

**American myth of women's beauty as reflected in
shallow hal
a film by farrelly brothers**



THESIS

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TABLE OF CONTENTS

TITLE	i
APPROVAL OF THE CONSULTANTS	ii
APPROVAL OF THE BOARD OF EXAMINERS.....	iii
PRONOUNCEMENT	iv
MOTTO	v
DEDICATION	vi
ACKNOWLEDGEMENT	vii
TABLE OF CONTENTS	viii
ABSTRACT	ix
 CHAPTER I	
INTRODUCTION	1
A. Research Background	1
B. Scope of The Study	3
C. Research Questions	4
D. Objectives	4
E. Benefits	4
F. Methodology	5
G. Theoretical Approach	6
H. Thesis Organization	11
 CHAPTER II	
LITERATURE REVIEW	13

A. Feminist Theory on Women’s Beauty	13
1. Restriction on Women through the Image of Women’s Beauty...	14
2. Forces on Women to Look Beautiful	17
B. American Myth of Women’s Beauty	26
1. Understanding the Term ‘ <i>Stereotype</i> ’	26
2. Stereotype on Women’s Beauty	28
3. American Stereotype of Women’s Beauty	29
C. Semiotic Film Theory	39
 CHAPTER III	
ANALYSIS	45
A. How the myth of women’s beauty governs one’s behaviors in <i>Shallow Hal</i>	47
1. Hal Larson	47
2. Rosemary Shanahan	72
3. Mauricio	80
4. Tony Robbins	89
B. American Stereotypes of Women’s Beauty in <i>Shallow Hal</i>	92
1. Fat Women are Ugly	92
2. Old Women are Ugly	110
3. Pretty Women are Ugly Inside	112
 CHAPTER IV	
CONCLUSION AND RECOMMENDATION	118
A. Conclusion	118

B. Recommendation122

BIBLIOGRAPHY

CHAPTER 1

INTRODUCTION

A. Research Background

Film, as everyone agrees, is a site for entertainment. People get pleasure through its reproduction and arrangement of sounds and images. Film provides us with pleasure by its representations on the screen, the recognition of stars, style, genre, and the audience's enjoyment of the event itself. Film is both a cultural product and a social practice. It is produced by film makers whereas the film makers are themselves produced by the culture. So, there is a connection between the film and the culture it represents. At another point, film serves a cultural function through its narratives that goes beyond the pleasure of the story (Turner, 1996:65).

Film is the product of popular culture. Popular culture, we know exactly, has something to do with satisfaction. Its major concern is ensuring that people get what they want regardless whether they need it or not. The producers of popular culture try to reflect the audience's belief, desires, and values. Popular film takes place in an area where the audience's pleasure is a dominant consideration. These all are done in order to ensure that their product will be accepted by the masses, which, in return, give them lots of profits. In essence, film represents values, belief, hopes, myth, and desire of its society where the popular film takes place. Popular culture does not concern with cultural or aesthetic value whether it is good or bad. It concerns with power since popular culture is an area

of agreement and resistance in the struggle over cultural meanings (Hal in Barker, 2000:48). The common sense of popular culture organizes people's lives and experience. Thus, this common sense becomes a crucial site of ideological conflict, the struggle to forge 'good sense'. The culture's ideological system is composed of competing and conflicting classes and interests, all fighting for dominance. It means that popular culture is a site for the struggle over meaning, where the cultural hegemony is secured or even challenged. The study of popular culture is a quest for meaning, not merely facts or entertainment (Nachbar, 1992:5).

With such an analogy, *Shallow Hal* as an American popular culture product can be seen as the reflection of the dominant beliefs and values of American culture. *Shallow Hal* is a movie about a bachelor, Hal Larson. He has close and good relationship with his father. On the deathbed, Hal's father tells little Hal that he should never accept anything less than perfection and search the hottest woman. Following the advice of his dying father, Hal dates only women who are physically beautiful. Hal grows up to become a shallow young man who only wants the perfect woman and values women based on their looks. One day, he gets stuck in a lift with a relationship expert, a self-help guru, Tony Robbins. Tony opens Hal's heart and makes him start seeing people as they are inside and not just what is on the surface by hypnotizing him into recognizing only the inner beauty of the women he meets later on. Soon, Hal sees all the kind-hearted women as slim and sexy because of the hypnosis. Hal thereafter meets Rosemary, a grossly obese woman whom only he can see as a slim and beautiful woman. Hal

loves Rosemary but his friends cannot understand why he has lowered his standards to date a fat woman like her. From then on, Hal experiences a new journey of life which transforms him into a person with a new perspective. At the end, he no longer values women based on their looks.

Beyond its pleasure, the film reflects the ideal image of women's physical appearances and behaviors, and also its stereotypes which contribute in defining American myth of women's beauty. Every society has its own characteristic of what it means to be a beautiful woman. Since it is a myth, it gives effect, images, and values and finally becomes a belief in certain community. Popular movie, since it is created and consumed by humans, often presents such a myth. It attracts the researcher to analyze how the myth of women's beauty governs somebody's behaviors as reflected in *Shallow Hal* and also how *Shallow Hal* presents American stereotypes of women's beauty.

B. Scope of the Study

The researcher limits the analysis on some points, such as Hal's personal opinions, interests, attitudes, beliefs, and behaviors associated with his perspectives on women's beauty which then govern the way he judges and values women and also govern the way Hal positions himself as a man in relation to his sexual activity. Such an analysis is done also to other significant characters. Besides that, the analysis on the attitude, ideas, ways of thinking and physical appearance of the female characters are done also to get the description of American myth of women's beauty.

C. Research Questions

1. How does the myth of women's beauty govern somebody's behavior as reflected in *Shallow Hal*?
2. How does *Shallow Hal* present American stereotypes of women's beauty?

D. Objective

Based on the problem statements above, the researcher puts the objectives of the study as follows:

1. To explore how the myth of women's beauty governs somebody's behavior as reflected in *Shallow Hal*.
2. To explore how *Shallow Hal* presents American stereotypes of women's beauty.
3. To explain, describe, and explore American myth of women's beauty.

E. Benefits

The research is expected help the readers to recognize the cultural construction of the myth of women's beauty. The researcher hopes that this research will be a significant reference and give much contribution in understanding American culture since the research is carried out in American studies.

F. Research Methodology

1. Data and Data Sources

The data employed in this research are divided into main data and supporting data. The source of the main data is the movie *Shallow Hal* that comes in the form of its motion picture (VCD and DVD). It is a 20th Century Fox Release. The story was written by Bobby Farrelly, Peter Farrelly, and Sean Moynihan. The directors are Bobby Farrelly & Peter Farrelly. *Shallow Hal* was released on November 9th 2001 in America and casted by Gwyneth Paltrow, Jack Black, Jason Alexander, Joe Viterelli, Rene Kirby, Bruce McGill, Tony Robbins, etc. The main data come in form of the dialogues of the characters, their attitudes, behaviors, and ideas, visual and photographic images, including sets of convention in film such as the lighting, camera angle, sound effect etc.

The source of the supporting data are articles, reviews, comments, criticism and other information related to the movie; books; encyclopedia; and many other materials.

2. Technique of Collecting and Processing data

This research is a library/referential study. The researcher employed library research by reading and collecting many references as many as possible to answer the problem statements. The researcher read many references to collect the data and gathered more information to support the study.

To have a good understanding about the movie, the researcher watched its motion picture repeatedly. Its VCD helps the researcher to understand the story as it provides an Indonesian translation. The DVD helps the researcher to catch more the dialogues among characters since it provides an English subtitle. The reviews and synopsis of the movie provided by many sites on internet support the researcher to understand the main data. All of the data were classified and selected in the relation of the subject matter. Then, the researcher applied the approaches to analyze and interpret the movie in connection to its problem statements. Finally, the researcher evaluated and examined the results, making a conclusion and recommendation for further research.

G. Theoretical Approach

America has to be viewed from many aspects due to the complexity of its society. Therefore, interdisciplinary approach is absolutely needed to reveal the American identities. Interdisciplinary means collaboration between disciplines. Interdisciplinary approach is an approach, which uses several theories. This research applies historical approach, cultural approach, semiotic film theory and feminist approach to explain, describe, and explore American myth of women's beauty.

1. Historical approach.

History is able to shape a social character in determining a community's system in culture. The ideas of America in the past will determine the present

America's ideas. According to Barthes, myth has an imperative, buttonholing character, stemming from an historical concept, directly springing from contingency (Barthes, 1992: 124). Further, he states that myth transforms history into nature. Myth has a task of giving an historical intention and natural justification and making contingency appear eternal (Barthes, 1992: 129). Related to American myth of women's beauty, the work of historical approach in this research is to see the causal relationship between the facts in the past with the phenomenon of American myth of women's beauty and trace the history which has caused it.

2. Cultural Approach

Shallow Hal, the movie, is a cultural product. It is the product of American popular culture. Popular culture refers to the products of human work and thought which are or has been accepted and approved of by a large community or population (Nachbar, 1992:14). Talking about popular culture cannot be separated from the beliefs and values of its audiences. Those are kept inside the popular culture and must be revealed so the messages in it can be explained clearly. The study of popular culture as a reflective mirror really connects the product of popular culture with the cultural mindset of the audience. This reflective study of popular culture is guided by the popular culture formula. It is a valuable tool in that it both aids us in selecting cultural elements for examination and reminds us how to examine them. Popular culture formula states that the popularity of a given cultural element (object, person, and event) is directly proportional to the degree

to which that element is reflective of audience beliefs and values. The greater the popularity of the cultural element in an era /over time is the more reflective it is (Nachbar, 1992:5). Deep inside the popular culture, there can be revealed the bedrock beliefs and values which is called myth. It is the most stable, longstanding and significant ones characteristic of broad components of the population (Nachbar, 1992:23). Barthes in *Mythologies* states that myth is a type of speech. It is a message. It is not only in written discourse but also photography, cinema, reporting, sports, shows, and publicity (Barthes, 1992: 109-110). All these can serve as a support to mythical speech. The materials of myth whether pictorial or written impose meaning. They mean something. They represent the mythical concept (Barthes, 1992: 120). With such an analogy, it is possible to connect *Shallow Hal* with American bedrock beliefs and values. The work of cultural approach in this research is to reveal how the myth of women's beauty is represented in *Shallow Hal*. It is also used to reveal how the myth is believed and works within American society.

3. Semiotic film theory.

Semiotics, in short, is the study of signs. Sign is anything that bears a meaning. It could be words, objects, images, and forms of behavior whose meanings are determined by the particular codes or systems in which they appear. Semiotics concerns with both the theory and practice of interpreting linguistic, cultural and behavioral sign system. Semiotics is synonymous and essentially interchangeable with semiology. Charles Sanders Peirce (1839-1914) was an

American philosopher and physicist who first coined the word semiotics, while Ferdinand de Saussure (1857-1913) was a Swiss linguist whose lectures became the foundation for what he called semiology. They established the fundamental principles for modern study of semiotics.

The application of semiotics to the interpretation of popular culture was pioneered in the 1950's by the French semiologist Roland Barthes (1915-1980) in a book entitled *Mythologies*. He focused on analyzing the cultural significance of everything from professional wrestling to striptease, from toys to plastics. It was Barthes, too, who established the political dimensions of semiotic analysis. Semiotics is not just about sign and symbol but also equally about power and ideology. The point of semiotics in general is that all social behaviors are political in the sense that they reflect some personal or group interest. Such interests are encoded in what are called "ideologies" or "world views" that express the values and opinions of those who hold them. Those ideologies become politics when there is a clash of ideologies that take place in any complex society where the interest of all those who belong to it constantly compete one another. The subject of semiotic analysis such as movie, TV program, music etc often does not look political at all. It simply looks like entertainment. Consequently, semiotic analysis is needed to understand how beliefs are formulated within a social and political context.

As the above paragraph might suggest, this research applies semiotic approach. As film becomes the subject of attention, the researcher applies semiotic film theory. Film generates its meaning through particular system such as

cinematography, sound editing, lighting, camera angle etc. Those *film languages* are culturally charged. The camera angle employed, its position within a frame, the use of lighting, generate social meanings. There is an issue, an ideology and belief system behind every image in film. To analyze those significations and representational codes of the film, the researcher needs particular method, as previously stated as semiotic film theory.

4. Feminist approach.

Talking about feminism is closely related to “sex” and “gender”. That is why having an understanding about *sex* and *gender* is crucial in interpreting the term feminism. It is commonly agreed that men and women are two different sexed creatures who have their own gifted biological and bodily characteristics. There are two kinds of sex that are male and female. Male is person with penis while female is person with vagina. This biological difference becomes the basis on which cultural meanings are constructed over male and female. Sex is a rack on which certain features of personality and behavior are thrown. It is, of course, influenced by cultural and historical background of which the person is raised. Humans begin to build personality and behavior based on their sexes. They make definition about the meaning to be a man and woman. That is called as *gender*. Gender is the social organization or construction of sexual difference (Nicholson, 2000: 53). It establishes meanings for male/female distinction. Since then, people treat themselves and others differently based on their understanding of the meaning to be a man or a woman. Unfortunately, this gender difference often

bears gender inequalities. It has become an underpinning sexism in general. Women are often oppressed and treated as subordinate toward men.

The core of feminism is the idea that all humans are equal. There is no one truth or authority. All beings deserve to gain their right equally whether they are male or female; Black or White etc. As women being put as subordinate to men, feminist tries to challenge patriarchal ideology that is male authority which oppresses women through social, political and economic institution. It is not a challenge toward men. Being a feminist does not necessarily mean being anti-man. It is simply the struggle against sexism that is prejudice against people (especially women) because of their sexes.

The significance of feminist approach in this research is to get the idea on how gender issues are presented within the movie and how the myth of women's beauty is culturally and politically constructed toward women.

H. Thesis Organization

CHAPTER I: INTRODUCTION

This chapter presents the Research Background, Scope of the Study, Research Questions, Objectives, Benefits, Methodology, Theoretical Approach which contains four fundamental approaches: historical approach, cultural approach, feminist approach, and semiotic film theory, and Thesis Organization.

CHAPTER II: LITERATURE REVIEW

This chapter is divided into three main sub chapters. The first sub chapter is about feminist theory on women's beauty. It explains the myth of women's beauty through feminist theory. The second sub chapter is about American myth of women's beauty. It explains American value system about the standardized image or conception of women's beauty. The third sub chapter is about semiotic film theory. It discusses briefly about semiotic film theory and its significance in revealing the technical and representational codes in film.

CHAPTER III: ANALYSIS

The analysis consists of two sub chapters. The first sub chapter discusses about how the myth of women's beauty governs somebody's behavior as reflected in *Shallow Hal*. It analyses the characters of Hal Larson, Rosemary, Mauricio and Tony Robbins. The second sub chapter discusses about American stereotypes of women's beauty as reflected within *Shallow Hal*. It analyses how specific groups of women in *Shallow Hal* are stereotyped around the characteristic of their body's size and shape, facial features, skin, and behavior.

CHAPTER IV: CONCLUSION AND RECOMMENDATION

This last chapter consists of the conclusion of the research and the recommendation for further research.

CHAPTER II

LITERATURE REVIEW

A. Feminist Theory on Women's Beauty

Feminist theory on women's beauty lies on the standard of women's appearance and behavior by patriarchy. Feminists concern about cultural definitions of femininity in the media which represent sex-role stereotyping. Femininity is defined as a term which describes the construction of femaleness by society and connotes sexual attractiveness to men.

Beauty in *Oxford Learner's Pocket Dictionary* means a quality or state of being beautiful. Women's beauty becomes a myth when the concept of beauty comes to be an idealized standard of appearance, the idea of perfection and beauty that gives the definition of the ideal figures of beautiful women in certain cultural system. This definition, then, becomes a key for acceptance in the society. It defines who is considered to be beautiful and who is not, who is to be accepted and who is not. This definition is created by the dominant group and works within a society. It, then, creates hegemony as Antonio Gramsci states as the spontaneous consent given by the great masses of the population to the general direction imposed on social life by the dominant group. There is a system of beauty organized by the dominant fundamental group who has cultural, economic, and political power. The myth of beauty is dangerous in the sense that it has succeeded in affecting women's internal sense of themselves. It creates a standard of femininity that is impossible to attain. The inability of most women to attain this

unrealistic goal leaves them feeling guilty and dissatisfied with their body shape and weight (Grogan, Sarah and Nicola Wainwright, 1996: 665). Ironically, women react with increasingly obsessive behavior in their attempts to measure up to such a standard. Many women suffer because of their efforts to attain the standard of beauty as defined by the dominant ideology.

1. Restriction on Women through the Image of Women's Beauty

Clearly, feminists concern on how the images of beauty are imposed on women to keep them under control by imprisoning them in their bodies. There is a relationship between female liberation and female beauty. Historically, the rebirth of feminism in early 1970s brought women to gain legal and reproductive rights in educations, trades, professions and many other areas. In fact, it does not absolutely bring women to freedom since a new concept has been infused on women through the image of women's beauty. Women's physical appearance, bodies, faces, hair, clothes and fashion are used as political weapons against women's advancement. Naomi Wolf states that the image of beauty continually restricts women after they are released from traditional concepts of the meaning to be a woman:

“The more legal and material hindrances women have broken through, the more strictly and heavily and cruelly images of female beauty have come to weigh upon us...During the past decade, women breached the power structure; meanwhile, eating disorders rose exponentially and cosmetic surgery became the fastest-growing specialty....pornography became the main media category, ahead of legitimate films and records combined, and thirty-three thousand American women told researchers that they would rather lose ten to fifteen pounds than achieve any other goal....More women have more money

and power and scope and legal recognition than we have ever had before; but in terms of how we feel about ourselves physically, we may actually be worse off than our unliberated grandmothers.” (Wolf in Maasik, 1997: 429)

The quotation notes that there is a cultural backlash against feminism that uses the image of female beauty to keep women in their place. Inside the majority of western women, there is a secret ‘underlife’ poisoning women’s freedom. Women are restricted by the notion of beauty. It is a dark vein of self-hatred and physical beauty obsessions. After the second woman's movement, the women of this world should be free and proud, but the beauty myth bears a new definition of women that restricts them. Despite the fact that women have broken through past power barriers, (both mentally and financially) society still hounds women on weight, age and looks. The beauty myth has spread and gained momentum, to the point that woman are dying of eating disorders, breast implants and broken hearts because they are overweight. The overall social pressure to be beautiful, thin, funny, compliant on and on has become a burden on the shoulders of many women. As women released themselves from feminine mystique of domesticity, the beauty myth took over its lost ground (Wolf in Maasik, 1997:430).

Historically, female desires were restricted to the areas of marriage and the family. But, the advent of the two world wars changed the rules. Women left their homes and worked for the war effort. They wanted both to be successful and attractive. In that era, advertising in women’s magazines joined women in doing something fashionable and successful. Women liked to feel feminine and lovely even though they were doing a man-sized job. The propaganda in women’s magazines of that day emphasized that it was okay for women to work in the

factory, live on their own and earn their own salary, as long as they stayed 'feminine'. And, of course, the goals of those women's magazines were to be the source of what kind of role women had to play in the society and how to be feminine. Women's magazines needed to ensure that their readers would not liberate themselves out of their interest in women's magazines.

Patriarchy, then, was fearful of women gaining power at economic and political level. It was important to put pressure on working women to get them back into their homes again, buying household products and make housework as a matter of knowledge and skill. After each war, the propaganda in women's magazines took a drastic turn in emphasis. Forces in culture were concerned about finding work for the returning soldiers and fueling the customer economy. To do so, there must be a social control toward women by forcing them to look beautiful and punishing those who seek more control over their lives and environment. For instance, many characters are drawn to caricature feminist activists as ugly, masculine, unfashionable and undesirable to get a man. Wolf traces the historical path of these restriction efforts:

“A century ago, normal female activity, especially the kind that would lead women into power, was classified as ugly and sick. If a woman read too much, her uterus would atrophy. If she kept on reading, her reproductive system would collapse and, according to the medical commentary of the day, ‘we should have before us a repulsive and useless hybrid’.....Participation in modernity, education and employment was portrayed as making Victorian women ill....Victorian protested women's higher education by fervidly imagining the damage it would do to their reproductive organs....and it was taken for granted that ‘the education of women would sterilize them’ and make them sexually unattractive.” (Wolf in Bryannan, <http://homestar.org/bryannan/wolf.html>)

It implies that when a woman displays scientific interest, then there is something out of order in her sexuality. The attitude toward women before 1970s was pretty obvious that women were seen as walking wombs and anything they did to expand their usefulness in the world was attacked as a threat to her sense of well being.

