchal society through their feminist dystopian works. One major problem that needs to be resolved is inequality. The subject of feminist dystopia is inequality – not just between men and women, but also between all living things.

The Clan of the Cave Bear is a dystopian work and a feminist dystopian work due to its man-dominant way of living. It is against the rules for women to handle hunting weapons, and doing so carries a death sentence. Despite being aware of it, Ayla attempts to learn how to sling in secret. One day, Ayla uses her sling to protect a child from a wolf attack and succeeds in it. All the members of the clan are surprised by her being so good at hunting because in the men's world, that a woman can use a hunting weapon giftedly is unexpected and unwanted. Despite the fact that her punishment is death, she is sentenced to exile for a set amount of time because of saving the child in spite of being pregnant. According to the clan's beliefs, she is just a spirit, it is forbidden to even look at her as evil comes by just staring at her. However, thanks to her skills in hunting and survival, she has returned from exile with her baby, Durc. This is another challenge and yet another success for Ayla as a woman.

Ayla does not own a partner. Consequently, her child ought to die because there is no one to hunt for him, so Ayla transforms into "the huntress" through the scarification ceremony. In a manhood ceremony that is prohibited for women, scarification is done to permanently mark a male individual with a symbol of his totem (Clasquin-Johnson, 2012, p. 84). It represents how she transcends gender norms. After Iza, she also assumes the role of the medicine woman in the clan. "Her position as Medicine Woman gives her high status in the Clan and among other Clans" (Jones, 1991, p. 9). She is told, "You do not belong here, and you will never be from the clan. It is important that you locate the Others. You must," by Iza, after all and later Iza passes away. Broud declares that Ayla will be his mate, that she will never hunt, and that Durc will be the son of another couple as soon as he succeeds his old father as chief. Given his old age, Creb will be banished. "In feminist dystopias, totalitarian, fundamentalist societies formed by the extremization of patriarchy are described. Especially since dystopias also include a warning about the present, they reveal the necessity of struggle more strikingly" (Temizarabacı Yıldırmaz, 2016, p. 124). The necessity of the struggle is displayed through Ayla in the movie. She rebels for Creb and all the pressure dictated by Broud, but Broud punishes her with death. "The voices of women in dystopias are doubly powerful, as they rebound from negative silencing into clamorous sound" (Jones, 1991, p. 11). After all these things, Ayla never gives up and she beats Broud during their battle. Brun claims that Ayla defeated Broud and won. When compared to Ayla, he is nothing. "I wish Ayla were my child," remarks Brun. This is a sign that Ayla should break away from the clan and go it alone, as well as the triumph of a woman in a group that is controlled by men. Durc, Ayla's son, is one of them, but she needs to find her own people. She has to go by herself, saying goodbye to her son.

In the clan where women are obedient to men and accept the roles and responsibilities that come with them, Ayla has stood for bravery, rebellion, strength, and accomplishment. She faced hardships imposed by men, but she persisted and eventually proclaimed her freedom. *The Clan of the Cave Bear* presents a feminist dystopian society while highlighting the necessity for women to fight for their independence in this manner. Ayla is the emblem of women. In the film, some women have come to terms with their harsh conditions and their imprisonment in silence. Women must not put up with living in a society where men rule since it is a nightmare for them. Like Ayla, they have to face patriarchy if they want to be free.

Discussion and Conclusion

This study has used a feminist dystopian viewpoint to analyze the movie *The Clan of the Cave Bear*. The ideas of utopia, feminist utopia, dystopia, feminist dystopia, and ustopia have all been discussed before the film analysis. The utopian societies portrayed in fiction, starting with Thomas More's Utopia, are subtly critical of the current society. Utopia holds great importance for female authors as well. Through their alternative societies, they construct their ideal worlds for all women and demonstrate how ideal societies ought to be. In feminist utopian works, "virtually every author lyrically describes freedom from fear of rape or assault" (Pearson, 1977, p. 51). The ideal society would not only benefit women but also all individuals, with women living their lives in accordance with their own norms, not suppressed and oppressed, and whose bodies are free from the control of a male-dominated group, with gender equality at its core, discrimination in all areas descoped, and freedom felt by all.

The dark side of utopia is dystopia. Hellish worlds are the central theme of dystopias. Dystopias have reasonable points of view. Since dystopian authors lack hope, their works uncover the worst scenarios that could exist. Their goal is to forewarn the actual society's members about what is ahead. The goal of feminist dystopian fiction is to forewarn readers – particularly women – about what lies ahead for them in the patriarchal society. Female writers create terrifying worlds so that everyone in society must exercise caution because once they give in to a male-dominated way of thinking, they will never be able to break away from it and will always suffer from it.

Despite their apparent differences, utopia and dystopia are actually related. Ustopia invented by Margaret Atwood describes this entanglement. Since people differ in their views, attitudes, lives, and aspirations, she believes that both utopia and dystopia can be witnessed in a work. For some people, what is a dystopia is a utopia.

This study has taken a close look at the movie *The Clan of the Cave Bear* from the perspective of a feminist dystopia. Dystopian features, particularly with regard to women, have been shown in the movie. A young Cro-Magnon woman who was attempting to coexist with Neanderthals had experienced double oppression. Ayla has been a symbol of bravery, defiance, strength, and success in the clan where women are subordinate to men and accept the responsibilities that come with it. She has been subjected to male-dominated sanctions, but she has persevered and ultimately declared her liberation. *The Clan of the Cave Bear*

emphasizes that women must battle for their independence in this way while presenting a dystopian feminist world. The symbol for women is Ayla. Other women in the movie have accepted their oppressive circumstances and been imprisoned in silence. Women must not tolerate a society where men predominate since these circumstances are a nightmare for them. They must confront patriarchy, just like Ayla did, in order to be free.

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