MEN’S NARROW-MINDEDNESS IN SEEING WOMEN’S BEAUTY IN ‘SHALLOW HAL’ MOVIE.

A FINAL PROJECT

Submitted in partial fulfillment of the requirements for the degree of English Literature

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2011
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Yang saya tulis dalam rangka memenuhi salah satu syarat untuk memperoleh gelar sarjana ini benar-benar merupakan karya saya sendiri yang saya hasilkan setelah melakukan proses penelitian, pembimbingan, diskusi dan ujian. Semua kutipan, kepustakaan, wahana elektronik, maupun sumber lainnya telah disertai keterangan mengenai identitas sumbernya dengan cara sebagaimana lazimnya penulisan karya ilmiah. Dengan demikian, walaupun tim penguji telah membubuhkan tanda tangan sebagai tanda keabsahanannya, seluruh karya ilmiah ini tetap menjadi tanggung jawab saya sendiri bila di kemudian hari ditemukan adanya ketidakberesan.

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Yang membuat pernyataan,

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MOTTO AND DEDICATION

- *Veni, vidi, vici.* (Julius Caesar)

- A journey of a thousand miles must begin with a single step.

- *Faith is knowledge within the heart, beyond the reach of proof.* (Kahlil Gibran)

- *Ask, and it will be given to you; seek, and you will find; knock, and the door will be opened to you.* (Matthew 7:7)

This final project is wholeheartedly dedicated to:

Mr. Soedijono, Mrs. Kusmuryati Mayasari and Family
ABSTRACT


This final project is the analysis about men’s narrow-mindedness as a patriarchy system in seeing women’s beauty which has already caused abuses and discriminations in women’s life. Here, the existence of capitalism era takes a part in forming people’s perception about beauty. As the consequence, they fixated on outside physical appearance solely and believe in beauty standard that had been created by the capitalists implicitly. The propose of this study is to give correct understanding and new perspective about the true beauty. Because of the true beauty is not only a matter of physical perfectness, but also intelligence and personality. The methodology that was used to analyze this study was by watching the movie and reading the script. After I watched the movie and read the script, I identified the data both from the movie and the script, and then inventoried them into the tables, classified them based on the statements of the problem, selected them and the last was reported the result of the investigation. To support the analysis of the topic that was lifted up in this study, I used the theory of feminism that was related to the subject matter. The result of this study shows that there are two kinds of abuses that men used to denigrate women, verbal and non-verbal abuses. There are two causal factors of men’s narrow-mindedness in seeing beauty, internal and external factors. The internal deal with the innate characters like scare in facing women and confidence problem that are experienced by male characters, whilst the external factors deal with the influence that come from enivrons, that is social’s view regarding women’s beauty. From the result of the analysis of the study, I concluded that there are correlation between men’s narrow-mindedness, the existence of capitalism era, and the abuses that were experienced by women. They are related one each other, and here the women are placed as the victim of this unfair system.
ACKNOWLEDGMENT

Praise to my Lord Jesus Christ for everything in my life. I am really grateful to Him for all blessing that He has given to me so that I can complete this final project entitled *Men’s Narrow-mindedness in Seeing Women’s Beauty in “Shallow Hal” Movie*.

My first respect and thank to Dra. Indrawati, M. Hum., as my first advisor and Dr. Djoko Sutopo, M. Si., as my second advisor for their invaluable assistance, guidance and support during the writing process of this final project. My appreciation also goes to Prof. Dr. Agus Nuryatin, M. Hum Drs. Dewa Made Kartadinata, M.Pd, Drs. Ahmad Sofwan, P.hD, Dra. Rahayu Puji. H, M.Hum and all my lecturers of the English Department of Semarang State University for all guidance during my study in UNNES.

The next, I am deeply grateful to my beloved family, my big thanks is to my father Mr. Soedijono and my mother Mrs. Kusmuryati Mayasari for praying, caring and supporting in my whole life. My great thanks is to Cicik and Bang Salomo for helping me, Mbak Mala and Mas Andy for supporting me, Mbak L and Mas Thomas for cheering me up. My special thanks to a son of Adam, .... Ari Setyawan, thanks a lot for the love, the guidance and the supports.

My thanks also go to my friends in the same struggle (Emy, Septi, Herdini, and Danung), thank you so much for helping me and giving me spirits in completing this final project. My sharing friends (Eva and Kustati), thank a lot for accompanying me in sorrow and happiness. For all my friends in English Literature 2006, thanks for the laugh and the supports when we were together, it will be a sweet memory in my life. At last, my thanks also dedicated to my loyal friend “MioMio” for companying me anytime and anywhere.