In sum, there is a culture that puts women to look beautiful. It has succeeded in affecting women's thought and mainstream society's view on women.

2. Forces on Women to Look Beautiful

Myth of beauty is about men's institution and institutional power (Maasik, 1997:432). There is a system of male authority which oppresses women through its social, political, and economic institutions called patriarchy. Patriarchy, according to Banawiratma in his article "Di Bawah Bayang-Bayang Budaya Kekuasaan Lelaki", is men's domination / control over women's body, sexuality, job, role, and status. Men are the centre and women are marginalized. It, for sure, establishes gender-role stereotype that women are put as the object for male gazes so they have to look beautiful in the eyes of men. The myth of beauty tells that women must embody beauty and men want to possess women who embody it. This embodiment is an imperative for women but not for men. Strong men battle for beautiful women, and beautiful women are more reproductively successful. It keeps male dominance complete since physical standard is an expression of power relations in which women must unnaturally compete for resources while men have

appropriated for themselves. It, then, causes men to have unreal expectations about their sexual relationships. Men are being the one who insist perfect appearance of women whereas women are socially forced to look beautiful in the eyes of men. It, of course, puts women into subordinate position toward men.

Gary R Brooks found that the objectification of women is both affecting men's and women's thought. It can cause men to have unreal expectation about their sexual relationships as well as self-doubt and an inability to achieve genuine emotional intimacy with women (Brooks in Maasik, 1997:438). Brooks calls it as *centerfold syndrome*. It creates unreal fantasies and expectations and imposes profound distortion on how men relate to women and to women's bodies. In turn, it also gives false account of how women relate to their physical selves with men.

Brooks identifies five principal elements of the centerfold syndrome (Brooks in Maasik, 1997: 438-446):

1. VOYEURISM

Voyeurism is an obsession with visual stimulation that makes all other features of a healthy relationship seem having little importance. It is an obsession of looking at women rather than interacting with them. Nothing heightens the emotional intensity of a sexual encounter as much as looking directly into the eyes of one's partner. Female's physical appearance can be a powerful sexual stimulus for a man. Certainly, the visual sense will always play a major role in men's sexual responsiveness.

Throughout our culture, in movies, television, magazines, and public meeting places, men are continually assailed with images of naked and semi-naked women. Only religious fundamentalists and radical feminists appear to be alarmed about this wave of female body glorification. This explosion in glorification and objectification of women's bodies promote unreal images of women. It distorts physical reality and creates an obsession with visual stimulation. In addition, it also makes all other natural features of a healthy psychosexual relationship seem having little important

2. OBJECTIFICATION

Objectification is an attitude in which women are objects rated by size, shape and harmony of body parts. Voyeurism and objectification are closely related. As the culture has granted men the right and privilege of looking at women, women have been expected to accept the role of stimulators of men's visual interest. Men become observers and women become the observed. The process is distinctly one-way, with women's bodies highlighted and male observers remaining in the shadows or anonymous in a crowd. Size, shape, and harmony of women's body parts become the objectives physical aspects to be criticized, compared, and rated. The women objectified by the media often remain relatively anonymous, often without names. What is more, one fantasy woman is never enough. Objectifying observers soon find a woman is boring and routine, then, they look for new and different images to provoke their fascination.

Since centerfold fantasy women are presented only to stimulate and invite their perfection, they are unlike real women, who not only have physical flaws but also expect things from relationships and can be interpersonally threatening for men. Real women become more complicated and less appealing when centerfold women are available to men as visually perfect and emotionally distant sexual fantasy objects. Men become fixated on narrow and idealized images of female beauty. Then, men will, by comparison, see real women as not only less appealing but even ugly. Stretch marks, varicose veins, sagging breasts, and cellulite-marked legs, common phenomena for real female bodies may be viewed as causing a feeling of strong dislike by men who see women as objects.

Furthermore, when a man in a relationship is continually distracted by a fantasy life dominated by visual images of idealized bodies of strangers, the man will frequently be emotionally absent from his partner. He will be unable to have intense experiences with her. Tragically, if he spends most of his emotional energy on sexual fantasies about inaccessible people, he will frequently not be available for even the most intimate emotional and sexual moments with the most important person in his life

3. VALIDATION

Validation means sense of legally accepted. It is the need to validate masculinity through beautiful women. Men are programmed to crave validation of their masculinity and frequently view women's bodies as a medium for that

validation. Even when participating in sex, men are not free from the need for validation.

The traditional concept of manhood is a state to achieve. They are quick to become alarmed at the first sign of failure, weakness or vulnerability. There is an assumption that men's "performances" are the critical determinants of sexual fulfillments. Many contemporary men became obsessed with producing physical evidence of women's sexual pleasure. A dramatic response from a woman's body such as orgasm can be interpreted by man as evidence of his manliness. Conversely, a cold and listless response from women's body leaves a man feeling ineffectual and inadequate. To many men, the state of a women's body may come to be viewed as a masculinity barometer. This need for validation disempowers men.

Despite having considerable advantages over women in physical strength, economic, and political opportunities, men have frequently felt-down about sexuality. Women gain power as they are envisioned as sexual objects and made the centerpiece of men's visual world. It fills women with a feeling of enormous psychological power. The more physically attractive a woman is the more validating power she is seen to have. They retain their power as long as they maintain perfect bodies. Ironically, few women meet centerfold standard. Other women suffer from pressure to live up to the centerfold standard and from disappointment of the partners when they are failing.

Women, of course, are aware of men's economic and political leverage, but are frequently unaware of the degree to which men feel powerless in term of

sexuality. Men, being aware of their insecurities about sexuality, are deeply fearful of women gaining power in areas once thought to be the basis of men's security and word. Culture puts artificially images of desirable women everywhere but these women are unattainable. They are on screen, glossy pages, but physically unavailable. The great majority of men who never come close to sex with their dream woman are left feeling unmanly

4. TROPHYISM

It is the idea that beautiful women are collectibles who show the world who a man is. Men experience their masculinity in relation to other men. Men believe that masculinity is supplied by valuable prizes of the worthiest man. Women's bodies, then, are objectified and treated as the potential trophy and property for the worthiest man. Then, men battle for woman.

This male competition for access to women's bodies begins in adolescence when boys compete to be the first to achieve the most sexual conquests with the sexiest teenage girl. The women's-bodies-as trophies mentality damage enough in adolescence and becomes more destructive in adulthood since men's developmental need to settle down and select a long term companion.

The trophyism is mentally dangerous. Collecting new and different sexual trophies are sign of immaturity of the adults. While actual trophies retain their basic physical characteristics, human trophies do not. Women's body age will lose their trophy-like characteristics. Furthermore, trophies, once they are won, are

supposed to become the property of the winner, a permanent physical symbol of accomplishment and worthiness. This cannot be so with women's bodies.

5. FEAR OF TRUE INTIMACY

Men are created within women's bodies and their first experiences of love and security come from intimate physical contact with their mother's soft and welcoming bodies. Father's bodies could provide similar sensual pleasure, but they are traditionally unavailable or when available it seems to be threatening. The boys soon have to encounter social pressure to distance themselves from their mother's bodies and establish a place alongside the bodies of men. Boys learn to associate women's bodies with softness, intimacy, and sexuality. In contrast, boys have been taught that such an emotional sensitivity and vulnerability are signs of weakness, something to reject.

In adolescence, young men experience two contradictory forces. Those are waves of sexual urgency and the extreme prohibitions against emotional intimacy. The sudden appearance of hormonal pressure of sexuality catches them unprepared. The fear of intimacy leaves them confused and conflicted. There is a message in culture that sex is great and a man should acquire as much of it is possible. But, there is no way for them to ask for sex and intimacy, and few avenues to experience.

Sadly, young men who have minimal preparation for the multiple complexities of sexuality have been encouraged to be physically tough and insensitive to emotional issues. Emphasis has been placed on aggressive and

competitive skills with very little emphasis on interpersonal skills of communication, empathy, nurturing. Young men badly want sexual intimacy, but have learned to fear and suppress their needs for sexual intimacy and sensuality. They consider their fear as “feminine” qualities and see it as threatening their masculine independence and desire for “sexual freedom”. Therefore, young men give primacy to their sexual needs while continuing to suppress their needs for sensuality.

As young men learn to wall themselves off from too much emotional intimacy in sex, they are also taught to sexualize all feelings of emotional and physical closeness. As a result, they become unable to experience nonsexual intimacy. Because of this confusion, men may seek sex when they really want emotional intimacy, sensual pleasure, or physical comforting. They frequently may engage in sex when they have no interest whatever in emotional intimacy.

Finally, the fear of intimacy is about how men are taught to suppress their need for intimacy and sensuality and come to invest too much emotional and psychological power in some women’s bodies. Fearing their potential overdependence on women, men develop a preoccupation with sexuality; invest his power on women’s bodies

Patriarchy expresses and produces the hierarchical difference between masculinity and femininity which is part of culture. It determines women as the objects available for men. The myth of beauty comes up to reinforce men’s authority over women by insisting women to look beautiful from men’s

perspectives. The myth of beauty gives men the role as "appraiser of beauty" instead of the role as "partner" which gives further impact on sexual relations.

The institutionalization of patriarchy is best supported by the media. There is a patriarchal system of production and reproduction which represents women's images. Media helpfully makes women concern about their physical attractiveness. It influences women's sense of self worth and shapes their lives. It reinforces women's fears that they never have enough, never healthy enough, good looking enough, or lively enough. Media has a role in shaping women's need for beauty products by making them feel bad about themselves. If women feel terrible about themselves then they, especially those who are high-income, will spend their money on beauty products. At another point, there is an aim in financial benefits besides the political goal on women's myth of beauty. Media which is held by those who have economic power use the myth to gain more and more benefits. In doing so, they present and reinforce more on forces for women to be beautiful. Capitalism comes up as the new enemy in oppressing women which is stronger than the old enemy, men. Moreover, capitalism uses both men and women to preserve the gender inequalities (Irwan Abdullah, 2001:31-42). In short, there is a system of beauty which oppresses women through social, political, and economic institutions. Women's oppression is the experience of sexism as a system of domination. Therefore, women need to be conscious. Women have to recognize how a particular class, culture, and historical period create definitions of femininity which then suppress women and put them in subordinate position.

B. American Myth of Women's Beauty

No one is born with an innate sense of what constitutes good looks. The concepts of beauty are culturally constructed. People learn the cultural standards through a process of socialization. The concepts of beauty are culturally relative. Beauty in western thought is different from other cultures. That is why the concept of beauty comes to be a myth. It means that beauty is about value system. Every society has its own value system which governs the world's view of its member of society. The myth is held in common by the members of such a group and creates an ideal image of women's beauty.

As myth of beauty is about value system, it is essential to recognize the standardized image or conception of women's beauty in certain cultural system. Those culturally dictated standards can be recognized by exploring its stereotypes. This kind of stereotype describes the way a culture or significant sub-group within that culture defines and labels a specific group of women. The categorizing or the labeling of that specific group of women will describe the myth of women's beauty shared within that culture.

1. Understanding the Term 'Stereotype'

Jack Nachbar in *Popular Culture: An Introductory Text* defines stereotype as a standardized conception or image of a specific group of people or objects which are shared by those who hold a common cultural mindset. It is about the way a culture or significant sub-group within that culture defines and labels a specific group of people or object. Stereotype is a direct expression of beliefs and

values. It forces a simple pattern upon a complex mass and assigns a limited number of characteristics to all members of a group. Stereotype is both applied to humans and objects. It is a form of representation which essentializes others through the operation of power. It often reduces persons to a set of exaggerated, usually negative character traits (Barker, 2000:392).

Stereotype on humans is a mean of describing the way society set about categorizing people based on particular characteristic. Jack Nachbar gives some examples of stereotypes on humans found in western cultures around the characteristics of age, sex, race, religion, vacation, nationality:

- a. *age* (“All teenagers love rock and roll and have no respect for their elders”)
- b. *sex* (“Men just want one thing from a woman”)
- c. *race*; (“All Japanese look and think alike.”)
- d. *religion* (“All Catholics love the Pope more than their country”)
- e. *vacation* (“All lawyers are greedy weasels.”)
- f. *nationality* (“All Germans are Nazi warmongers”)

Nachbar goes on to give some examples of stereotypes on objects which are stereotyped around characteristics of places and things:

- a. *places* (“All cities are corrupt and sinful”, “Small towns are safe and clean”)
- b. *things* (“All American cars are cheaply and ineptly made”, “A good house has large lawn, big garage and at least two bathrooms”)

As stereotype is a direct expression of belief and values of particular cultures, those mentioned stereotypes can be different from those that work in other cultures. The researcher uses the stereotypes primarily as a tool to examine popular beliefs and values about people, in this case is about the ideal image of women's beauty. To define cultural mindset, it is important to search and examine wide social pattern of thought and behavior. A stereotype is a valuable tool in analyzing popular culture because once the stereotype has been identified and defined, it automatically provides us with an important and revealing expression of otherwise hidden beliefs and values (Nachbar, 1992:237). The beliefs and values associated with specific groups change over time. Hopefully, stereotypes are useful in tracing the evolution of popular thought.

2. Stereotype on Women's Beauty

Stereotype on women's beauty is a labeling of specific group of women based on the characteristics of their shapes, bodies, behaviors, faces, hair, clothes, skin etc. Stereotype on women's beauty forces some limited number of characteristics of beauty pattern/system to all members of a group upon a complex mass. Since stereotypes take away all individual differences to create uniform type, they are always untrue (Nachbar, 1992:292). One of the main dangers of stereotypes is that if the stereotype is some sort of ideal, people may voluntary sacrifice part of their individual identity to become this ideal image. If a person gives up his or her unique selfhood to become a stereotype, that person has

sacrificed his or her singular selfhood for a lie. It means that it will make that person anonymous, losing his/her own identity.

3. American Stereotype of Women's Beauty

As beauty is socially constructed, it comes to be *political* in the sense that myth of beauty tries to state the “truth” which reflects the values and ideological interest of its builder. Beauty is a currency system which is determined by the politics (Wolf in Maasik, 1997:431). Sadly, it often comes in narrow prejudices. The dominant type often represents an idealized racial and sexual symbol. There are many stereotypes about beauty that create narrow prejudice on women. For example, in America, Black Liberation in the 1960s first coined the slogan “Black is Beautiful.”. It was a reaction against decades of racism that black features were displeasing. In August 1968, The Thunderbolt, an extremist anti-black newspaper, stated quite badly, “Most white men are not attracted to Negro women because they are ugly”.

It can be concluded that one of the most effective methods of transmitting racist attitudes is to fuse some racial traits with ugliness (brown skin, big lips, kinky hair) and to put ‘White’ characteristics as an idealized beauty (white skin, blonde hair, blue eyes). America, a heterogeneous country, is constituted of many races. The stereotypical blue-eyed blonde is held up to keep the ‘White’ as the most dominant and acceptable features. These all are done, for sure, to make the ‘White’ takes a control over any other minority races and ethnics in America.

America has its own characteristic of what it means to be a beautiful woman. Since it is a myth, it gives effect, images, and values and finally becomes a belief in American community. The cultural system of beauty will change over time since the society itself will always change and develop. There is a shifting of beauty ideals through decades. Beauty is a subjective measure. Society's standards of beauty shift as women's figures have changed through the decades. Here are the shifting of beauty ideals in America as seen through the look at the most influential women and mainstream styles through the decades as cited from <http://www.uweb.ucsb.edu/~kbrow01/timeline.htm>, <http://iml.jou.ufl.edu/projects/Fall2000/Marcus/timeline2.htm>, and <http://www.thesite.org/healthandwellbeing/mentalhealth/bodyimagetimeline>

1800s:

During the Victorian era, the ideal body type for women was plump, fleshy, and full-figured. They wore restrictive corsets, which made waists artificially tiny while accentuating the hips and buttocks. These corsets also caused a variety of health problems with breathing and digestion



Actress Lillian Russell weighed around 200 pounds in the peak of her fame.

1900s:

At the start of the 1900s, slenderness became more fashionable. There was an increasing interest of women in athletics. Physicians began to see body weight as a 'science' of calorie counting, 'ideal weights', and weigh-ins. At this time the physically perfect woman was 5'4"(5 feet 4 inches) tall and weighed 10 stone. The first American brassiere was invented. Surgeons began to use plastic surgery in private practices for cosmetic purposes.

1910s:

Feminism spreaded and women were portrayed as big and powerful. The images on magazine's covers showed little men against larger, stronger females.

1920s:

By the 1920s, the Victorian hourglass gave way to the thin flapper who bound her breasts to achieve a washboard profile. After World War I, active lifestyles added another dimension. Energy and vitality became central and body fat was perceived to contribute to inefficiency and was seen as a sign of self-indulgence. The roaring twenties changed fashion trends for women. Women became more fashion and beauty-conscious as the **Flapper** style introduced more revealing dresses. There was a rapid increase in make-up worn. This sleeveless popular fashion revealed arms and legs and allowed women to flirt with their sexuality. The dress donned a baggy fit to prevent the appearance of promiscuity. Bobbed hair cuts were also popular. Women became more body and image conscious as they start to wear

makeup and bobbed hair styles. Women began to focus more on their looks causing the beauty stereotype be more materialistic. It became fashionable to put make-up on in public. Tobacco companies began to target women. The advertisements showed that smoking can help control weight.



The Flapper style with sleeveless dress.

1930s:

Modesty returned after the 1920s and made a come-back as women began to cover up their bodies. Women's clothing started to cover more of the body. Cleavage was viewed as unacceptable and obscene. The actress **Bette Davis** set a new standard for women on the big screen by portraying a variety of different roles, showing it is not just about beauty but about talent as well. **Davis** helped Hollywood to treat women with respect and not just as objects of beauty. Even though objectification is still prevalent today, **Davis** helped open minds and broaden horizons for future actresses. She became an American icon. The 5'2" actress was an average weight



Bette Davis

Bette Davis with a cover up cloth.

1940s:

Grace Kelly and **Audrey Hepburn** became icons of beauty and film. **Hepburn** shifted Hollywood's view on beauty with her now classic style. Her style continued to influence future generations in the present day. Bra sizes were introduced during this era. The roots of the women's movement began to spread with empowering the "We Can Do It" posters. The posters viewed women as independent and strong, and gave them encouragement by saying, "We Can Do It". This coincided with the need for women in the workforce during World War II.



Audrey Hepburn, in pose, was the icon of beauty in 1940s

1950s:

Marilyn Monroe became the 1950s pin-up icon. The beauty standards focused on the large breasts. **Marilyn Monroe** entered everyone's consciousness as the new beauty icon and pin-up of the decade. Monroe's curvy body form became the new ideal for the era. With voluptuous curves and an innocent pout, as well as seemingly endless energy and classic beauty, **Monroe** has continued to be a classic American beauty icon to this day. By the 1950s, a thin woman with a large bust line was considered most attractive. The voluptuous (size 16) Marilyn

Monroe set a new standard for women who now needed to rebuild the curves they had previously tried to bind and restrain.



Marilyn Monroe

Marilyn Monroe, the full and sexually desirable figure in 1950s.

1960s:

By the **1960s**, slenderness became the most important indicator of physical attractiveness following the arrival of model Twiggy. She weighed in at a shapeless six and a half stones, and had the figure of a prepubescent boy. Fashion model Twiggy shifted the image of models. In her modeling peak, she was 5-feet-7-inches and weighed 91 pounds. She dominated fashion and beauty and established the roots for "heroine chic" which would come to dominate the 1990s. Ultra thin was in. The average model weighed eight percent less than the average woman during this time. Skirt hems rised and dieting became popular. Despite an American public with increasing body weights, Playboy magazine increased the promotion of slimness between 1959 and 1978. 'Miss America' contestants were also found to be thinner over time, and winners of the pageant after 1970 consistently weighed less than the other contestants. Feminists burned bras and female accessories in protest of the Miss America pageant.



Twiggy, with her skinny body, large eyes, and boyish haircut, was the idol of many young girls in the Sixties (<http://www.jahsonic.com/Mod.html>).

1970s:

Farrah Fawcett was the most popular pin-up poster. Women wanted their hair and style just like Farrah while young men were excited by her. The women's movement was in full swing: fashion and stereotypically feminine objects, such as the bra, were subjects of protests and revolts. A demonstration protesting a fashion showed results in the burning of thousands of bras. The beauty ideal shifted from thin to toned, and the exercise became popular activity. In 1975 top models and beauty queens weighed only 8% less than the average women. Today they weigh 23% less, a size achievable by less than 5% of today's female population. Between 1970 and 1990, there was an overall increased emphasis on weight loss and body shape in the content of a popular women's magazine, as well as a shift to using thinner less curvaceous models in their photo shoots.



Farrah Fawcett in a thin red swimsuit.

1980s:

The 1980s beauty ideal remained slim but required a more toned and fit look. Women could no longer just 'diet' into the correct size; there was a new pressure to add exercise to achieve the toned look. During this time, the average model weighed twenty-three percent less than the average American woman. There was a return to exaggerated femininity with a masculine edge embodied in the spiked heel and the miniskirt. Labels and name brands became more important than the style itself. The 1980s fashion craze was reminiscent of the 1920s because it was materialistic. With the creation of the music video, a whole new medium helped to spread the beauty ideals of this time. This era noted the death of a singer, Karen Carpenter, because of heart failure due to anorexia.



Karen Carpenter

Karen Carpenter died because of anorexia.

1990s:

The 1990s body ideal was very slim and large breasted, think Pamela 'Baywatch' Anderson, an almost impossible combination for most western women. Hiking boots or Dr. Martens, torn jeans, and flannel shirts defined this decade as hip fashion for both men and women. This style was greatly influenced by the London fashion scene as well as the starving artist type. "Grunge began as a cheap

vernacular style, a part of Seattle youth culture, associated with bands like Nirvana and Pearl Jam. Characterized by loose, layered clothes, such as checked flannel shirts, long loose dresses, and heavy boots, grunge looked as though hippies and punks had merged their wardrobes. The Rachel haircut from the popular TV series Friends was fashionable in the same way that woman wanted the look of Farrah Fawcett in the seventies. **Kate Moss** was the most controversial model of 1990s and was criticised for being too thin and having a negative influence on how women should look because they wanted to be ultra-thin just as she was. **Kate Moss** was envied for being a super-thin supermodel just as Twiggy was. "Heroin-chic" continued to be in during the 1990s but is starting to be criticized as more attention is drawn to eating disorders. Five million American women suffer from eating disorders in 1990. Fenfluramine was taken off the market after heart disorders are linked to their use



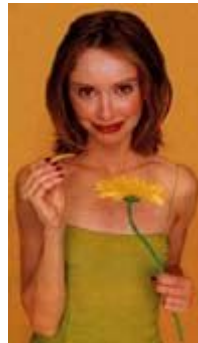
Kate Moss is recognised as an ultra thin supermodel



Pamela Anderson with full large breasts

2000s:

Actresses including Calista Flockhart, Jennifer Aniston, and Gwyneth Paltrow are criticized for being excessively thin.

**Gwyneth Paltrow****Calista Flockhart**

In contemporary America, not only sex appeal, but beauty, success, intelligence, morality, health and likeability are just some of the qualities that are put to the scales (Nachbar, 1992: 293). Plus-size models and actresses such as Kate Winslet, Renee Zelweger, Oprah Winfrey, etc make a come-back and start to become more widely accepted.

**Oprah Winfrey****Renee Zelweger****Kate Winslet**

C. Semiotic Film Theory

Semiotics, in short, is the study of signs. Sign is anything that bears a meaning. It is the basic unit of communication. It can be a photograph, traffic signal, word, sound, objects, images, and forms of behavior of which meanings are determined by the particular codes or systems in which they appear. The study of sign was pioneered by Ferdinand de Saussure with his *semiology*. He proposed for a science of signs. He was the founder of the study of language, which is called linguistics. Saussure is a Swiss linguist who explained that word and sound produce meanings. His lectures then become the foundation for the modern study of sign that is semiotics. Semiology is synonymous and essentially interchangeable with semiotics. Charles Sanders Peirce (1839-1914) is an American philosopher and physicist who first coined the word semiotics.

In explicating the function of language as a system, Saussure introduced the term signifier and the signified, which together comprise the linguistic sign (typically a word). Sign is constructed by the signifier and signified. The signifier is the actual sound (or if written, the appearance) of the word. It is the physical form of the sign (image, word, and photograph). Signified is the mental concept or meaning attached to the signifier. The relationship between the two is arbitrary, since there is no dictation in nature that a signified should have a particular signifier. The same signified may have different signifiers in different languages. Signifier bears denotative and connotative meaning. Semiotic analysis enables us to find the social dimension or the connotative meanings of a signifier. A photographic image of a tree is a signifier. It becomes a sign when we connect it

with its signified (the meaning or concept of what a tree is). Our social identities are signs too. When we change our garment to change our look, what we are doing is changing the signifiers through which we represent ourselves. We change our fashions (signifiers) to change what we mean to others (the signified).

Semiotics sees social meaning as the product of the relationships constructed between signs. Semiotic concerns with both the theory and practice of interpreting linguistic, cultural and behavioral sign system. A film is a potential site for producing meanings. It is full of sign systems. Therefore, semiotics is highly recommended to interpret and analyze a film as the film is full of signs and codes. Graeme Turner in *Film as Social Practice* states that film is not a language but it generates its meaning through systems (cinematography, sound editing etc) which work like language (Turner, 1996: 44). Film is a set of language, a system for making meaning. There is a *language* for visual representation. Film communicates with its audiences verbally (the dialogue among the characters) and non-verbally (costumes, make-up, setting, camera moving, etc). Films deliver their message to the spectators through those *languages*. The sets of codes and conventions in film are used by the audiences to make sense of what they see.

Graeme Turner goes on to say that film narratives have developed their own signifying systems. Film has its own codes and conventions (sets of rules which audiences agree to observe). At the level of signifier, film has developed a rich set of codes and conventions. When the camera moves to a close-up, this indicates strong emotions or crisis. At the end of love scenes we might see a slow fade or a slow loss of focus, or a modest pan upwards from the lover's body. The

shot-reverse shot system is a convention for representing conversation. The use of music to signify emotion is a conventional too. Slow motion sequences are usually used to aestheticize – to make beautiful and instill significance into their subject. Slow-motion love scenes both aestheticize and eroticize (Turner, 1996: 48-49).

Film smallest units are objects, actions, events which are combined into a larger unit called shot. It is the basic significant unit of cinema and corresponds to morphemes in natural language. Christian Metz suggested that shot is much closer to an utterance than to a single word (Metz in Lapsley, 1988: 44). The shot possesses a meaning. For example a shot of Sylvester Stallone naked to the waist firing a rocket launcher does not signify 'Rambo', but rather "Here is Rambo", or more probably "Here is Rambo single-handedly defeating the evil empire"; the image of a house does not signify 'house' but "here is a house". The shot is not the equivalent of the single word. It is like a statement, something like a sentence. Metz concluded that the shot is more like a statement than a word (Metz in Lapsley, 1988: 40). The shot is the word of the film, the scene is its sentence and the sequence is its paragraph. In essence, shot is similar to signifier and the meaning beyond it is a signified.

Images in film, as well as words, carry connotations. It is an interpretative meaning which depends upon the user's cultural experience rather than on a dictionary. There is the social dimension of language in connotation. It is important to use the metaphor of language to describe the phenomenon of film. When we deal with images, we are not only dealing with the object or concept

they represent, but also with “the way in which they are represented”. Images reach us already “encoded” message, already represented as meaningful in particular ways. The process can be diagrammed as follows (Fiske, 1987:5):

Level one:

“REALITY”

appearance, dress, make-up, environment, behavior, speech,

gesture, expression, sound, etc



these are encoded electronically by

technical codes such as those of:

Level two:

REPRESENTATION

Camera, lighting, editing, music, sound, etc



Which transmit the

conventional representational codes, which shape

the representations of, for example:

Narrative, conflict, character, action, dialogue, setting, casting, etc





Level three:

IDEOLOGY

Which are organized into coherence and social acceptability by

The **ideological codes**, such as those of:

Individualism, patriarchy, race, materialism, capitalism, etc.

A code is a rule-governed system of signs of which rules and conventions are shared among members of a culture. The sign system is used to generate and circulate meanings in and for that culture (Fiske, 1987:4). When code is brought to film text, we have to recognize that code is link between producer, text, and audience, and are the agent of intertextuality through which text interrelates in a network of meanings. The choices available to the camera person (framing, focus, distance, movement of the camera or lens, camera placing, or angle and lens choice), for example, is to give meaning to what is being photographed. The task of the film analysis is to analyze the conventional and ideological codes and the relationship between them.

The diagram shows that there is a political dimension in film (individualism, patriarchy, race, materialism, capitalism, etc). There is an ideology and belief system behind every image in film. Film is a documentary evidence of movements within social history. It is a reflection of the dominant beliefs and

values of its culture. Film records and reproduces images of the real world. It is proposed as a medium which can transform the real. Consequently, semiotic approach is needed to understand how beliefs are formulated within a social and political context by revealing the significations and representational codes in film.

CHAPTER III

ANALYSIS

In this chapter, the researcher answers the research questions that have been formulated in the first chapter. The researcher tries to reveal the American myth of women's beauty that can be seen in the movie entitled *Shallow Hal*. This chapter is divided into two sub chapters. Each sub chapter discusses one research question. The research questions are: Firstly, "How does the myth of women's beauty govern somebody's behavior as reflected in *Shallow Hal*?" This research question is discussed in sub-chapter A. The second research question is "How does *Shallow Hal* present American stereotypes of women's beauty?" This research question is discussed in sub-chapter B. In answering the research questions, the researcher applies historical approach, cultural approach, semiotic film theory and feminist approach.

The analysis begins with the discussion about the title of the movie. *Shallow Hal*, the words, functions as the signifier. It, for sure, has a mental

concept or meaning attached to the signifier. Lexically, shallow means 'not deep'. It bears a connotative meaning that 'deep', in this case, does not refer to a distance from the top to the bottom or from the front to the back. The 'not deep' more refers on Hal's attitudes that are very superficial about relationship choices. However, at the second order semiotic system as introduced by Roland Barthes, it is possible to dig out all the signs to find the ideological meaning or the myth beyond the title. Ideology is possible to say as the synonym of myth used by Barthes since it refers to the body of belief and representations that sustain and legitimate current power relationship. Myth or ideology represents the values and interest of the dominant groups within society. Deeply dig out, the title seems to challenge patriarchal ideology by saying *Shallow Hal*. It refers to the meaning that Hal is a shallow man in the way he values women and the way he understands about gender-role relationship. It is because the society has constructed gender stereotypes based on sex differentiation. The stereotypes operate among the society that men are the ones who insist perfect appearance of women whereas women are socially forced to look beautiful in the eyes of men. It puts women in subordinate position to men. It calls men to become *observers*, and calls women to become *observed*. Women become objects as men become objectifiers. As the culture has granted men the right and privilege of looking at women, women have been expected to accept the role of stimulators of men's visual interests. Size, shape, and harmony of women's body parts become the objectives physical aspects to be criticized, compared, and rated.

As said in the title, *Shallow Hal* is about a shallow man, Hal Larson, who tries to get dates with girls who are 'out of his range'. He insists women to look beautiful whereas he himself is not physically attractive. He judges women just on surfaces, based on their looks and bodies. Hal Larson, as the lead character, is first pictured as a shallow man who is obsessed with hot women but then comes to be a betterman at the end of the story. He is a young man with a good job and, actually, a better heart, but he is very superficial when it comes to women. He is mentally unhealthy when he only pursues pretty women without much concerns about their inner beauty. As a result, Hal gets problems on relationship with the girls because he wants his girlfriend only the most beautiful and perfect woman on the stand. One day, he gets stuck in an elevator with Tony Robbins who hypnotyzes him into recognizing only the inner beauty of the new people he will meet then on. Along comes the fat, sweet, shy and pretty Rosemary. Hal is blinded by the hypnosis and sees her as thin and attractive. Chains of events then occur which enlight Hal's views on others and his views on himself. He experiences a new journey of life which transforms him into a person with a new perspective.

A. How the Myth of Women's Beauty Governs One's Behaviors as Reflected in *Shallow Hal*

Myth of beauty is a value system which governs the world's view of its member of society. It is presented in this first analysis that focus on exploring how the myth of women's beauty controls or influences the characters's interests,

attitudes, beliefs, and behaviors. The analysis is conducted on how the characters make choice and take actions based upon the belief in the myth.

1. Hal Larson

The following analysis goes on exploring Hal's behaviors as the reflection of his beliefs, especially, about his personal opinions, thought, interests, and attitudes associated with his perspectives on women which then govern the way he values women and himself.

The movie begins with an opening scene when little Hal (9 years old) and his mother are sitting in a hospital lobby. His father, Reverend Larson, is on his deathbed in the next room.

AT THE LOBBY OF THE INTENSIVE CARE UNIT
Doctor: Mrs Larson? It ..(*pause*). It won't be much longer, Mrs Larson.
Mrs Larson: Well, is he in a lot of pain?
Doctor: No..no...no.. there will be no more pain for your husband. He's heavily sedated.
Mrs. Larson: OK. I think I'm gonna go send little Hal in now.
Doctor: No...no...no... I don't think that's such a good idea. With all the painkillers, the reverend's not exactly himself.
Mrs. Larson: Look, I think my boy has a right to say good bye to his father. I mean, the man means everything in the world to him
Doctor: Well, your call (*giving agreement to let Hal meet his father*).

(*Shallow Hal's English Subtitle*)

Thing that can be underlined here is that Hal is close to his father. They have such a great relationship. Mr Larson means everything in the world to Hal. That is why Mrs Larson insists the doctor letting Hal speak to his father one last time even

though it is against the judgement of the doctor. In the next scene, Hal walks into his father's room without his mother's companion. He has a private talk with his father.

DEATHBED SCENE
IN A HOSPITAL ROOM

Mr Larson is lying weakly on bed. There is an opened bible beside him. He put his hand on the bible. Hal walks in slowly and stops it as he gets close to his father's bed.

Hal. It's me Dad. Hal

Mr. Larson. Oh glad you're here kiddo. Got a few things to tell you. First, I want you to promise that no matter what you do in life, you will never settle for average.

Hal. Yes, Sir.

Mr. Larson. Second, don't be satisfied with routine poontang

Hal. Hee.....?? (*Don't really understand what his father has said*)

Mr. Larson. Don't do what I did. I married for love, and your mother, Betty, has been a nightmare.

Hal. But Dad, Mom's name is Marian.

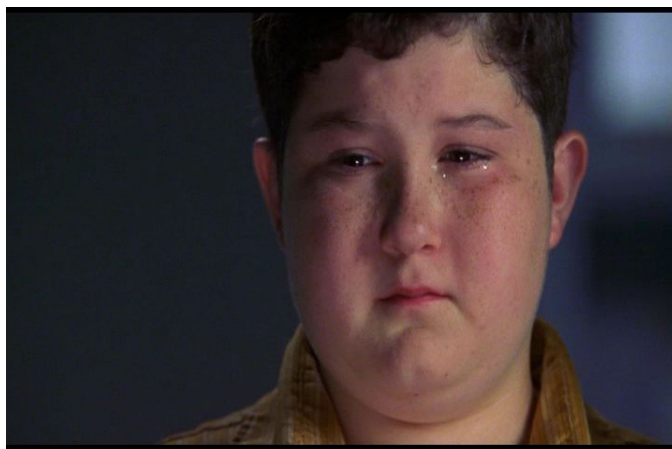
Mr. Larson. Listen to me! I'm giving you pearls here!

And third find yourself a classic beauty, with a perfect can and great totties. That will put you in good stead with the Lord. It's all in here (*Lifting up the bible*)

Hal. Yes, sir

Mr. Larson. Hot young tail's what it's all about. Hot young tail.....

The camera shoots very close on Hal's face. He is crying



Picture A.1.1

The shot moves to the heart rate monitor which shows a straight line indicating that Mr Larson is dead.



Picture A.1.2

Hal. I'll make you proud papa.....

(Shallow Hal's English Subtitle)

Putting his face down, Hal sadly walks out the room leaving his father. He then slowly lifts his face up as the shots continually shows that the young Hal is growing older.



A.1.3



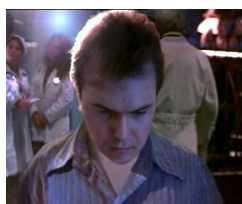
A.1.4



A.1.5



A.1.6



A.1.7



A.1.8



A.1.9



A.1.10

A close-up shot on Hal's face in the deathbed scene (Picture A.1.1) indicates Hal's strong emotion, a crisis. The close up of the human face is a powerful shot for the evocation of mood and the expression of emotion (Douglass, 1996:81). The dark frame as the background of the object in picture A.1.1 evokes tense of sadness and loss. Little Hal is crying and his face gets red. These all indicate that he is so sad as he lost his father. The deathbed scene then explains why Hal is so shallow. The scene can be a key to explain Hal's mental sickness in relation to the way he views women. Mr. Larson's last words take the responsibility in causing such a mental sickness for Hal. Heavily sedated with the painkillers, Mr Larson gives little Hal words of wisdom that he should always aim for the highest in life and never settle for average. He also tells Hal that there is nothing more important in life than getting the hottest girl, to never lower his standards and only dating physically beautiful women. In picture A.1.2, the camera shoots on heart rate monitor when Hal is saying that he will make his father proud. The shot explains that Mr Larson's death leaves a psychological effect for Hal. As he wants to make his father proud, little Hal keeps his father's dying words to heart.

Pictures A.1.3 – A. 1.10 are displayed within seconds. Little Hal is walking out the hospital room, leaving his dead father. Pictures A.1.3 -5 display little Hal who is walking sadly along a lobby. Pictures A.1.6 -7 are still in the hospital lobby but Hal is displayed getting older. The setting of place, then, suddenly moves to a discotic in pictures A.1.8-10 which show that Hal is trying to get close and dance with the sexy women he meets. All these shots imply that

Hal brings his father's words until he grows up to be a man. He carries the deathbed 'pearls of wisdom' with him into adulthood, a shallow sense of what constitutes perfection, especially when it comes to the opposite sex. Hal grows up believing that looking at and desiring physically attractive women are both pleasurable and inevitable. Mr Larson's advices stuck in Hal's mind.

IN A STOPPED ELEVATOR

Tony. How's your relationship with your parents?

Hal. Excellent. I mean, my mom's hilarious. She golfs every afternoon. Actually. I don't really remember my Dad. He died when I was 9, so.....

Tony. If you were 9, you shouldn't remember a lot.

Hal. Yeah, but I don't.

Hal. My Mom thinks I might have been a little traumatised by the whole thing. Anyway, all I remember is, he was great. He was a great guy and I really loved him, but.....

Tony. I'm sorry you lost him.

(Shallow Hal's English Subtitle)

As Hal is close to his father, he is traumatized by his father's death. All he remembers about his father is that he is a great guy. Hal really loves him. It is commonly believed that a great guy must have a great thought. Since then, Hal believes that his father's thought is a great thought as a great man has. That is why he thinks that nothing is wrong with his father's last words. He does not feel wrong to have an obsession with visual stimulation. He thinks that it is his right to desire physically attractive women. It is presented in a conversation with his co-workers about his ridiculous barometer of the ideal woman.