Finally, I hope that this final project will be useful for everyone, especially for those who have interest in the similar topic.

Semarang, September 2011

Issyana Kartika Ardyagarini
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CHAPTER I
INTRODUCTION

This chapter explains about the introduction of this final project which contained background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significances of the study, and the last one is outline of the study.

1.1 Background of the Study

People use literature to express their feelings, emotion, and also mind set for any certain intention. Rodway (1982:3) argued literature as the most memorable means by which human perception, wisdom, experience, and feelings from fields for more varied that any individual could command, can be handed on. Thereby, literature is a proper means to use in criticizing certain phenomena around us that might be become a concern of human being.

As in real life, there are unreasonable assumption, prejudices and stereotypes that are addressed to women. Like unfair judgment that an obese woman cannot be categorized as a beautiful women, and the worst she is unworthy to be love because of the imperfect figure. Here, narrow-minded people only see the ‘skin’ of someone’s appearance, without considering that brain and behavior are the important parts too in giving judgment.

That situation can be seen in Shallow Hal as the object of the study. This movie is a reflection of men’s narrow-minded in seeing women appearances. It represents unfairness and discrimination of the women who imperfect physically.
It talks about a man named Hal Larson who met a woman, Rosemary Shanahan. In fact, she was obese, but she was kindhearted. Surprisingly, under hypnotic influence because of her inner-beauty she looked slim and pretty in Hal’s view. This unpredictable situation causes a chaos in his life till finally he realized the true of beauty.

Related to this interesting movie, I used feminism as the theory of this study, to lift up refusal about the concept of beauty which is symbolized by physical attraction solely. Because I see that the women had already become the victim of men’s narrow-mindedness. Gamble (2006:94) stated that feminism is crucially concerned with the ways in which women bodies are controlled within patriarchal system. While at the same time, idealized forms of their body are objectified by various means for male consumption and sexual delectation.

Furthermore, I would like analyze about the relation of men’s narrow-mindedness and the existence of the capitalism era which is going on nowaday's. As we can see fashion, beauty product, and beauty parlor are getting expanding lately in this modern era. They give contribution in forming people’s perception about the definition beauty superficially. In addition, the role of media exposure which had already perpetuated them implicitly as the standard beauty, so that they become one of popular culture in this age that influence someone’s behavior and mind set in defining beauty.

Here, I would like to deliver a discussion of how men see women’s physical appearance superficially which has already caused them placed as the object of the unfair male gaze. The dominance of patriarchal system caused
abuses and discrimination in women’s life, furthermore it placed them into difficult situation. Because of I see there are correlation of men’s narrow-mindedness, the influences of the capitalism and the denigratory of women self-esteem, I title this study Men’s Narrow-mindedness in Seeing Women’s Beauty in ‘Shallow Hal’ Movie.

1.2 Reasons for Choosing the Topic

Rodway (1982:7) mentioned that the meaning of a work of literature will also be a matter of its qualities. I find that the movie of Shallow Hal brings good messages behind its story. The topic of the study that I have chosen is related to men’s untrue perception of women’s physical beauty. I chose this movie because it describes the denigratory of women self-esteem that had done by the male characters in which I interested in this such kind of women issue.

Related to this topic, the theory of feminism is used to defend women rights from discrimination and unpleasant treatments that are done by some groups, societies and culture. The discriminations that is discussing in this study deal with the unfair judgment toward the women which based on their physical appearance solely. Then, the unpleasant treatments are such kind of abuses, both verbal and non-verbal, that had done by male characters to women because of their imperfect figure.

The following are some reasons for choosing the topic. Firstly, it is related to women issues which are latent and crucial. The women have been placed in a harmful situation like being the victim of the men gazes. Secondly, the problems that are revealed in this movie are closed to the culture we live where patriarchy
system takes dominance. The last, the effect of capitalism which has already influenced the way people behave, and it can be seen directly in our surroundings. Shortly, this topic is a representation of the problem that we are facing in real life. Therefore, I think it is worthy to be discussed furthermore, so that students can learn something valuable from this movie.

Finally, I would like to propose what the beauty really is, so that there will not be discriminations in women’s life any longer.

1.3 Statements of the Problems

The problems that are discussed in this study can be seen as follows:

a. What are the verbal and non-verbal abuses to denigrate to women as revealed in the film?
b. How do the male characters see beauty in women?
c. What factors caused the men’s narrow-mindedness in seeing women’s beauty as portrayed in this film?

1.4 Objectives of the Study

The purpose or the objectives of the analysis entitled *Men's narrow-mindedness in Seeing Women’s Beauty in ‘Shallow Hal’ Movie* that I want to achieve in this study are systematically stated as follows:

a. To find out male’s negative comments and unpleasant treatments to women.

b. To find out how the male characters see women’s beauty.
c. To find out the causes of the men’s narrow-mindedness in seeing women’s beauty as portrayed in this film.

1.5 Significances of the Study

The result of the study hopefully would be useful and are expected to give contribution both practically and theoretically. For the practical level, it could be specified as follows:

a. To give correct understanding and new perspective about the true beauty.

b. To motivate people to develop nice personality and behavior, so that discrimination and unpleasant treatment can be vanished.

c. To broaden our knowledge about women issues, feminism, and the effect of capitalism.

1.6 Outline of the Study

This final project is divided into five chapters in which each chapter consists of some subchapters. The following are the explanation of the content of the chapters, they are:

Chapter I is about the introduction of the final project that consists of background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study and the outline the study.

Chapter II is review of related literature. It explains about the feminism approaches to literature, including the history of feminism, the definition, the
specialization, the role, and the goal of feminism. It also explains about the capitalism which is specified into the history, the definition, and the influence of the capitalism. In addition, it provides discussion about women which will be categorized into women and men characteristics, women and beauty related to capitalism, men’s narrow-mindedness, women’s self development, and the last is the true of beauty.

Chapter III is about the method of investigation. It is divided into six subchapters, they are research design, object of the study, sources of the data, types of the data, procedure of collecting data, and the last is technique of analyzing data.

Chapter IV is the result of the analysis. It presents the investigation of the object of the study. It consists of the synopsis of the movie, and the discussion of the problems as mentioned in the previous chapter.

Chapter V is conclusions and suggestions. Sit contains the conclusion of the study and some suggestions.
CHAPTER II
REVIEW RELATED LITERATURE

This chapter is discussing about the review related literature which consists of three subchapters, they are feminism, capitalism and women. This review is underlying the topic of the study. Theories and references are used to support the investigation which is obtained from many different sources such as book, the website, and other scientific materials.

2.1 Feminism

2.1.1 The History of Feminism

The discrimination and inequality between men and women have occurred since long time ago. Bresser (1998:180) stated that the ancient Greeks thought about gender discrimination when Aristotle, one of the leading philosophers and teachers, asserted that male is superior by nature, and that female is inferior, the one rules and the other one is ruled. This paradigm became latent till now, and it cause feminist concern about women issues. Historically, according to Simone de Beauvoir (Miriam Schneir, 1972: xii) the beginning of women movement was in 15th century as Christine de Pizan in that period wrote about the oppression of women. Then, in the beginning of 1800s women strived to get rights to vote.

Gamble (2006:20) stated that in the 1850s was a major resurgence of feminist activity. It was perhaps the most important decade of the nineteenth century for Victorian women. In the early of 20th century (1949), it moved...
forward to attain what they have dreamed of. Then, it was the progressing in the 1960s though almost all sectors life, as stated by Ratna (2005:227)

Furthermore, Mujianto (2010:100) generally mentioned that feminist movement was divided into three waves, whilst Ratna (2005:227) divided it into three phases. Firstly, in the first wave, the spirit of feminism could be seen in the 18th century, definitely in the 1960s. She said that it was the first phase that called emancipation, from the Latin word that is *emancipate*, which means struggling for rights.

The second wave is the next decade after the 1960s. In this term, feminism was getting advanced and got extraordinary responses from the society. It is the second phase which included gender issues. The struggle was related to the degradation of women that is caused by the structure of social and culture. Gamble (2006:94) one of the major issues of the second feminist movement of the 1970s was how women were represented negatively as stereotypes and objects of the male gaze in the visual conventions of both high art and popular culture.

The last is one of the third waves (Post Feminist). Gamble (2006:310) stated that the third wave feminism is characterized by a desire to redress economic and racial inequality as well as women issues. It appeared with legalization and actualization that are getting into reality. In this period, the odds between men and women are gradually vanished.

### 2.1.2 Definition of Feminism

Adopting Freud’s proposition, Lacan (1998:118) considered that the existence of women are incomplete (*la femme n’est pas toute*). Therefore, here
the theory feminism appears to defense women’s right and equality in many ways of life.