AT HAL'S WORKPLACE, JPS FUNDS

Hal is having a talk with his co-workers, Jan and Artie.

Artie. Hal, I don't understand how a guy who's as nice and loyal and generous as you could have such a huge flaw.

Hal. What are you talking about?

Artie. It never occurred to you that picking girls on their looks may not be the best way?

Hal. What! (*sounds angrily, he lifts his eyebrow up*) Am I supposed to apologize for having high standards?

(*Shallow Hal's English Subtitle*)

This makes Hal, as it is said in the title, very shallow. Mr Larson has an ability to influence Hal's attitude and perception about women. These attitudes and perceptions include those held about beauty.

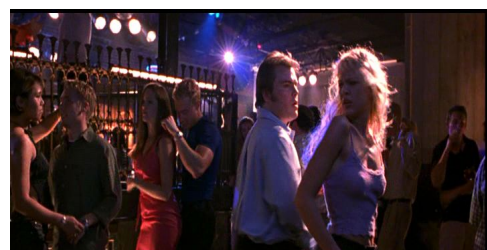
The thin Rosemary is standing in front of Hal while taking of her lingerie. Hal is amazed to watch Rosemary's body.

Hal. Oh..... daddy like

(*Shallow Hal's English Subtitle*)

Rosemary appears slim and sexy to Hal's eyes whereas in fact she is very fat. Hal spontaneously says that Rosemary is a Daddy like. He bets that his father will like her as she is a sexually desirable woman. It means that Hal still memorizes what his father said about what constitute as a perfect woman.

Following the advice of his dying father, Hal pursues only women who are physically beautiful, only care of what people look on the outside. He becomes a superficial and shallow guy who only wants the perfect woman and sees women from their looks. He becomes a superficial skirt chaser who is only interested in the "babes". It is portrayed in the opening scene when Hal is trying to get close to every sexy woman when he is dancing in a discotic. The camera follows him around as he pursues women out of his league, ignoring those who are not attractive physically.



Picture A.1.11

Picture A.1.12

Hal is trying to get close to every sexy woman when he is dancing in a discotic

Hal simply thinks that women's sexual charm is located in their physics. He believes that women are love objects as long as they are physically attractive. That is why Hal is amazed when Mauricio breaks up with Lindy whereas he thinks that she is gorgeous.

IN A BAR

Mauricio. Things are going in the shitter real quick.

Hal. Jeez, I'm sorry to hear that. Why is she dumping you?

Mauricio. She's not. I'm dumping her.

Hal. You're dumping Loni?

Mauricio. Lindy. (*correcting his girlfriend's name*)

Hal. (*Surprisingly*) What? Are you crazy? Lindy's gorgeous.

(*Shallow Hal's English Subtitle*)

The features of a female partner's physical appearance –the breast, the butt, etc become a powerful stimulus for Hal. Certainly, the visual sense always plays a major role in Hal's sexual responsiveness. He puts it more important rather than an emotional intimacy with a woman. Hal experiences voyeurism, an obsession with visual stimulation that makes all other features of a healthy relationship seem having little importance. He goes for the looks of a girl, rather than what she has in her heart. When picking a woman, he only looks at the outer beauty of her.

Jan. Anyway, why do you care so much? Jill wasn't right for you and you know it.

Hal. How can you say that? She was perfect.

Jan. When are you gonna get it? They're just well-formed molecules. And by the way, her tits weren't even real.

Hal. Well, I could squeeze them. That's real enough for me
(*Shallow Hal's* English Subtitle)

The dialogue explains that Hal sees women as sexual objects only. Women's bodies come to be the sexual attraction to Hal. He thinks that women's tits/breasts are objects available for fulfilling his sexual desire only. They are objects to be used for his enjoyment. Hal symbolizes a type of man trapped in the superficial aspects of women. When Tony asked him hypothetically about which one he is going to choose between a girl missing one breast or a girl with half a brain, the first thing that comes up in his mind is about the breast. He spontaneously responds to it.

IN A STOPPED ELEVATOR

Tony. OK, hypothetical situation. Which do you prefer, a girlfriend missing one breast or half a brain?

Hal. Oh, toughie. That's a toughie. (*Pause. Hal is thinking.*) How is the remaining breast? Is it big?

(*Shallow Hal's* English Subtitle)

Hal's beliefs cause him to have unreal expectations about his sexual relationship as well as self doubts and an inability to achieve genuine emotional intimacy with women. Hal is described as having hopelessly high standards when it comes to women.

IN A STOPPED ELEVATOR

Hal. Yeah. See, the problem is I'm kind a picky

Tony. What do you mean "picky"?

Hal. Well, for instance I like 'em real young. Like, did you ever see Paulina in her first Sports Illustrated lay out?

Tony. You're looking for a young Paulina type?

Hal. That face, but with better headlights. You know how hers have kind of dimmed lately?

Heidi Klum's beams would do. And her teeth.

Or that Britney Spears girl. She's got great knockers.

But she's a tad muscular

Actually, you know what? Her ass would do, too, if she had a better grille. Like Michelle Pfeiffer back when she did Greasez.

But she'd have to be a little smilier than Michelle like Rebecca Romijn-Stamos before she got stamosed.

But not as skinny. Someone meatier, like Heidi, but without the accent. You know those accent..Yah....yah.... 4x
(*Imitating the accent badly*)

They really get old fast. You know what I'm saying. Someone like that.

Tony. Don't you think. You're being a little bit shallow in the way you look at women?

Hal. Well, no I mean, you know. I'd like her to be into culture and shit, too.

(*Shallow Hal's English Subtitle*)

Hal aims too high. He is completely fixated on how a woman looks. Hal seeks a perfect woman and has unrealistic expectations. He mentions many types but none of them is good enough for him.

1. Hal likes young Paulina's face in her first Sports Illustrated lay out when she had a better headlights of breasts. But, he finds that hers have kind of dimmed lately.
2. Hal likes Heidi Klum's teeth. She has a good body size. But, she has an odd accent which really gets old fast. And that is very annoying for Hal.
3. Hal likes Britney Spears. She has great knockers but she is too muscular. She will be more excellent, for Hal, if she had a better grille/butt like Michelle Pfeiffer.
4. Hal likes Michelle Pfeiffer's butt which is good in Grease 2. But, he likes a woman with a little smilier than Michelle like Rebecca Romijn.

5. Rebecca Romijn has a great smile before she got stamosed. But, she will be more excellent, for Hal, if she is not that skinny.

Hal has a very high standard on women. He has such unreal fantasies and expectations about women's looks and bodies. They are unlike real women. He becomes fixated on narrow and idealized images of female beauty - youthful bodies with uplifted breasts and full but firm butt. These all make Hal sees real women as not only less appealing but even ugly. Tragically, he spends most of his emotional energy on sexual fantasies about inaccessible people. Hal searches for a woman whose features are the combination of his women-types (Paulina, Heidi Klum, Britney Spears, Michelle Pfeiffer and Rebecca Romijn) without their flaws. This male pattern of relating to women's bodies is called centerfold syndrome. It represents one of the most harmful forces in contemporary relationship between men and women. The objectification of women is damaging to men as it is to women. It makes men to have unreal fantasies and expectations which then imposes deep distortions on men's relation to women and women's bodies. If a man keep doing this, he might frequently not be available for even the most intimate emotional and sexual moments with the most important person in his life. The beauty myth hurts men by making them unaware of what real women look like.

Myth of beauty is visually preached by celebrities, and fashion models. Celebrities forms the ideal body type within society. They have a power in defining the physical perfection as they are widely accepted or approved by the masses. It works to Hal since he is influenced by the celebrities images. Paulina,

Heidi Klum, Britney Spears, Michelle Pfeiffer and Rebecca Romijn function as a cultural mediator from which Hal sets his standard of beautiful woman. These women function as role models of the ideal type for Hal. It then has something to do with capitalism since the celebrity images are used by capitalists to gain more money and power. The celebrities appear in photos, ads, magazines to persuade people to consume capitalist products. There are many commodities and consumer products which display the desired ideal type that has invaded every facet of the culture, for example young Paulina appears in Sport illustrated layout.

Brought to an ideological analysis, Hal's behaviors represent how a gender inequalities, the cultural construction of gender-role relationships supports the existence of the beauty myth. There is a long-standing gender difference in socialization about sexual activity. The culture has given men the right and privilege of looking at women. On the contrary, women have been expected to accept the role as the objects of male gaze. As Maasik points out that in a world ordered by sexual imbalance, young men have been encouraged to be promiscuous, that is to seek sexual activity with hard consideration of relationship needs, intimacy or emotional compatible. Reversally, young women have been encouraged to attract men's attention (Maasik, 1997: 441). There is a cultural mindset, a pattern of thought and behavior set by the culture which causes men to have lifelong conflict with women's bodies. Hal is clearly governed by his understanding about gender-role relationship. He is conditioned to think that he has the right to be an observer. Conversely, women are expected to be the stimulators of Hal's visual interest with their bodies as the objects for visual

pleasure. Mr Larson's deathbed words represent as the cultural dogma or dictation to a man related to the established meanings of gender-role relationship. The young Hal is conditioned to seek sensual pleasure through women's physical bodies and to search the perfect one. The belief is planted strongly in Hal's mind because it is dictated by an influential person (Mr. Larson). It points to a description that those who have power can impose a direction to those who have less power as Mr. Larson did to Hal. A cultural meaning is preached by the dominant group who has more power and influence over other groups. The bible at the deathbed scene symbolizes that the social construction of gender differences can be well-established with a support of religious dogma. The interpretations of religious values have a role in legitimating the gender differences:

Sejarah perbedaan gender antara manusia jenis laki-laki dan perempuan terjadi melalui proses yang sangat panjang. Oleh karena itu terbentuknya perbedaan-perbedaan gender dikarenakan oleh banyak hal, diantaranya dibentuk, disosialisasikan, diperkuat, bahkan dikonstruksi secara sosial atau kultural, melalui ajaran keagamaan maupun negara. Melalui proses panjang, sosialisasi gender tersebut akhirnya dianggap menjadi ketentuan Tuhan. (Mansour Fakih, 1996: 9)

Religious value is a matter of interpretation. Religionist is the source from whom the interpretations are produced and circulated. It is represented by Mr. Larson since he is a reverend, a Christian priest. He told Hal that all his last pearls are stated in the bible. As he is a clergyman, little Hal believes that all of his father's last words are the truths as stated by the Lord. Hal believes himself to be God's gift to the female race. He truly thinks that he is destined to desire and compete for pretty women. His sense of exploration is manifested through his choice of

vehicle. Hal has a jeep by which he always drives on . Jeep is a vehicle commonly used for driving over rough ground. It expresses Hal's character as an explorer, in this case is *a person who travels through rough, not smooth way to find out hot women*. Unfortunately, Mr. Larson was heavily sedated by the pain killers when he told his last words to Hal. He was not exactly himself because of the morphin drip. It sends a message that the advices are not really Lord's doctrine but they are Mr. Larson's unconscious words. It has a symbolic message that there could be manipulations and misinterpretation over God's commandment.



Picture A.1.13
Hal is riding on his jeep

The myth of beauty associates more with women than to men. It tells that it is women's business to be beautiful. It is her sexual obligation. Sexually reverse, looks are not supposed to be men's self-concern. Handsomeness might be assumed as a side-effect of masculinity (Nachbar, 1992: 296). Women are expected to regard themselves as work of art, to sculpt their bodies, develop their breast and paint their faces as an aesthetic expression. Women must embody beauty and Hal wants to possess women who embody it. This embodiment is an imperative for women but not for Hal. Hal is so mean about the looks of women whereas he himself is not gorgeous. He does not spend a second to examine his own ugliness and his own shortcomings in the pursuit of the beautiful and elusive

women. Jan and Artie as his co-workers say that Hal is not particularly physically attractive:

AT HAL'S WORKPLACE, JPS FUNDS

Hal is having a talk with his co-workers, Jill and Artie.

Artie. In the five years I've known you, every woman-I should say girl-you've gonna after has been completely out of your league.

Hal. What's that supposed to mean?

Jan. She doesn't mean anything by it. She's just saying you're not that good-looking.

Hal. Oh! I thought she was implying something really mean.

(Shallow Hal's English Subtitle)

Jan and Artie find that Hal wants only A plus women who are out of his league. He intends on attracting only the most attractive out-of-his-reach women. Hal never sees himself as ugly. He does not seem to notice his own imperfections so that he gets annoyed when his two friends say that he is not a great catch in the look himself. Hal does not concern with his own look. He does not feel ugly. He thinks that his failures of relationship with women is because of he is kind of picky, has not found his woman's type yet, as what he confesses to Tony.

IN A STOPPED ELEVATOR

Tony. It sounds like you've had some odd relationships.

Hal. Yeah. See, the problem is I'm kind a picky

(Shallow Hal's English Subtitle)

Hal's failures in getting dates never make him feel bad about his look. Picture A. 1.14 is aimed to show that Hal is less-than-average looks by making an extreme contrast of Hal's body size to Tony's. Camera blocking in picture A. 1.14 functions to contrast their physics (height and weight) from head down to toes. The next shot is when Hal and Tony Robbins are already in an elevator. They stand perfectly that now we can see clearly the comparison between Tony's body

to Hal's. It is a contrast that Tony is extremely taller than Hal. In picture A.1.15 Hal is short and a little overweight. He is even shorter than Rosemary.



Picture A.1.14



Picture A.1.15

As Hal himself is not anything 'great' to look at, he is often rejected by girls. This is depicted at the opening scene when Hal is trying to get close to every attractive woman in a discotic but he is not welcomed. Every pretty woman feels annoyed being approached by Hal. He has no luck with women. He finds himself having trouble maintaining relationships. What happens next is a list of failed romances because his whole life is based on searching good-looking women whereas he himself is not a good-looking guy get pursued by attractive women. He even hardly finds a date. Hal is attracted to Jill, his neighbour, unfortunately she does not give him any returns. Hal is too much confident to think that Jill is attracted to him. He tells Mauricio that he is officially going out with Jill:

IN A BAR

Mauricio. I'm starting to think we're jinxed here.

Hal. Speak for yourself, my friend.

Mauricio. What? You got the promotion?

Hal. I don't hear till tomorrow, but guess who is now officially going out with Jill.

Mauricio. Jill? Your neighbour Jill? You're going out with Jill, your neighbour?

Hal. And she doesn't exactly hate me.

Mauricio. Get out! You're the luckiest man on the planet. So what are you doing here?

Hal. She is hostessing until eleven. I better get going. I'm gonna try to catch her on the way home, see if she wants to get a drink or something.

Mauricio. If I know you, that's not all she'll be getting.

Hal. Haha.....see you later.

(Shallow Hal's English Subtitle)

Hal claims that he is officially going out with Jill. In fact, Jill does not feel the same way. She is clearly not attracted to Hal. He gets wrong to think that Jill has a special feeling for him.

ALONG A STREET

Hal and Jill are walking along a street. She walks quickly as she actually feels uncomfortable to talk to Hal. She seems to feel annoyed to walk next to Hal.

Jill. I said no.

Hal. No? Why not?

Jill. Because I don't wanna have a drink with you. I wanna go home. Is that so hard to understand?

Hal. Hey? What's goin' on? Are you mad or something?

Jill. No, I'm not mad. I just.....

Hal. Go on, say it. You know what? No matter what it is, we're gonna work it out.

Jill. Hal. I'm not attracted to you.

Hal. So what? You think everyone who goes out is attracted to each other? Get real!

Jill. No, I think they're attracted to each other at the beginning.

Hal. Oh come on. That sounds like a bunch of new age hooley.

All right. Maybe for some people there's a little spark in the beginning.

But for most, the attraction part happens way latter.

Whoa! What? That's it? Just like that, we're breaking up?

Jill. Well, remember we were never going out. We just had one date.

Hal. Come on, Hey, let's stay together five days. That's all I need.

Jill. Why do you need five days?

Hal. Tomorrow I'm finishing my promotion. There's gonna be parties, dinners, this, that, I need you now.

Jill. Hal, you're gonna be so busy, you won't even think about me.

Hal. How am I not gonna think about you? You live right across the hall.

Jill. I don't know Hal. May be you should think about moving.

(Shallow Hal's English Subtitle)

Hal's friend, Artie, also says that Hal gets wrong to think that Jill is attracted to him. She wonders when Hal tells her that Jill dumped him whereas Artie knows well that they are not engaged one another.

Hal. And to make matters worse Jill dumped me last night.

Artie. Dumped you? Don't you have to be going out to get dumped?

Hal. What does that mean?

(Shallow Hal's English Subtitle)

What becomes Hal's success is his career. Among the society, there are cultural assumptions that success at work and in career are the greatest measure of a man. Work, achievements, social station and wealth are essential to men from which they can gain their power. Whereas, "women's sexual charm is centrally located in their physicality" (Nachbar, 1992: 297). Men could gain power through their achievements, like the possession of a good and promising job. Hal is working at JPS FUNDS. He is a businessman who is willing to work hard to succeed. Mr. Steve Shahanan, the president of JPS Funds, admits that Hal is kind of an indispensable employee.

MR. SHANAHAN'S HOUSE

Hal is having dinner with Mr. Shanahan.

Mr. Shanahan. Now, you've got ambition Hal and I admire that. Hell, I wish I had a hundred more like yourself. We'd be the number one firm in the country.

(Shallow Hal's English Subtitle)

Hal is a qualified employee. Mr. Shanahan realises it which then moves him to put Hal into a higher position at work.

JPS FUNDS, IN MR SHANAHAN'S ROOM

Mr. Shahanan. Well, now, as to your meeting in there, sure, it was first-rate

Hal. Yeah?

Mr. Shahanan. Oh yes. Hal, I'm gonna level with you. I need 'ur balls.

Hal. Sir?

Mr. Shahanan. I need a man around that can give it to me straight, you know? Whether the news be good or bad. So, I've decided-from now on. You'll be working directly for me.

Hal. I don't know what to say, but thank you.

Mr. Shahanan. Well, a thank you will do just fine. Well, get the fuck out.

Hal. Ok

(*Shallow Hal's* English Subtitle)

Pictures A.1.16 – 19 are shots of JPS FUNDS building. They employ short focal length lense functioned to exaggerate distance in front of the camera (Douglass, 1996: 166). The effect is that the building looks higher than it actually is. It leaves an impression that JPS Funds is kind of a great building. Logically, Hal's job is kind of good and promising one since his work place is kind of a big company. In addition, it also represents an American value, materialism. It is the very core belief of American that money and possessions are important. This is including the possession of one's workplace, dreams of having a prideful workplace. Dream is something 'high' that one thinks about a lot and is likely to happen. In short, shots of JPS Funds's building symbolize Hal's success and the spirit of materialism.



Picture A.1.16

Picture A.1.17

Picture A.1.18

Picture A.1.19

In picture A.1.20, Hal is having a presentation to the JPS FUNDS 's executive committee in which the attendances are dominantly men.



Hal is having a presentation to the JPS FUNDS 's executive committee

A.1.20

There is only a woman in the meeting who is sitting beside Hal. Since Hal is the one who is having a presentation, the audiences will give their attention more to Hal than to others. As a result, the woman will also be coincidentally noticed since she is sitting next to Hal. This leads the audiences to realize that there is only a woman in the meeting, the rests are men. In the picture, the focus or the centre of the camera lense is Mr Shanahan. As he is the president of JPS FUNDS, he sits on a special seat in the meeting room and is set as the focus of the shot. These all symbolically mean that work, career, and achievements are supposed to be men's stuffs not women's. Material and immaterial ownership are essential for men. This is including the possession of woman. Woman can be treated as something good and prideful to have. It encourages men to compete for the most valuable women.

It leads men to believe that the worthiest man is measured by his achievement for the most valuable woman. Consequently, it puts men in a higher level than women in a social system. It sets men as owners and women as the ‘properties’ to have. At worse, it produces a cultural belief that women have to be good, beautiful, valuable, and prideful to have as what Hal believes. Hal is proud of having Rosemary as he thinks she is a beautiful woman.

Two men are about coming into the restaurant. They meet Rosemary and Hal who are going out the restaurant.

A man (with a T- shirt). Looks like we’re too late.

Another man (with a stripped shirt) The food is probably all gone.*(offending Rosemary)*

Hal. Listen, can you wait here one second?

Rosemary. Hal, jut let it go

Hal. No

Hal. Haha hoho you guys are so funny, making fun of me coz I’m a little pudgy, right?

The man in stripped shirt. No, I wasn’t making fun of you. I was.....

Hal. Do me favor. Take a look out the window.

You see that little fox out there? *(Hal is pointing to Rosemary)*

You see that little number? She is with me. If you took all the women you two have ever gone out with, they wouldn’t equal one of her

The man in a T- shirt. We’re not arguing that*(laughing)*. No....

Hal. That’s right. Laugh it up fellas

And tonight, when you’re hugging ‘ur pillow, remember, I’m with her. All right? That’s it.

(Shallow Hal’s English Subtitle)

The scene also tells that Hal is proud of himself as he gets his victory over the two men. It explains trophyism, as one of the aspect of centerfold syndrome. Hal experiences his masculinity over the two men in competing for acces of women’s bodies as he has Rosemary with him as his property. At another scene, Hal is staring at Rosemary. He is proud that his girlfriend is pleasing to look at.

Hal is staring at Rosemary with a lot pride.

Rosemary. What?

Hal. Nothing.

I just can't believe how lucky I am

(Shallow Hal's English Subtitle)

Oneday, Hal gets stuck in an elevator with Tony Robbins. As they are unable to get out from the lift for hours, they have a long talk and start to share one another. Hal tells Tony about his fail relationship with women. Tony finds that Hal basically is a good guy but he is only shallow in the way he values women.

IN A STOPPED ELEVATOR

Tony Robbins. Hey, listen, I know you got a great heart. You're just fixated on the outside appearance of people.

Hal Larson, I'm gonna do you a great favour

Hal. Really?

Tony. Yeah

Tony. This's how it'll work. From this moment on, whenever you meet someone in the future, you're only gonna see what's inside them, so you'll respond to that, because that, my friend is where the true beauty lies

(Shallow Hal's English Subtitle)

Tony gives Hal a special ability to 'see' the inner beauty of the people by hypnotising him into recognizing one's inner beauty only. A better personality of a woman is the more beautiful she is in Hal's eyes under the spell. In other words, the worthier the person is the more she looks like a model type in Hal's eyes. The women Hal meets from then on will be pretty to him outside as well as inside. However, the people Hal already knew will still look the same. The hypnosis gives Hal a new outlook on life. His life gets a big turn since he can see women's inner beauty. The hypnosis works at first when Hal meets Katrina with whom he shared the cab. As predicted, Hal only sees her inner beauty.

IN A TAXI

Hal is in the same cab with Katrina. He stares intensely at Katrina whom he thinks as a really beautiful girl. Katrina then realizes that Hal is noticing her.

Katrina. What?

Hal. Oh. I'm sorry. I just..... I mean, yeah, you're really pretty.

Katrina. Yeah, right. Jeez, is everybody in this city so flattering?

Hal. I figured you weren't from around here. Where you from?

Katrina. Boston

Hal. Bean town. The musical fruit
The more you eat, the more you toot
So, are you here on a shot or something?

Katrina. A shot?

Hal. I mean you must be a model, right?

Katrina. My grandmother's not doing so well. So I took a year off from school to help her out.

Hal. Oh helping granny? Cool!

(Shallow Hal's English Subtitle)

Katrina is seen as 'hot' through the hypnosis. She is as beautiful as a model to Hal because she is a good girl who cares about her sick grandmother. The hypnosis then is successful and soon Hal is nice, flirting, and even dancing with women he thinks are hot when the fact is that they are not attractive on the outside.

ON THE DANCING FLOOR

Mauricio doesn't know what has happened to Hal. He witnesses Hal dancing with three not-so-attractive women at a dance club.

Mauricio. What in the name of all this holy.....?
(Mauricio is surprised when he finds that Hal is dancing with fat and ugly women on the dance floor.)

Do you need help?

Hal. What? Come on!

Mauricio. Hal?

It's 10 o'clock. We gotta go

Hal. Haha? What're you talking about?

Mauricio. Hal, we gotta go do that thing.
You know, at the place.

Hal. What thing?

Mauricio. Hey, sorry ladies.

I gotta steal'ur dance partner here.

Hal. What are you doing?

Mauricio. I'm rescuing you

Hal. From what?

Mauricio. From what?

From a pack of stampeding buffalo, that's from what.

Hal. Come join us. I'm going after the red head

You can have your pick of the other two

Mauricio. You mean you get the hyena and I choose between the hippo and the girrafe?

Hal. Don't be intimidated, man. They don't bite. Let's go! I'm getting back in there.

(Shallow Hal's English Subtitle)

The hypnosis bends Hal's mind so that unattractive girls who have a great personality look slim and sexy to Hal's eyes. He cannot notice how fat and disgusting those women are, however he sees them as skinny young hotties. Other people do not see women the way Hal sees them. Those women work together at the Foundation Fighting Blindness. Since they are beautiful inside, they appear as hottie women to Hal. However; to others (as represented by Mauricio), they remain as they really are.

The following day, while Hal is cruising the streets he notices a beautiful woman named Rosemary, a woman he sees as a model thin when in reality she is 300 pounds weigh. All Hal could see was her personality, her sense of humor, warmth, but not her weight. The big fat Rosemary appears very slim and beautiful in Hal's eyes. Hal becomes very infatuated with her. Hal does not only see her as a beautiful woman but also a woman with a great personality and a funny person too. He immediately falls in love with her. A romance blossoms, the two become a couple but the problem is that Hal does not realize that Rosemary is really fat. Hal finds the beautiful hearthbreaking Rosemary but his friends cannot understand

why he has lowered his standards to date a fat woman. All of his friends still see the real Rosemary and think Hal has gone mad. Mauricio begins to think that something goes wrong with Hal. He is panic about this changed Hal so that he asks Tony Robbins to give him the phrase to change his friend back.

Things get serious when the hypnosis is broken. Hal must make a decision. He has to decide whether he still loves Rosemary despite her appearance or break away from her. By the end of the movie, after a turn of events, Hal realizes that he is truly in love with Rosemary. He loves her for her personality, her heart, her sense of humor. Hal is able to accept Rosemary for what she is no matter what she looks like.

Hal. I don't know Mauricio. Maybe I should just see her. I mean, I do have, you know, the heart thing. Maybe that's enough to overcome her appearance. It could be like that movie "The Crying Game." When fell in love with a beautiful woman? And then when he found out it was a guy it didn't matter, coz he already loved her.

Mauricio. Hal, if a set of hairy boys was your biggest hurdle here, I'd say go for it.

(Shallow Hal's English Subtitle)

He loves Rosemary even as the fatty she is. He proclaims that they will never be separated. He realises that Rosemary is the only girl he has ever loved. He never has an emotional intimacy with women before.

Hal. Rosemary, I'm so sorry that I hurt you, I've been really dumb. I'm immature, I'm unthoughtful. I'm a frigging idiot. But I love you. You're the only girl I've ever loved. And I just didn't want you to go away without knowing that.

Rosemary. You really hurt me.

Hal. I know. But if you'll let me. I wanna spend the rest of my life making it up to you.

(Shallow Hal's English Subtitle)

Hal chooses to be with Rosemary at the end of the film. The audiences witness that Hal discovers what love is all about.

In the beginning Hal is only attracted to thin woman, and this is a major flaw in him as nearly everyone in the movie points out. But many admit that it is his only flaw since overall he is a nice guy. When he is hypnotized, he views people's souls as attractive, but still he is unaware of this and is still in his shallow phase. Hal is in love with Rosemary but it is initially just because he thinks that she is a young and sexy hottie. Thus he is still attracted to thin people and thus attracted to Rosemary. Later on, Hal finds that she is a nice person. When he is turned back to 'normal', he does not insult those who now look unattractive to him. When the spell wears off, Hal discovers the real Katrina. He does not insult her, rather he gives her a hug and shows a compassion.

ON A STREET

Katrina. Hey, Hal! You never called me back. What happened to you?

Hal. Excuse me?

Katrina. Oh, I've got my hair back. It's me. Katrina. We shared the cab together. I'm in town taking care of my grandma, coz she's been sick, and

Hal. Oh wait a minute! I get it! Nice try Mauricio. Where do you find this one?

Katrina. No, it's me. Katrina. From Boston. The magical fruit?

Hal. Yes, I remember Katrina but the thing is, you're not Ka.....

I never told you about K.....

Katrina! How the heck are ya? (*Hal is hugging Katrina*)

Give me some sugar, I didn't recognize you. The hair and the....

(*Shallow Hal's English Subtitle*)

Also Hal's friendship with Walt who has spina bifida. Their scenes together are quite touching and remarkable for one thing that Hal is actually a good guy. Hal

ever visited children's ward of a local hospital where Rosemary does charity work. On his first visit, he is under the sway of the spell. All the children look perfectly healthy to him, not scarred and burned children. He sees them as normal beautiful children. He is utterly confused as to why these children are in a hospital. He befriends with a little girl in the hospital, Cadence, and sees her as a beautiful girl.

LOCAL HOSPITAL, CHILDREN PEDIATRIC BURN UNIT

Hal. Hey, wow. Oh my God look at that face. She should be doing Keebler commercials. You're the cutest thing I've ever seen. What's your name beautiful?

Cadence. Cadence

Hal. Cadence? That's a pretty name. You know, my uncle's name is Cadence. Well, I got news for you, Cadence I'm not putting you down until the cows come home.

(Shallow Hal's English Subtitle)

Later, after the spell has been broken, he revisits the hospital and finds that Cadence actually has a terrible burn injury on her face. She is horribly burned and disfigured but Hal says with his whole heart that the girl is still beautiful.

Cadence. Hi, Hal.

Hal. Hi. How do you know my name?

Cadence. It's me. Cadence.

Hal. *Hal is looking at Cadence intensely. He then realises that he is in front of pediatric burn unit as he finds a label PEDIATRIC BURN UNIT which then reminds him of Cadence.*

Oh, hi Cadence. Hal comes close to Cadence and then hugs her. How are you, beautiful?

Cadence. How come you haven't come back to see us?

Hal. Well, me and Rosemary have been having some problems. I was really stupid.

Cadence. Oh. Well, why don't you go buy her a present and then may be you can make up?

(Shallow Hal's English Subtitle)

Hal is not such a bad guy after all. There is a circular system which has to be responsible more for Hal's shallow thought. His personal experience when he was

child, social construction of sex differensiation, capitalism, patriarchal system, cultural values and beliefs, form Hal's mindset. Those all bring him to assume that his 'shallow thought' are correct or common sense and only the vision of others need correction. He is unaware of his shallow thought. But then his eyes are opened. A new perspective and changed attitude have served to reveal that better part of himself.

2. Rosemary Shanahan

Rosemary Shanahan is a big fat woman who is the daughter of Mr Steve Shanahan. She is a nice young woman with a heart of gold. She is a Peace Corps worker currently volunteering at a local hospital. She is aware that she is unattractive as she is extremely overweight.

Rosemary. Hal, you've been really nice to me today. I really appreciate it, but...

Hal. What? Your boyfriends aren't nice to you?

Rosemary. I don't have other boyfriends

Hal. Bullshit

Rosemary. Well, I had 1 boyfriend. It was kind of recently, actually, but it didn't work out

Hal. You've been burnt, huh?

Rosemary. No, that's just it. I've never been close enough to anybody to get burnt.

Hal. Please! With a mug like that? You must be fighting 'em off daily.

Rosemary. Right. I mean, I saw the way your friend Mauricio looked at me. I thought he was gonna shoot me with a tranquilizer gun and tag my car.

Hal. Don't worry. He's been acting really weird lately, especially around really pretty girls.

Rosemary. Hal, do me a favor and stop saying that I'm pretty and that I'm not fat OK? Coz it makes me uncomfortable.

Hal. OK. you have a problem with compliment?

Rosemary. Look..... I know what I'm and I know what I'm not. I'm the girl who gets really good grades and is not afraid to be funny. And I'm the girl who has a lot of friends who are boys and no boyfriends. I'm not beautiful, OK? And I never will be. And I'm fine with that. You know? But when you go around saying that I'm something that I'm not. It's just.....it's not nice

Hal. Whoa Rosemary. You're starting to scare me. I mean, I really like you. but I have to assume you're a little nutty if you really believe you're not beautiful.

Rosemary. Grow up Hal! *Leaving Hal*

Hal. Rosie. Wait a second.

(*Shallow Hal's* English Subtitle)

The scene explains Rosemary's self image, especially about her body image. Body image is essentially based on one's perceptions of one's body and the emotions resulting from those perceptions. A person's body image is their perception of their physical appearance (http://en.wikipedia.org/wiki/Body_image). Rosemary's body image is about what she believes about her physical appearance, how she feels others perceive her, and how she feels about her look. It measures how much Rosemary respects herself physically, emotionally and morally:

1. Physically

Rosemary knows who she is and how she appears. She pretty understands that her physic does not conform to the cultural standard of the body ideal. She knows how people reject her because of her fatness as what she feels when Mauricio looks at her. She said that she is happy with the way she looks. However, Rosemary does not truly feel good about herself. Her facial expressions describe that she is not really happy. She seems to prevent herself from being hurt because

of hoping good acceptance by saying that she is fine with her look. She is aware of who she is and does not fool herself in the long run.

2. Emotionally

It is about the emotions resulted from Rosemary's perceptions of her body. It is including how much Rosemary feels loved. She believes that no man could ever be interested in her. Rosemary cannot believe that Hal is attracted to her. She thinks Hal will become like everyone else who refuses her because of her fatness. That is why she feels offended when Hal keeps calling her beautiful and skinny because she knows that she is not.

3. Morally

It is about how Rosemary thinks of herself as a person. Rosemary thinks good about her quality as a person. She is sure of her good qualities. She wants to believe that she is a worth person. She said that she is a girl who really gets good grades and has a lot of friends. Rosemary still gives herself credit for positive qualities.

Rosemary is not seen as good looking by others as well as by herself. Mr. Steve Shanahan also judges her as physically unattractive. He tells Hal that Rosemary will never be along with the Dallas cheerleaders because she has been fat since two years old.

Hal. I'm sure Rosemary doesn't have any problem getting dates

Mr. Shahanan. I told you to cut the shit out, all right? Look, Rosemary's me daughter and God knows I love her dearly. But I think we both know that we won't soon be seeing her twirlin' the baton marching along with the Dallas cheerleaders.

Hal. Eh... I don't understand

Mr. Shahanan. I'm telling the truth Hal and the truth is I haven't been able to bounce me daughter on me knee since she was two.

Hal. You know, I've read about people like you.

Mr. Shahanan. People like me?

Hal. Super achievers with impossible standards. Nothing is ever good enough. Nothing ever measures up. It never occurs to you that your kids are people, with their own feelings. You think they're an extension of you, like your billion dollar company or your twenty million Lear jet and your Picasso out in the front hall. Everything reflects on you so nothing and no one is ever good enough.

Mr. Shahanan. Go on

Hal. You know, when I first met Rosemary, she told me she knew she wasn't that good-looking. I could not believe my ears. I thought how can a person this beautiful possibly interpret what she sees in the mirror to be anything other than that? Well, now I know.

(Shallow Hal's English Subtitle)

Hal finds the slim and beautiful Rosemary as having a bad self-image. Body image is not inborn, but learned. It is developed through interactions with people and the social world. Hal finds that this learning occurs in Rosemary's family. He thinks that Rosemary's body image is influenced by her parent as Mr. Shanahan judges her that she is not good looking. He blames Mr. Shanahan as the one who has a role in developing Rosemary's bad self-image.

The way Rosemary feels about her body explain how look defines her self confidence and self esteem/ self-worth. Self esteem is a personal evaluation of one's worth as a person. Negative body image is directly related to self esteem.

The more negative the perception of our bodies, the more negative we feel about ourselves. (<http://www.thesite.org/healthandwellbeing/mentalhealth/bodyimageandselfesteem/lowselfesteem>). Seeing herself as fat, Rosemary experiences decreased self-confidence when she is wearing something short and tight. She is worry about the way she looks around her parents with such clothes. She is insecure to try new things as she does not normally dress that way before.

Hal. What's the matter?

Rosemary. *Rosemary is looking at her suit.* I should have changed at the beach

Hal. What? Are you crazy? You look great?

Rosemary. I don't normally dress like this around my parents

Hal. Hey hey come on. I'm the one who should be nervous here, not you.

(Shallow Hal's English Subtitle)

Later, Mr. Shanahan says that such a cloth does not look great on her. The cloth does not fit her (she is wearing a button-front casual shirt that is not tucked in).

Mr. Shahanan. What the hell.... What the hell is that you've got on?

Rosemary. We were at the beach

Mrs. Shahanan. Won't you be putting something else on, darlin'?

Hal. Oh come on. She doesn't have to do that for me. Let's just keep it casual

Mr. Shahanan. Casual?

(Shallow Hal's English Subtitle)

Another scene which shows Rosemary's decreased confidence is that when she is going to make love with Hal. Even though Hal sees her as slim and beautiful, her facial expressions express perfectly the feelings that an obese woman might have when gets naked with a man.

IN HAL'S BEDROOM

Hal is lying on bed. He is going to make love with Rosemary.

Rosemary. *Rosemary is insecure to get naked with Hal. What we see when we see thin Rosemary is the world through Hal's eyes.*

You swear to God you're not gonna laugh?

Hal. Come on, I'm not gonna laugh.

Oh..... daddy like.

She is putting of her lingerie. Hal sees this thin lady and her small panties. Then, Rosemary throws a pair of her underpants to Hal and as he holds them up, they're big enough to use as a table cloth.

What in the? How did....?

Get over here Houdini!

(*Shallow Hal's English Subtitle*)



A.2. 1



A. 2. 2



A. 2. 3



A.2. 4



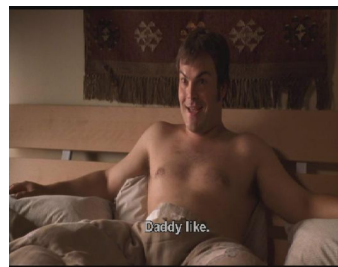
A. 2. 5



A. 2. 6



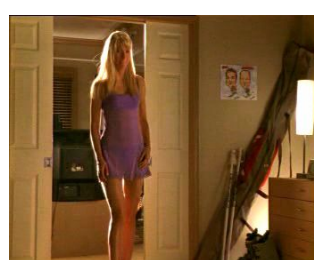
A.2. 7



A. 2. 8



A. 2. 9



A.2. 10



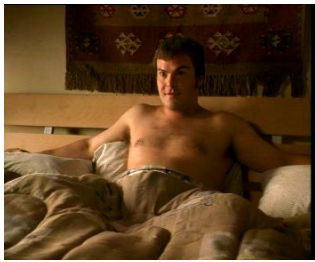
A. 2. 11



A. 2. 12



A.2. 13



A. 2. 14



A. 2. 15



A.2. 16



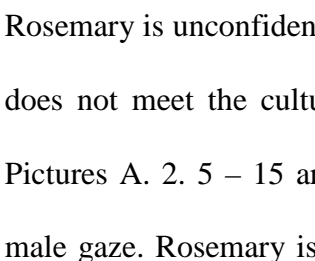
A. 2. 17



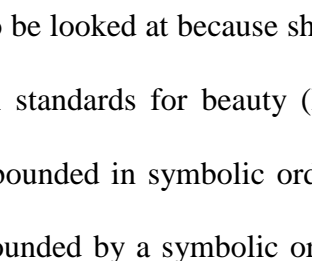
A. 2. 18



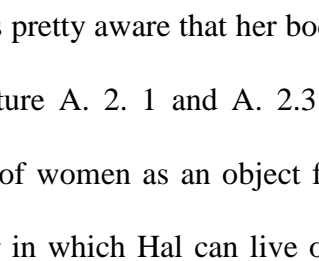
A.2. 19



A. 2. 20



A. 2. 21



Rosemary is unconfident to be looked at because she is pretty aware that her body does not meet the cultural standards for beauty (Picture A. 2. 1 and A. 2.3). Pictures A. 2. 5 – 15 are bounded in symbolic order of women as an object for male gaze. Rosemary is bounded by a symbolic order in which Hal can live out his fantasy and obsession about his search woman as he is saying “Oh, Daddy like.” She is looked at and displayed with her appearance coded for strong visual

and erotic stimulation. Hal holds the role as superior as he says his command “Get over here Houdini!” He asks Rosemary to play and signify his desire. Under patriarchal order, women exist for the pleasure of men as Rosemary taking of her lingerie for Hal. Hal’s erotic way of looking (Picture A. 2. 8 and A. 2. 16 – 17) tell that beautiful woman is a possible source of pleasure for him. Laura Mulvey in “Visual Pleasure and Narrative Cinema” says pleasure in looking is one of the component instincts of sexuality. It associates with taking other people as objects, subjecting them to a controlling and curious gaze. Sexual satisfaction can come from watching, in an active controlling sense, an objectified other. Pleasure in looking arises from pleasure in using another person as an object of sexual stimulation through sight (Mulvey in Warhol, Robyn R and Diane Price Herndl, 1997: 440-443).

In conclusion, the myth of beauty defines fat as unattractive. It creates distortion on how Rosemary perceives herself and how others perceive her. She is objectified and defined by socially constructed image of slenderness. Thinness is the cultural pressure preventing Rosemary from feeling good about her body shape. She is subjected to a wide range of powerful cultural forces that affect her perceptions of her body and how she relates it to her own sense of self-worth.

3. Mauricio

Mauricio is Hal’s best friend. They hang around and spend most of their spare time at the dance clubs. Mauricio makes a perfect companion to Hal Larson. He is often with Hal at bars. They prowl the nightclub circuit in searching sexy

ladies. As unlucky as Hal, Mauricio also hardly succeeds in getting dates. He is not a physically attractive guy. He even has a ridiculously bad hairpiece with uncontrollable dandruff. He tries to make his moves on women, but often gets rejections (Pictures A. 3. 1 and A. 3. 2).

Hal and Mauricio are dancing very badly in a club. The camera is following Mauricio around as he is approaching every gorgeous model type. Ironically, he is always rejected.

A lady. Excuse me jackass! Can you not hear me down there?(getting angry to Mauricio who is dancing very close to her)

I don't want anything to do with you little warthog!

Mauricio. Ssstt.....you had me at 'get lost'. (*leaving the girl*)

Hal. What's up Mauricio?

Mauricio. Hey Hal!

Hal. How's the crowd tonight?

Mauricio. Good. I got a few bites.

(*Shallow Hal's English Subtitle*)



A. 3. 1



A. 3. 2

Mauricio is dancing around as he is approaching every gorgeous model type.

Mauricio values women based on their looks. He measures women's beauty based on their physics. Due to this, he decides to break up with his current girlfriend since he finds that his girlfriend's second toe is longer than her big toe.

Hal and Mauricio are at the bar, discussing Mauricio's current girlfriend,

Hal. So I didn't expect to see you here. Where's your new girl Loni?

Mauricio. Lindy (*correcting his girlfriend's name*)

Hal. Lindy

Mauricio. She's.....

Hal. There you go!

Mauricio. Actually I didn't tell her I was goin' out tonight.

Hal. Why not? Things OK with you guys?

Mauricio. Yeah, a little too OK, if you know what I'm talking about.

Hal. No, I didn't know. What does that mean?

Mauricio. Things are going in the shitter real quick.

Hal. Jeez, I'm sorry to hear that. Why is she dumping you?

Mauricio. She's not. I'm dumping her.

Hal. You're dumping Loni?

Mauricio. Lindy

Hal. What? Are you crazy? Lindy's gorgeous.

Mauricio. On the surface, but when you get to know her better, there is a whole other story going on

Hal. Yeah? How goes that?

Mauricio. We're sitting there, you know and she's got her bare feet up on the couch and I notice that her second toe is, like, half an inch longer than her big toe.

Hal. That's it? You're breaking up over that?

Mauricio. Hey, I don't need that circus shit.

Hal. Well, come on! Couldn't she got the toe filled down or something?

Mauricio. What, then I'm dating a nub? I'm starting to think we're jinxed here.

(Shallow Hal's English Subtitle)

Mauricio is a terribly superficial guy. His standards are that ridiculously high, especially for man who looks like he does. Hal, who is as shallow as Mauricio even thinks that Mauricio has ridiculous reason in dumping Lindy whom Hal considers as gorgeous. Later, at another scene, Mauricio is having a walk in a park with Hal while eating a hot dog. They meet Lindy who is cycling around the park. She asks Mauricio to attend a music concert with her. Certainly, Mauricio refuses the date because of the toe. Moreover, he spontaneously crushes the hot

dog when he sees the toe. Mauricio is having trouble with women because if they have one thing wrong with them he will break it off. As a result, it is difficult for him to succeed with the opposite sex. He puts himself in a higher position than women so that he is being picky.

Mauricio is shallower than Hal. Worse even, Mauricio's idea about women's beauty governs him in judging and valuing other people including to men. He has less of a reason to be so quick to judge another person. He is even worse than Hal. Mauricio does not sympathize to Walt who gets spina bifida which cause him to walk with feet and both hands (Picture A. 3. 3). Rather, Mauricio is sick of Walt because his appearance is displeasing for Mauricio.

Mauricio. Shit. Look who's here

Hal. What's the matter? You have a problem with Walt?

Mauricio. You don't?

Hal. No, why would I?

Mauricio. Don't you just get sick of it sometimes?

Hal. Sick of what?

Mauricio. The whole 'I walk on all fours so I own the world' thing. Plus all that phony self-deprecating crab

Hal. Jezz..... give the guy a break! He's got spina bifida! He's just playing the hand he was dealt

Mauricio. Yeah, here he comes.

Walt. There's a couple of belt buckles I recognize

Hal. Hey Walt. How you doing?

Walt. Do I look like I have anything to complain about?

Mauricio. Not if you don't mind bunions on your knuckles.

I gotta go to the can

Hal. Hey man good to see ya

Walt. Good to see you. How you been?

Hal. Good

(*Shallow Hal's* English Subtitle)



A. 3. 3

Walt has spina bifida causing him to get around on all fours

Mauricio is a narrow-minded who said all kinds of offensive things to women whom he does not consider as beautiful. He calls the three unattractive women whom Hal dances with on the dance floor as a pack of stampeding buffalo. He even synonymizes them as hyena, hippo and the girrafe. When Mauricio first meets Rosemary, all he can see is a big fat woman so that he calls her as rhino and cow.

Hal. *Hal is seeing Rosemary walking to him.* Oh my God, there she is. There's Rosemary.

Mauricio. Where?

Hal. Right there

Mauricio. Right where?

Hal. Straight a head, across the field

Mauricio. Is she behind the rhino?

Hal. She is right there! *Rosemary is coming closer*

Hal. Mauricio, I want you to meet someone. This is Rosemary Shanahan. Rosemary, Mauricio Wilson.

Rosemary. Hi. Nice to meet you

Mauricio. Holy cow. I mean, uh....hi

(Shallow Hal's English Subtitle)

Mauricio thinks that Hal is making a mistake of his life as he witnesses Hal begins to engage himself with some ugly women. Mauricio strongly believes that such women do not deserve to be love objects as they are not physically attractive. That is why he tries to release Hal from those ugly women. Certainly, Mauricio doesn't know what has happened to Hal. He does not know that Hal is under Tony's hypnosis. It is too difficult for Mauricio to understand why his friend wants to date such 'ugly' women especially when Hal hooks up with

Rosemary. Even though Hal really likes her, Mauricio thinks he is with her because she is the daughter of the bank where Hal works so he might get a promotion.

Mauricio. I gotta give you credit for being more proactive and starting to meet women. Who knows? Maybe you are on a roll here, but don't you think it's time to raise the bar a little?

Hal. Ha?

Mauricio. I mean, at 1st I thought you were in a slump, you know? And... I could, as a friend, look the other way while you banged a few fatties and got it out of 'ur system, but there's lots of good fish out there. You don't have to snack on carp anymore.

Hal. And I supposed the girls we partied with a couple weks ago downtown were a couple of carp too?

Mauricio. No, laura, the one with the whiskers. She looked more like a catfish.

Hal. Oh, I see. And what about Mary?

supposed the girls we partied with a couple weks ago downtown were a couple of carp too?

Mauricio Pop some bolts on her neck and the villagers be chasing her.

Hal. And vicki?

Mauricio. Who?

Hal. Vicki!

Mauricio. Who's vicki?

Hal. Vicki! Vicki! With the short brown hair.

Mauricio. Vicky? I thought that was a guy. I was calling her Vic!

Hal. Oh, you're out of 'ur mind!

Mauricio. I know I'm being a little harsh on you here because I think All friends are obligated to be honest with each other. And this one that you're dating now. Jeesh!

Hal. Careful!

Mauricio. Hey, all I am saying is she's got cankles, for Gods's sake.

Hal. What?

Mauricio. Cankles! She's got no ankles. It's like the calf merged with the foot, cut out the middleman.....

Hal. I know what cankles are. Rosemary doesn't have'em. You know what? I know what you're doing here. You're so scared.

Mauricio. Scared?

Hal. Yup. This is exactly what you did with the knockout with the weird..... toe.

You're just inventing reasons to dump girls coz you're afraid.

Mauricio. Alright, look. I admit Rosemary is kind of cool. But you wouldn't even be talking to that wolly mammoth if the father was not the president of 'ur company

Hal . What? *He is getting angry*

(Shallow Hal's English Subtitle)

Mauricio just thinks that Hal is in a slump. He becomes incensed by this, and wants his old friend back. Mauricio is confused and angry about the change, and tries to figure out how to reverse it. Selfishly, he tracks down Tony Robbins to ask him what the heck happened with Hal and persuades him to change Hal back to the way he was. He convinces Tony to tell him the secret code to change Hal back.

Mauricio. Excuse me, Mr. Robbin. Could I have a word with you, Sir?

Tony. Sure. But I gotta catch a plane.

Mauricio. It's only take a minute. A few weeks ago, you got trapped in an elevator with a friend of mine.

Tony. Oh ya Hal. He was a great guy. He was having trouble with his relationships. How is he?

Mauricio. Well, that's a matter of debate.

Tony. Really?

Mauricio. Anyway, apparently, you gave him, like, a pep talk and now he's under the impression that he can get any woman he wants.

Tony. And you don't think he can?

Mauricio. I don't know. Whatever. But, see. The point is, lately, the only women he wants are ugly.

Tony. Who says they're ugly?

Mauricio. Bausch and Lomb. And very fat, some of them. It's like Hal has lowered his whole..... jesus, you've got a big noggin.

Tony. Thanks for noticing. My new book has a chapter on blurting. You might wanna pick it up.

Mauricio. Yeah, I'll check into that. Anyway, I mean, did something go wrong here? Or is my friend having a nervous breakdown?

Tony. No, haven't you ever heard the phrase "Beauty is in the eye of the Beholder"?

Mauricio. Yeah. Did you ever hear the song "Who let the dogs out"?

Tony. It can't be that bad.

Mauricio. Look, exactly what did you do to him, man?

Tony. I altered his perception a little bit.

Mauricio. I knew it! I knew it! I knew it! *He is angry*
You messed with his eyesight, right?

Tony. No

Mauricio. No. You hypnotized him.

Tony. No, I dehypnotized him. He's been hypnotized his whole life, totally focused on the outside. I helped him to see the inner beauty in everyone, including people you think are not physically attractive.

Mauricio. How can he see their inner beauty when he doesn't ever know them?

Tony. Inner beauty's easy to see when you're looking for it.

Mauricio. But how can he not feel them when he is.....?

Tony. The brain sees what the heart wants it to feel.

Mauricio. Alright, look, let's just cut through the old crapcake here! Ha! OK!

Sir, don't you think it's wrong to brainwash someone?

Tony. Brainwash? Don't you think you're brainwashed? Everything you know about beauty is programmed. TV, magazines, movies. They're all telling you what's beautiful and what isn't. How's this any different?

Mauricio. Look, I didn't come here to debate you! I just want my friend back! Now isn't there some kind of word or phrase or something to take the whammy of him?

Tony. Of course. But if we do that, he'll go back to judging everybody by the outside. Is that what he really wants?

Mauricio. I don't care what he wants! It's what I want! I want my friend back!

Tony. Look! I gotta go. I gotta catch my plane. I'm really sorry.

Mauricio. Look a man's reputation, dignity and furniture are being trashed here. Perhaps irreparably!

Tony. His job? Really?

Mauricio. Yes, and it's a great job.

Tony. I just wanted to give him a gift. I didn't want him to get hurt. You seem to know him better than I do, so.....

It's a shame to let it go.

Mauricio. Oh, it's a tragedy.

(Shallow Hal's English Subtitle)

Physical aspects and women's harmony of body parts are important for Mauricio's sexual response toward women. Not only he has a high standard on women, Mauricio also has an unrealistic ideal woman who will never be found in real life.

Hal. Ok. Let me ask you a question. Who's the all time love of your life?

Mauricio. Wonder Woman

(Shallow Hal's English Subtitle)

Wonder woman is Mauricio's sexual object in which he is playing his voyeuristic fantasy. Wonder woman is often pictured and displayed in skintight bodysuits in many media. She is displayed but physically unavailable. She is clearly unlike real woman. Mauricio is fixated on narrow and idealized images of an imaginary woman with a created personality. Mauricio is represented as a man who is the victim of superficial beauty which is craved by society.

Meanwhile, Mauricio confides his own phobia to Hal. He was born with a partial tail, a short skin-covered tail that wags when he gets excited.

Mauricio is riding a car. He drives to Hal who is walking along the street.

Mauricio. You were right. In the gym last week when you said I was scared of women, you were right.

Hal. Nah, I didn't mean that. I was just.....

Mauricio. No, come on. Hal. It's the truth. I'm terrified of them. I haven't been close to a woman my whole life. I'm I a coward, all right?

Hal. But why? I mean. Look at you. You're a mountain of a man. You got more style than Mr. Blackwell. You're pulling in what? 28, 29 Gs a year?

Mauricio. 229.500.

Hal. You're the perfect catch!

Mauricio. I know. I know. It's crazy. I just have this thing.

Hal. What thing?

Mauricio. It's a kind of a birth defect thing.

Hal. Jeez, man. I didn't know. What is it?

Mauricio. I have a tail. A tail.

Hal. What do you mean, like a story?

Mauricio. No, a tail. It's like a waggy tail. My backbone is longer than it's supposed to be. It's like a genetic abnormality. It's a vestigial tail.

Hal. You do not.

Mauricio. Yeah I do.

Hal. Get out.

Mauricio. If I can't even get my best friend to accept it, how am I supposed to expect a woman to?

Hal. Wait a second. Are you for real? Coz if you are, I gotta see this.

Mauricio. No, you don't wanna see it.

Hal. No, I don't wanna. I gotta.

Mauricio pulls down his pants and underwear so that we see this short skin-covered tail that wags

Hal. Good Lord!

Mauricio. All right, you believe me now?

Hal. Oh man. It really does wag.

Mauricio. Only when I'm nervous or happy.

Hal. Wow. Have you ever thought about, you know, maybe getting it out off?

Mauricio. Cut off? I don't know. Why I never thought of that when I was getting pummelled in gym class by a bunch of barking seniors.

Hal. All right, calm down, calm down

Mauricio. God. The damn thing is wrapped around an artery! No doctor will touch it.

Hal. Well, it's not so bad. I guarantee you there are some girls who would think it was adorable like a little puppy dog.

Mauricio. Really? You think it's like a puppy dog?

Hal. It's cute as a button.

Mauricio. Do you wanna pet the little fella?

Hal. No! but you know. I'm not much of a dog person. But by the way, you're gonna need a little sod on the fairway there.

(Shallow Hal's English Subtitle)

Mauricio experiences self-hatred (bodily). He is afraid that his waggy tail will not be accepted by women. He thinks that it will decrease his manhood. Hal tries to convince him that what women are really seeking is men's money that is believed to be possessed by Mauricio who has good salary. He convinces Mauricio that it does not really matter what men look like as long as they are successful in their jobs. It is an irony that he always forces women to be perfect physically whereas he himself has such an uncommon thing (the tail). The tail makes him fear of having a true relationship with women so that he always creates a reason to dump women as what he did to Lindy.

4. Tony Robbins

While Hal, Mauricio, and Rosemary represent as the victims of the shallow conception of women's beauty, Tony Robbins is a good guy who is not blinded by the cultural construction of beauty ideal. He understands well that the beauty ideals are often manipulated by media for certain economic, political, social aims. His awareness of that construction saves him from judging people on surfaces only. Tony says that inner beauty is worthier than outer beauty. He has his own belief that women's beauty is on good deeds and a pure heart. Tony Robbins believes that women's charm is not only located in their physics. He perceives people as what they really are since he believes that beauty is in everyone. He performs symbolic commentary on the brainwashing of media toward society which is conditioned to look for the superficial beauty when he says: "Don't you think you've been brainwashed? Everything you know about

beauty is programmed. TV, magazines, movies. They're all telling you what's beautiful and what isn't."

A. 4. 1

A. 4. 2

Picture A. 4. 1 – 2 employ a low angle. Angle refers to how far to the side and how high/low the camera placement in relation to the subject. Tony Robbins is shot from a low angle which make a subject look big, aggressive, dominant, or victorious (Douglass, 1996: 165). This low angle creates the towering figure of Tony Robbins. It gives him a strong and determined presence over Mauricio who look small, subdued and defeated. Tony looks superior because the one who is telling (Tony Robbins) is more superior than the one who is told to (Mauricio). This set leaves an impression that Tony Robbins is better than Mauricio due to his unshallow thought about women's beauty. Further, it produces a symbolic meaning that Tony is not only telling Mauricio about the propaganda of media about beauty. He is also telling the spectators about it as Mauricio is blocking the camera to represent the spectators. He represents a protest against the social system that equates 'beauty' with the wrong things. Tony Robbins says at one point that people are all conditioned to look for the superficial beauty by TV, advertising, media etc. Katherine Brower in her article "Beauty Trends in the

Media and How This Affects the Audience” says that all types of media, including print, television, and film, have the ability to influence the audience's attitudes and perceptions about the world (<http://uweb.ucsb.edu/~kbrow01/essays.htm>). These attitudes and perceptions include those held about beauty. Advertisements, television shows, and movies rely on beauty standards to reach the largest audience possible when marketing products and programming. Although the creators of these forms of media are trying to appeal to as many people as they can, these beauty ideals create a very specific and largely unrealistic form of beauty that much of the population of the world will never be able to conform to. Unfortunately, beauty tends to become the focus in films and other forms of media and the audience accepts this premise that beauty is more important than other characteristics of a person such as intelligence. In turn, beauty becomes a focus in everyday life as well. The narrow concept of beauty ideals at any given time throughout the history of media becomes the basis of social norms in a large part of a society that makes up the media's audience. Audiences are bombarded with images of men and women that personify the stereotypical form of beauty. Viewers are also shown commercials and advertisements for the products needed to uphold generally unattainable beauty standards by movies and television. The message is that many figures are depicted in the media - perfectly built bodies, no acne or blemish of any kind so that it influences many people to look for a mate of these qualities because society has brainwashed them into thinking this is a beauty.

B. American stereotypes of women's beauty as reflected within

Shallow Hal

America has its own value system about the standardized image or conception of women's beauty. Those culturally dictated standards can be recognized by exploring its stereotypes. The stereotypes presented in *Shallow Hal* describe the way American or significant sub-group within that culture defines and labels a specific group of women. The categorizing or the labeling of that specific group of women describes American myth of women's beauty shared within that culture.

This analysis goes on exploring how specific groups of women in *Shallow Hal* are stereotyped around the characteristic of their body's size and shape, facial features, skin, behavior etc. The stereotypes are:

1. Fat women are ugly.

The stereotype of female slenderness is a subset of stereotype of women's beauty. The movie gives the perception that overweight is universally ugly by presenting many negative stereotypes of fat women:

- a. Fat women eat a lot.

Rosemary is pictured as a fat woman who eats a lot. Whenever she eats, she always has a big size menu.

AT A PARK

Hal is going to buy some snacks from the snack bar. He asks Rosemary about what kind of food she wants to have.

Hal. Want something from the snack bar?

Rosemary. Yeah, get me a beer and nachos with all the stuff on it.

Hal. You got it.

Does she take the cake or what? (Hal is asking to Mauricio about Rosemary's order)

Mauricio. She takes the whole bakery Hal.

(Shallow Hal's English Subtitle)

In another scene, Rosemary drinks a large milkshake by herself. Initially, she shares the milkshake with Hal, but then she drinks it all down without giving a left for Hal.

Rosemary and Hal are drinking a large milkshake together.

Waitress. Excuse me, are you ready to order?*(She is asking behind Hal)*

Hal. *(Hal stops drinking and then turns his body for a moment to look toward the waitress)* Yes, 2 double chesseburgers with bacon, one with relish. Thank you.

Hal. *(When he is about to drink the milkshake again, he is surprised that it is all gone as Rosemary has drunk it all down)* Are you OK?

Rosemary. Brain freeze (*She is making a joke, trying to make Hal panic by saying this. Then, they both are laughing*)

(*Shallow Hal's English Subtitle*)



B.1. 1



B.1. 2



B.1. 3



B.1. 4

Other characters do not eat the way Rosemary does. *Shallow Hal* builds an impression that fat women eat a lot as the film reinforces this by presenting Rosemary's eating habit repeatedly. Rosemary consumes a large amount of food. She takes a large slice of a cake that is served at Hal's office one day.

Jan and Artie are going to congratulate Hal for his promotion. They bring a cake for Hal.

Rosemary. Do you mind if I take a little sliver?

Jan. All right, sure.

Rosemary cuts a large slice of the cake and then eats it

Jan. Beauty. (*Jan is wondering that she is grabbing the cake at a time*)

Do you want a plate?

Rosemary shakes her head, giving a gesture that she does not need a plate. She then walks out, leaving the room.

Hal. I know what you're thinking. Where does she put it, right?

(*Shallow Hal's English Subtitle*)



B.1.5



B.1.6

Rosemary is grabbing a large piece of cake at a time.

Eating is a symbol of consumption. Eating a lot bears a negative association that the fat is greedy. Negative stereotypes can be associated with actions of an extremely negative, harmful nature – ugly emotions and even worse behavior. Rosemary has a strong desire for too much food. This kind of stereotype is aimed to give a negative label to fat women. Women's hunger, appetite is a symbol of women's desire. The management of female desire becomes a particular problem in phallogentric cultures. Women's desires are other, mysterious, threatening to erupt and challenge the patriarchal order. Some writers have argued that female hunger (as a code for female desire) is especially problematized during periods of disruption and change in established gender-relations and in the position of women (Bordo in Jacobus, 1990: 103). Patriarchy needs to control women's desire by giving a message that women must control their food consumption because, if they do not, they will be defined as bad and greedy. Slenderness becomes a cultural tool to control women's desire as it has succeeded in affecting women to limit their desire as well as their appetites (strong desire for food) to

conform to the slim ideal. Ironically, many women let themselves voluntarily be dictated. They unconsciously let themselves be oppressed by the slim ideal:

The American Anorexia and Bulimia Association states that anorexia and bulimia strike a million American women every year...Each year 150,000 American women die of anorexia. It is estimated that one woman student in five is anorexic. Cosmetic surgeons are having a field day, with women seeking out the knife for every conceivable flaw. The Beauty Myth preaches that normal, round, healthy women's bodies are too fat; that cushy, soft women's flesh is really cellulite; that women with small breasts aren't sexy; that women lacking the "perfect" face aren't attractive; that a woman over 30 who shows signs of life on her face is ugly. No wonder women are either not asking, or disregarding the dangers of cosmetic surgery in their quest for this holy grail of "beauty." (Wolf in Bryannan, <http://homestar.org/bryannan/wolf.html>).

It can be seen that fear of fat is primarily a female concern. Dieting is a female ritual that women deny their urges, refuse and limit their appetites. Thinness becomes an ideal standard of bodily attractiveness. In pursuit of the American standard of physical perfection, many American women deadly fit themselves to such an ideal image as anorexia nervosa and bulimia actions grow rapidly. Anorexia, in *Dictionary of Feminist Theory* means a psychosomatic illness and includes it in the group of *personality disorders* where symptoms focus on weight loss. Both anorexia and bulimia lead to self-starvation because the actions are eating disorder which is focused on weight loss. As the above research have found that there is a significant number in death rate because of anorexia and bulimia. Eating disorders are the product of patriarchal social and economic interests that regard women primarily as decorative objects. The beauty myth convinces women to willingly go hungry.

The film also delivers a message that fat is perceived as indicative of laziness, lack of self-discipline. Rosemary keeps eating the way she does because she is tired of trying and failing. She eats what she wants to eat, without self-control. It is because no matter what she eats, her weight just seems to stay the same.

FUEL STOP RESTAURANT

Waiter. All right. Ready to order?

Rosemary. Yeah. Can I get a double pizza burger, chilli fries with cheese and a large chocolate milkshake?

Hal. Nicely done. I'll have the exact same thing.

Waiter. You, got it

Hal. I'm impressed. It's nice to see a girl order a real meal. I hate it when you guys order a glass of water and a crouton. It ruins the whole point of going out.

Rosemary. Yeah. That is probably what I should be ordering. But I don't know. No matter what I eat, my weight just seems to stay the same. So I figure, what the hell?

I'm gonna eat what I want.

(*Shallow Hal's* English Subtitle)

Body shape and size have different symbolic functions. Body is a system of natural symbol. It designs social position for example marking class, race, status, and gender role (Bordo in Jacobus, 1990: 88). The body indicates one's social identity and place. It is also the outer indication of state of the soul. *Shallow Hal* uses body's shape to mark particular social status. Both Mr. and Mrs. Shanahan are fat. Their bulging stomachs are a symbol of bourgeois success. Mr. Shanahan's outward is the manifestation of his accumulated wealth as a successful businessman, the president of JPS Funds. Their fatness represents success and wealth which then marks them as the have. Picture B. 1. 7 is Mr.

Shanahan's private room in JPS Funds. The room is big and such a classy one.

Picture B. 1. 8 is the Shanahans's house which is kind of luxurious building.



B. 1. 7



B. 1. 8

Social status along with myth of beauty determine one's social acceptance. As the film rolls on, Rosemary is often underestimated by others because of her fatness. When she is about going out from a restaurant, there are two men offending her by saying that the food are probably all gone as Rosemary has been in. Also when Rosemary is breaking chairs in restaurant, other restaurant's attendances are showing unpleasant gestures instead of showing sympathy. However, Rosemary is treated well by her parents, her friends and those who recognize her as the daughter of Mr. Shanahan. In a scene, the Shanahans are having dinner in a high class restaurant. The manager gives a direct welcome to them and gives them a special service. They are honored instead of offended by those who recognize their social status as the have.

IN CAPITAL GRIELE RESTAURANT

Mr. Shanahan, Mrs. Shanahan, and Rosemary just arrived in the restaurant. They are about looking for a table.

Restaurant's manager. Mr. Shanahan, how're you this evening?

Mr. Shanahan. How am I? Tonight I feel like a thorn amongst a bed of roses.

Restaurant's manager. Your table's ready. John'll seat you.

John. Right this way please.

(*Shallow Hal's* English Subtitle)

b. Fat women are source of ridicule.

To reinforce the stereotype that overweight women are ugly, those who are fat are the objects to be laughed at by making fun about them. Rosemary becomes object of laughter when her fatness causes her breaking chairs. It happens twice. She breaks a metal chair in a fuel stop restaurant. All the chair's corners are extremely broken as it is not able to prop up her weight any longer (Picture B. 1. 9). It happens again when she is having dinner with Hal in four-star restaurant. It is worse that even a bench breaks and then rolls back because of her weight (Picture B. 1. 10). Of course, the accidents leave an impression that her weight should be blamed for both accidents.



B.1. 9



B.1. 10

Another fat joke is when Rosemary and Hal are rowing a boat. Rosemary is too heavy for the boat (Picture B. 1. 11). We, as the audience, are invited to laugh as

we see thin Rosemary causes the boat beneath her collapses. Similar matter is when Rosemary gets in a car and then its wheels collapse.



B. 1. 11

The fat joke appears again in swimming pool scene where Rosemary makes a big splash in the pool.

AT THE SWIMMING POOL

Hal. *Hal is going to jump into the pool. Excuse me sweetie. Professional.*

Pool Dad. *He is barbequing at the edge of the pool. He asks his son who is in the pool to be careful as he sees Rosemary is going to jump into the pool. Hey Billy stay over near the ladder!*

Rosemary. *Hal does not make a big splash. Weak so weak! You wanna see a splash? I'm gonna show you a splash. Ready?*

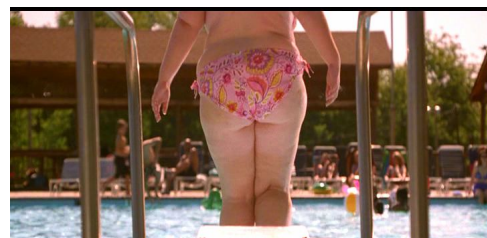
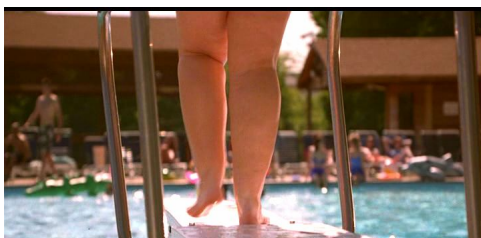
Rosemary jumps. She makes a very big splash. It splashes everywhere causing the fire of the barbequing goes off (As shown in pictures B. 1. 15 – 18). That was good? She is asking Hal whether she makes a good jump or not.

Pool Dad. *He does not find his son in the pool. Billy? Billy? Billy? Billy?*

Billy. *The cannonball splash is so big that it pushes the little kid flies out of the pool and lands in a tree (Picture B. 1. 19). Daddy?*

Rosemary. *Sorry?*

(*Shallow Hal's English Subtitle*)



B. 1. 12



B. 1. 13



B. 1. 14



B. 1. 15



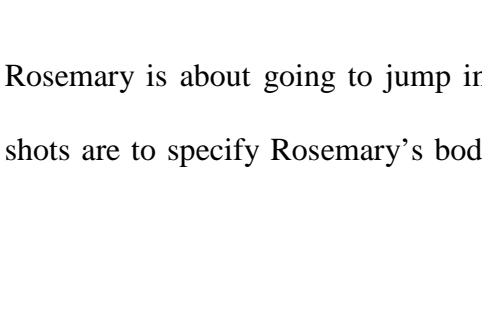
B. 1. 16



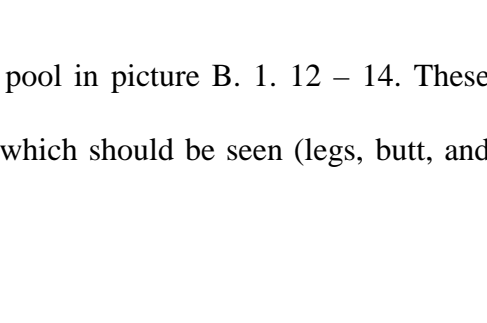
B. 1. 17



B. 1. 18



B. 1. 19



Rosemary is about going to jump into the pool in picture B. 1. 12 – 14. These shots are to specify Rosemary's body part which should be seen (legs, butt, and

her back). These shots make fun of Rosemary's body as her back and legs lead the spectators to predict that something funny will happen as such a big body jumping into the pool. As predicted, the splash brings funny incidents. All of those scenes lead us to laugh at Rosemary especially on the impact of her fatness.

In pictures B. 1. 20-23, Hal is trying to lift Rosemary in his arms as he is so happy that he finally gets her love back. Rosemary is too fat that Hal cannot even move her. People surround them are laughing at them because of this. As Hal has failed, Rosemary holds Hal up and ends up carrying him out of the house to get into the car. Holding someone up against one's chest, as in picture B. 1. 24, could mean acts of protecting, rescuing, and caring. Physical toughness and heroic acts are pathways to prove manhood. Hal's manhood seems to be less existing as he is unable to lift Rosemary up. It is shameful that Rosemary is more powerful than Hal because it is culturally assumed that men have to 'keep upper hand' to women. Rosemary can do a thing Hal cannot do. The audiences are laughing at it as well as the people surround Hal.



B. 1. 20



B. 1. 21



B. 1. 22



B. 1. 23

B. 1. 24

B. 1. 25

Those fat jokes have double functions. First, it marks the movie as comedy. The funny scenes are provided to stimulate and invite the audiences to laugh, to please them. Second, the fat jokes say that being fat is ugly. Fatness will give bad impact as it leads to ridicule accidents. However, at the same time, *Shallow Hal* tries to teach the audiences appropriateness about when they should and should not laugh. When Rosemary crushes chairs at restaurant, the audiences will automatically laugh at her at first. But then the audiences are led to feel sorry for laughing and to empathize with the character instead as Rosemary feels hurt on her back and she makes humble apology for damaging the furnitures. This is not a time to laugh also when she says that she is very embarrassed for breaking them. Also, when Rosemary says sorry for making a big splash in the pool. It is a hard turning from the idea that fat is source of ridicule into a teaching lesson on human nature that people that are overweight should not be ridiculed because of what they look like on the outside.

c. Fat women are undesirable.

In the world of *Shallow Hal*, the fat could not possibly be fancied unless under hypnosis. It says that these people are disgusting, and that only someone who has been brainwashed would want to be with them. Hal will not possibly find Rosemary attractive unless he is hypnotized so that he only sees the good in her. Thus he sees some people as more physically beautiful than they really are. The hypnosis leads him to Rosemary. Only Hal can see fat people as skinny, ugly

people as cute, and average people as stunning. Other people do not see them the way Hal does. Hal dates with oversized women whom other people say are ugly. Pictures B. 1. 26 and B. 1. 28 are Rosemary through Hal's eyes to him are beautiful while pictures B. 1. 27 and B. 1. 29 show the real Rosemary whom other people think are undesirable.



B. 1. 26



B. 1. 27

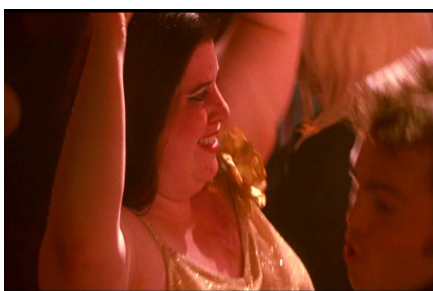


B. 1. 28



B. 1. 29

Also when Hal meets a fat woman who works in Foundation Fight Blindness, all Hal can see is a nice and slim woman (Pictures B. 1. 32-33). In fact, the woman is overweight (Pictures B. 1. 30-31).

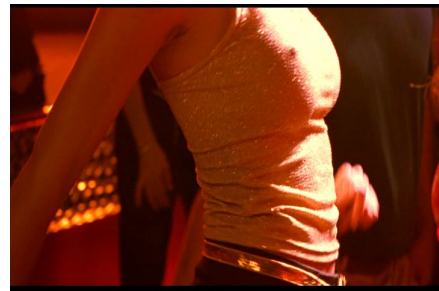


B. 1. 30



B. 1. 32

B. 1. 31



B. 1. 33

Humans have a basic aesthetic sense and desire to have attractive mates. People have a natural attraction to visual beauty in all things. Choosing one's mate is a matter of natural selection. It is resulted from the rule of natural selection that everyone will naturally go for the good or even the best one. Both men and women tend to be selective in choosing their partners. Hal and Mauricio are physically undesirable. They are both unlucky in love as they are often rejected by beautiful girls. Mauricio is aware of this. He is aware of the facts that beautiful girls are not nice to them:

Mauricio. We're two friends walking. We're just walking. And then Robbins confirmed exactly what I thought.

Hal. Which is?

Mauricio. You weren't irresistible to women. He hypnotized you so that really ugly girls that you meet from then on. Would, to you, look like supermodels.

Hal. What?

Mauricio. If they had inner beauty or some baloney. You could get 9 any women you desired because you were suddenly desiring the undesirable. You get it?

Hal. No, not exactly.

Mauricio. Let me put it this way. It's like he gave you beer-goggle laser surgery.

Hal. Now wait a second. So what you're saying is that all the pretty girls I've meet lately are not really pretty.

Mauricio. All right. Let's look at the facts. They're certain not nice, not to us. When I found out what Robbins was doing I convinced him to take the trance away. When I said "Shallow Hal wants a gal". you were cured.

(Shallow Hal's English Subtitle)

It tells that men who are not good looking cannot ever date beautiful women. Similarly, women who are not beautiful will never be able to date good looking men. It says that ugly women are for ugly guys as Rosemary goes for Hal. Beautiful women do not even give Hal the time until Rosemary comes to him. Rosemary ever had a boyfriend, Ralph Owen. He is not particularly attractive, as Rosemary points out:

Rosemary. OK, first of all, you're probably the only person in the free world to ever refer to Ralph as a pretty - boy. Secondly, that halo around his head, it's called psoriasis. You can't stand within 3 feet without getting flaked on. And, thirdly, and fourthly, yes, he's a great guy and he cares about me, but he had no sense of humor. And I'm in love with an even greater guy.

(Shallow Hal's English Subtitle)

Rosemary thinks that Ralph, her ex boyfriend, is all about the same with her, not really attractive physically. Female must be beautiful to be selected to mate. Women are preoccupied with their looks. They want the best man they can obtain and know that men value beauty. In return, the men whom they desire usually have their own choice of women and will naturally go for the more attractive one. Men compete one another to get the beautiful women. This kind of natural selection is the result of a society putting much importance on looks instead of who a person actually is. Everyone values beauty. Unfortunately, patriarchy

dictates women to be more concerned about self-attractiveness than a man should be. Patriarchy asks women to have lower standards than men. As Rosemary sees herself as physically undesirable, she seems to stay within her league. Rosemary does not search for guys who are out of her reach. She never insists men to be perfect and never sets a high standard on men. It is quite different with Hal and Mauricio who never see themselves as ugly. They insist women to be perfect whereas they do not notice their own imperfections.

The movie also seems to suggest that the friends of fat people are ugly, and that uglies keep each other's company because no one else will want to associate with them, which is another reinforcement of social divisions. Many of Rosemary's friends are, as we see at the end, equally fat or gross or otherwise physically undesirable.

There are ideological codes, such as patriarchy, race, and capitalism beyond the stereotypes of female slenderness. The thin ideal image is an ideological symbol that functions as a badge or token (sign, mark) for an accompanying ideology. Fat and thin have to do with politics as well as aesthetics. The stereotypes of female slenderness reflect and reinforce the sexual, racial, and economic politics of the time.

Sexual politics means that the thin image is imposed to strengthen the patriarchal institution. Patriarchy needs to control women's desire by implanting thinness as the cultural body ideal to which women should conform to. The preoccupation with fat, diet, and slenderness function as one of the most powerful 'normalizing' strategies, ensuring the production of self-monitoring and self-

disciplining. This social control is a central mean of the reproduction of gender. This preoccupation with slenderness function within modern machinery of power, in general, and in particular functions to reproduce gender relations.

Racial politic means that the ideal type is celebrated because it represents an idealized racial symbol. Hal falls for Rosemary whom he sees as slim and blonde (Picture B. 1. 34). He thinks she is the most amazing woman he has ever met. Katrina also appears as white skin, slim and blonde to Hal (Picture B. 1. 35). *Shallow Hal* uses them to visually symbolize beauty. This is political in the sense that it tries to state White characteristics as an idealized beauty, as the “truth”, which reflects the values and ideological interest of its builder. Mr. Shanahan’s fat body comes to be seen as reflecting odd behavior. He is not pure American since he talks with Irish accent which Hal calls it as a weird accent. LeeBoy is a Hawaiian. He appears as having coloured-skin and extremely overweight. America is a modern big country with a complex and heterogenous ethnics and cultures. The sense of independence of its people encourages each ethnic and racial group to develop and grow rapidly. Therefore, White characteristics are put to keep the White as the most dominant group, by fusing some racial traits with ugliness, so that the White could take a control over any other minority races and ethnics in America.



B. 1. 34

B. 1. 35

Thirdly, the economic politic is related to capitalism. Growing up in capitalist society, many producers see the phenomenon of women’s beauty as a good chance to get financial benefits. Many products are inverted to women to display the desired form for the thinness. There is a scene where Hal and Mauricio are going to the fitness centre. They go to Arboretum – Fitness for Women. Picture B. 1. 36 is Arboretum – Fitness for Women. There is a slim woman wearing fitness suit coming into the arboretum. The shot simply says “If you want to be as slim as this women, just go to the fitness centre!” The woman functions as the role model of ideal body size whereas arboretum represents as the product offered as the problem solver to conform to the ideal body size. Health and fitness industry inculcate the notion that thinness is beauty.



B. 1. 36

Fat and thin are shifting standards (as are those for ugliness and beauty). In America, thinness is a socially recognized sign for class status, sexuality, grace, discipline and being “good” whereas fat is now categorical derogative for

those stigmatized as stupid, sick, self-indulgent, neurotic, lazy, sad, bad and invariably ugly (Nachbar, 1992:295).

Stereotypes are frequently negative. It often reduces persons to a set of exaggerated, usually negative character traits. As a result, prejudice and unfair treatment toward those who are stereotyped are unavoidable. It then comes up countertypes to counter the bad and narrow images of the group stereotyped. A countertype is a positive stereotype (one which arouses good emotions and associates a group of people with socially approved characteristics) which evolves as an attempt to replace or counter a negative stereotype which has been applied previously to a specific group of people (Nachbar, 1992: 238). Countertypes are important reflections and shapers of popular beliefs and values. The countertypes challenge the negative stereotypes labeled to ugly people. *Shallow Hal* presents the countertypes by telling that physically ugly people are beautiful inside:

1. The Farrellys make Rosemary a likable sort. She is a Peace Corps member and volunteers for a children's hospital ward, gives leftovers to a homeless man. The movie features her as a kindhearted overweight, nice, caring, humanitarian, and intelligent woman.
2. Katrina who has buck teeth and bad hair is a nice woman who took a year off from school to help her sick grandmother.
3. The three unattractive women whom Hal dances with on the dance floor works at Foundation Fight Blindness. They have a social job.

4. Walt, the guy with spina bifida works voluntarily at the Children's Hospital. He appears the way he is to Hal because Hal already knew Walt before the hypnosis is given on him. The hypnosis does not work for the people Hal already knew or met before.
5. Ralph Owens, the guy with psoriasis around his head, is the division leader in Sierra Leone. He works at Peace Corps. Hal sees him as a handsome guy under the hypnosis.
6. LeeBoy, the overweight Hawaiian guy, also works at Peace Corps. Hal sees him as a handsome guy too.
7. Mrs. Shanahan is overweight. She appears as slim to Hal. She is beautiful inside as she embraces traditional women's role as good mother and good wife. She does her familial roles well.

The message of these established characters is that ugly people are good inside as, for instance, they go for social job like Peace Corps work. A countertype is still a stereotype. Countertypes are often merely surface correctives. Beneath the ugly people, there can be just a selfish and bad personality. Not all ugly people are good inside. Countertypes are still stereotypes and this means that they are still oversimplified views of the group being stereotyped.

2. Old women are ugly.

Beauty is defined as youthfulness with minimalist lines. When Hal meets Tanya, all he sees is an old woman. In fact, she is a beautiful young woman. Hal sees her as old because she is ugly inside as she dates Walt for money only.

Rosemary. So Tanya, I had no idea that you and Walt were, yoo know, seeing each other.

Tanya. Yeah, you got a light?

It's actually a very funny story. Because he had been asking me out for really long time, and I was always kind of unavailable. And then just when he had given up, I broke up with my boyfriend, and there he was. So I asked him out.

Rosemary. So, he kind of grew on you huh?

Tanya. Exactly, I mean, you gotta admit, when you first meet him, it's kind of jarring. I mean, you kind a don't ever know what goes where. But, anyway, the timing couldn't have been more perfect, because he had just sold this company, and he has all this time on his hands and we can plan things and travel and go shopping and

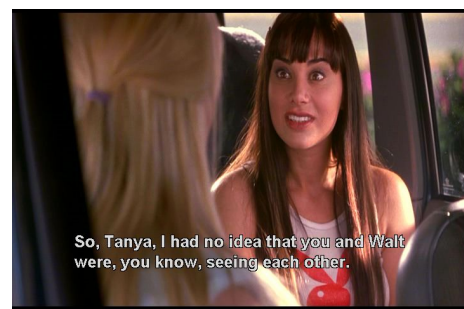
Well, I guess timing's everything.

(Shallow Hal's English Subtitle)



B. 2. 1

Tanya through Hal's eyes



B. 2. 2

The real Tanya

When Hal is in the Children's hospital he meets a vicious nurse. The nurse appears as old to him. In this scene, all we see is through Hal's eyes. We see

beautiful Rosemary, cute children (who are actually facially scared because of the burn ward) and the old vicious nurse Peeler.

Hal is playing with the children. He carries Cadence on his back. Suddenly, nurse Peeler comes into the room.

Nurse Peeler. Put her down!

Hal. The cows come home.

Nurse Peeler. What is he doing here? These aren't visiting hours

Rosemary. Oh nurse Peeler, we were just coming by to say hi to the kids

Nurse Peeler. Fine. Pack it up! And get the patients back in their beds!

(Shallow Hal's English Subtitle)



B. 2. 3

Nurse Peeler looks older than she actually is to Hal's eyes

The stereotype of “Old women are ugly” is resulted from American belief and value that youth is the best period of life. Americans perceive themselves as the citizens of a young nation, the New World-America. Thus, they consistently admires the quality and characteristics associated with youth as well. That is why aging is seen as ugly because getting old is characterized by some decreasing both physically and mentally. The skin loses its moist. There are wrinkles with small fold or line in the skin caused by age. Parts of the body are unable to work as good as when people are young. People lose their mental capacities as they get

older. There are decline in memory, intelligence, and cognitive skills. Physical and mental decline is not inevitable. Moreover, it gets complicated when the old faces isolation, loneliness, lack of respect. Being old, then, is a sign of the loss of attractiveness. These degradations mean the process to the dying.

3. Pretty women are ugly inside.

There are many references in *Shallow Hal* that beautiful women are stereotyped as ugly inside:

- a. Pretty women are lack of brain and not nice.

Tanya and Nurse Peeler are physically beautiful in real. They are old through Hal's eyes because they are not nice inside. Hal and Mauricio joke superficial model types as not nice, lack of humor, brain and compassion:

Hal is telling Mauricio about the beautiful Rosemary who is funny, smart and kind. He is wondering that such a beautiful girl could have a great personality. Hal says that Rosemary is too pretty to be so nice because he often meets beautiful girls as not nice.

Hal. I'm telling you, it's almost beyond belief. She's funny, she is smart, she teaches self-esteem to sick kids. I would never believe a girl as beautiful could have such a great personality.

Mauricio. Ugly-duckling syndrome

Hal. What?

Mauricio. She probably wasn't pretty till high school. The personality developed out of necessity

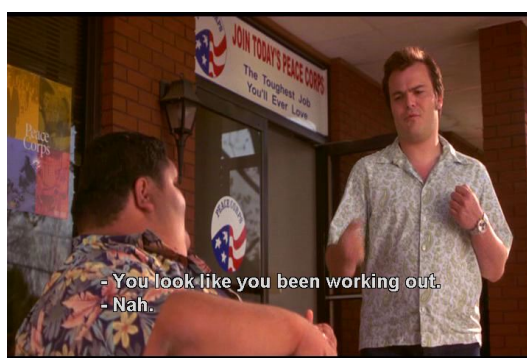
Hal. U know what? I bet you're right. She's way too pretty to be so nice.

Mauricio. Sometimes they're ugly so long. When they turn pretty they don't realize it. The ugly self-image is so well ingrained. That's a real find.

(Shallow Hal's English Subtitle)

Hal admires that the pretty Rosemary is smart. There is a negative correlation of beauty to brain. It comes to be propagandized that female beauty is stereotyped with the dumb blonde which creates intellectual inferiority of women. It comes from "No women are genius, women are decorative sex" (Nachbar, 1992: 297). Beautiful girls have been stereotyped as unintelligent. The stereotype is rooted from the belief of women's inferiority, especially on the intellectual inferiority of women. It is surprising also, to Hal that Rosemary works at Peace Corps and volunteers at Children's Hospital to teach self-esteem to sick kids. She is too pretty to be so nice. It sounds like it is strange that a beautiful and slim girl is willing to do such a job which is often low paid. There are institutionalized job discriminations based on women's appearance. The concept of "beauty" can be used to discriminate against women in the workforce. It is commonly found many women must appear thin and beautiful in order to perform particular jobs such as dancers, fashion models, actresses. They have to be thin enough for the marketplace. These women have worth capital through their bodies from which they could gain good acceptances and financial benefits. The stereotype that pretty women are not possibly willing to have social job is aimed to put women as the low paid labor. Fearing of women's financial power, patriarchy need to control them by saying that it will be nicer for pretty women to work voluntarily as what Rosemary does.

At the entrance of the Peace Corps's camp where Rosemary works, there is a board "JOIN TODAY'S PEACE CORPS The Toughest Job You'll Ever Love" as in picture B. 3. 1. The logo of the Peace Corps employs American flag. It reflects American belief/value that United States is a nation with a special destiny and mission, in this case is American mission related to humanity. It tries to tell that America is the nation which concerns about humanity.



Picture B. 3. 1

The negative correlation of beauty to brain and heart is propagandized. Negative stereotypes are often used to label groups which the mainstream culture feels threaten the status quo (Nachbar, 1992: 26). Fearing men's possible inferiority toward women, "Beautiful gal is ugly inside" is aimed to limit women's power. Beautiful girls will have much emotional and psychological power as they feel good about themselves. It could threaten men's power over women. Men have a potential overdependence on women through the need for intimacy and sensuality. Men might be left unmanly when they cannot get intimacy and sensuality from the women they want as what happens to Hal. Pictures B. 3. 2 -7 are shots when Jill rejects Hal. She says that she is not attracted

to Hal and then she leaves him. We can see on Hal's face that it expresses deep feeling of being defeated. He does not say a word. He is left feeling unmanly.



B. 3. 2



B. 3. 3



B. 3. 4



B. 3. 5



B. 3. 6



B. 3. 7

Through their bodies, pretty women could retain their power as long as they maintain perfect bodies. It gives chance for these women to be seductive over men. Jill was mean at first to Hal because she thought he was the type of shallow guy who behaves in a foolish way. But then she finds Hal is nicer since she often witnesses Hal goes out with physically unattractive women. Since then, she continually tries to approach and seduce Hal.

Jill finds Rosemary goes out from Hal's apartment in the morning. She then knocks Hal's door to give a first seduction to him:

Jill. Hi. I'm glad I caught you before you went to work.

Hal. What's up?

Jill. I was wondering if you wanted to come over tonight. Open a bottle of wine, maybe watch a video?

Hal. Nah thanks, though

(*Shallow Hal's* English Subtitle)

The seduction continues as Jill asks Hal to have a dinner with her one day.

Jill. Hey, my girlfriend just bailed on me and I was wondering if I could take you out to dinner.

Hal. I'm sorry. Tonight's not good..

Jill. Oh come on. Don't be such a stiff. There's some stuff I wanna talk to you about.

Hal. No really. I can't.

Jill. Please? We'll go out just as friends. Oh come on, you gotta eat, don't you?

(*Shallow Hal's* English Subtitle)

Jill aggressively approaches Hal, thinking that she has found a good man. She realizes Hal's inner beauty. She tells Hal that she made a mistake for rejecting him before.

THE CAPITAL GRIELE

Hal. Can I ask you something, Jill?

Jill. Yeah

Hal. Why the sudden thaw?

Jill. Well, I've been thinking a lot Hal, I made a mistake. I never should have broken it off with you.

Hal. Well, you didn't really break it off. We only had that one date. Besides, you did the right thing. We didn't have anything in common. Remember?

Jill. But that was my fault. I shut you out emotionally. We could have had more things in common if I'd wanted to.

(*Shallow Hal's* English Subtitle)

Later, Jill is trying to tempt Hal. She persuades Hal to have sexual intercourse with her. However, it does not work.

Jill. Yeah, see. Why did you shut me out in the first place? I'm just curious. Well, frankly, I guess I thought you were shallow.

Hal. Me?

Yeah. You struck me as this kind of superficial dickwad . I don't know. What do you call it?

Jill. Hal, it's ok. I've been watching you in the past few weeks. I've seen the women you're been out with. And

now I know appearances mean absolutely nothing to you. If anything, you're pathologically unshallow.

Hal. I don't know about that.

Jill. It's true. *She holds Hal's hand.* Listen, I have an idea. Why don't we get all this food to go?

Hal. Why?

Jill. Because it'll taste a lot better in bed.

Hal. You know, there are a few times in a guy's life and I mean 2/3, tops. When he comes to a crossroads and he's gotta decide. If he goes one way, he can continue what he's doing and be with any girl who will have him. And if he goes the other way, he gets to be with only one woman maybe for the rest of his life. Now, it seems like by taking the 2nd road, he's missing out on a lot. But the truth is, he gets much more in return. He gets to be happy. Are you wearing panties? God! What am I saying? No!

No, I'm sorry Jill. This isn't gonna happen. I I think I'm gonna go down that other road for once.

(Shallow Hal's English Subtitle)

Tanya also uses her physic to tempt Walt. She rejected Walt at first because Walt is a nub. But then she accepts him when Walt has a lot of money so that she can go travelling, shopping and doing other plans with Walt. She uses her physic to conquer Walt. It comes to an idea that pretty women have a possible chance to threat men. Women gain power as they are envisioned as sexual objects and made the centerpiece of men's visual world. Physically attractive women will have a feeling of psychological power. They retain their power as long as they maintain perfect bodies. Finally, it can be concluded that for purpose of social control, the beautiful women have been politically labeled as ugly inside.

CHAPTER IV

CONCLUSION AND RECOMMENDATION

A. Conclusion

After analyzing *Shallow Hal*, the researcher makes general conclusions referring to the research questions: “How does the myth of women’s beauty govern somebody’s behavior as reflected in *Shallow Hal*?” and “How does *Shallow Hal* present American stereotypes of women’s beauty?”

The researcher makes general conclusion as the answer to the first research question on how the myth of beauty governs somebody’s behavior as reflected in *Shallow Hal* as follows:

1. Myth of women’s beauty governs somebody’s behavior in gender role relationships.

Hal and Mauricio represent as the ones who are manipulated by the shallow conception of women’s beauty. They are governed by the socially established interpretation of sexual difference that men hold the role of "appraiser of beauty" instead of the role of "partner". It gives further

impact on sexual relations that they seek perfect woman and has unrealistic expectations and superficial perceptions.

2. Myth of beauty governs one's perceptions about themselves.

It is documented in *Shallow Hal* that the myth governs on how particular women perceive themselves. The way Rosemary feels about her body explains how the myth of beauty defines her self confidence and self esteem/ self-worth. The myth governs Rosemary's perceptions about her body and relates it to her own sense of self-worth. She is objectified and defined by socially constructed image of slenderness. Thinness is the cultural pressure preventing Rosemary from feeling good about her body shape.

3. Myth of beauty governs one's perceptions about other people.

Within *Shallow Hal*, the myth of women's beauty governs on how particular women are perceived. The myth determines one's acceptance and perception about other people. Rosemary and other women who are pointed as ugly (physically) in *Shallow Hal* are trapped in the circle of male dominated culture. They are stereotyped and perceive negative responses and treatment as they do not fit the culturally beauty ideal. They experience the power of stereotypes and its social implications.

The general conclusions as the answer to the second research question on how *Shallow Hal* presents American stereotypes of women's beauty are derived as follows:

1. There are many stereotypes resulted from the myth of women's beauty. The stereotypes presented in *Shallow Hal* are "Fat women are ugly", "Old women are ugly", and "Pretty women are ugly inside". As the film rolls on, it tells that physical beauty in America is slender body and White characteristics. Beauty is defined as thinness and youthfulness. It also notes that women's beauty is located in their inner beauty, a focus on smartness, good deeds and a pure heart. The ideal beauty, then, is the combination of women's outer and inner beauty.
2. Those stereotypes represent American ideological codes; such as patriarchy, race, and capitalism. They reflect and reinforce the sexual, racial, and economic politics. It is documented in *Shallow Hal* that women are more tyrannized by the contemporary slenderness ideal than men. It is far more important to men than to women that their partners be beautiful. Slender body is a gendered body. Slender body is female body. Slenderness is a contemporary ideal of specifically female attractiveness. Beauty myth is a tool that society uses to keep woman down at a controlling level. It is the normalization mechanism to assure that women work 'the way it should be'. Within *Shallow Hal*, fat women are stereotyped as eating a lot, the source of ridicule and as the undesirable. Slenderness becomes a cultural tool to control women's desire as it has succeeded in affecting women to limit their desire as well as their appetites to conform to the slim ideal. It

reinforces gender roles of dominance and submission and is used as a political weapon by capitalists.

3. Women who are pointed as beautiful physically in *Shallow Hal* are the White. This ideal type is celebrated to represent White as an idealized racial symbol in visually symbolizing beauty. It is aimed to keep the White as the most dominant group in America by fusing some racial traits with ugliness, so that the White could take a control over any other minority races and ethnics in America.
4. The beauty myth suppresses female sexuality by making many women too self-conscious to engage in body concern. However, the oppression does not end when women fit the beauty ideal. Pretty women are stereotyped as ugly inside within *Shallow Hal*. It is rooted from patriarchal ideology that has a purpose to limit women's power. Physically attractive women will have a feeling of psychological power. They retain their power as long as they maintain perfect bodies. For purpose of social control, the beautiful women have been politically labeled as ugly inside.

B. Recommendation

The researcher realizes that there are many aspects in this research that needs improvements. It is due to the lack of materials, references, and the researcher's knowledge to support the process of analysis. Therefore, the researcher wants to give some recommendation to the next researchers who have interest in analyzing film:

1. To pay attention to the aesthetic details of the film production such as camera (camera placement, camera movement, composition, point of view), lighting, make up, costume, etc to interpret the film.
2. To take nothing for granted when analyzing any images in the film. Film is composed of signs and symbols. They happen with purposes and for reasons so that it is highly necessary to find the connotation/meaning beyond the images in film.
3. To connect the presented ideology in the film to social, political, or economic power because films are produced and seen within a social and cultural context and serves a cultural function through its narrative that goes beyond the pleasure of the story.

The researcher hopes this thesis will give much contribution in enriching the discourse about film study especially in the English Department, Faculty of Letters and Fine Arts, Sebelas Maret University. The researcher realizes that any criticism from other researchers will be very helpful to improve this thesis.

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