The word feminism is derived from the word *femme*, which means female. Based on Oxford Advanced Learner’s Dictionary (1995:428), feminism is a movement that women want to achieve the same rights and opportunities as men. Therefore, from that explanation, feminism can be defined as a modern theory which concerns with women issues to against the dominancy of patriarchy, inequality and discrimination in social life. Gamble (2006:3) stated that the term ‘patriarchal’ refers to power relations in which women’s interests are subordinated to the interests of men.

Furthermore, the person who concerns in criticizing discrimination or issues related to women can be called feminist. As stated by Mujianto (2010:101) any person who is aware of the presence of unfairness or discrimination that is experienced by women because of their sex, and has willingness to stop those phenomena, basically can be called feminist.

Ratna (2005:226) explained that feminist offer concepts and theories that are related to the analysis of women, she argued that the relation between cultural studies of feminism and gender appear as the effect of women’s existence that is subordinated by culture. These phenomena occur because for years people had been influences by stereotypes that are rooted in the society.

2.1.3 The Specialization of Feminism

The theory feminism is getting advanced in some countries. It gives influences to human thought in seeing social issues and women issues
particularly. The branch of this though has grown to be more specific, like Marxist, radical, liberal and socialist. The following are brief explanations about feminism that has been specified into four branches, they are:

(1). Liberal Feminism
Gamble (2006:239) stated that the term liberal feminism is an unwieldy one. Because of it covers a wide range of opinions, but not all of them compatible. It finds that sexism is the fundamental attitude that causes gender inequality in the society. But again, it concentrates only on the most superficial forms of sexism, doing nothing to deconstruct the deeper ideological of formations which subordinate women to men.

(2). Marxist Feminism
According to Gamble (2006:244) Marxism sees class division rather than gender as the root of women’s oppression. Meanwhile Farganis (2000:370) found Marxism feminism concentrates on gender relations within the class system in the capitalist society. He stated that the status of women is not biologically determined, but the results from economic system of ownership and private property.

(3). Radical Feminism
Radical feminist believe that male power is that the root of the social construction of gender. As stated by Farganis (2000:370) they believe that patriarchy is all pervasive in our culture. It gives influences in our social
institution and violence, such as kinds of abuses to women, and such as beauty standards, and emotional harassment.

(4). Socialist Feminism

The social feminism is the combination between Marxian and radical feminism. This theory is focused on capitalist patriarchy and study the domination in a widely context, including race class and gender as stated Fargani (2000:370). Here, the socialist feminism offers a unitary theory, including racial, ethnic and individual differences.

2.1.4 The Role of Feminism

The golden age of feminism was occurred in the 1970s and lasted for twenty years. It moved from the political to the literary arena throughout the 1960s and 1970s. Since the 1970s, the feminists have made significant contributions to both political and theoretical ethnics. This theory has already enlightened human thought about sex and gender. A set of inequality of women caused feminist criticize these conditions. Mujianto (2010:109) stated that those feminists’ critics reveal as the reaction of phenomena in the society.

In this modern era, feminism is not only related to terms of equality or human rights in vote, education and jobs solely, but also covers all women private life such as stereotypes, prejudices and assumption that denigrate them. Gamble (2006:94) sated that feminism is crucially concerned with the ways in which women’s bodied within patriarchal system. While at the same time, idealized
forms of their bodies are objectified by various means for male consumption and sexual delectation.

Mujianto (2010:109) said that kind of underestimates to women can be seen symbolically women have been destroyed by media. By considering that they are inexistent, be cursed, and be underestimated. Women re nothing and they can be described in a form based on sex appeal. Due to these discriminations, there is not space for women to be free from the men paradigm which have already shackled them for years.

Therefore, here feminism serves to bridge the gap between the way men and women though toward the existence of women themselves in every level of social life. Not as subordinate of man, but as an individual who is free from negative stereotypes that addressed them.

2.1.5 The Goal of Feminism

Bressler (1998:181) stated that in the late 1700s voice in the wildness of patriarchal dominance arose and began to be heard. It was the beginning of feminism when women strove to reject all the patriarchal system influences. They stand up their rights and try to be equal as men. Then, in the early 1900s was the progression of feminism era. The major roots of feminist criticism began growing during this time. Feminists declared that women must define themselves and assert their own voice in the arenas of politic, society, education, and arts.

In the previous age, women were deemed to be ‘imperfect men’ and not having capability in many sectors of life. Gamble (2006:294) argued that sexism
in partial society at every level is affecting women’s access to get jobs and education. Now, underestimation is not only about whether they have capability or not, but also about their appearance. They become the victim of the male gazes for satisfaction.

During Miss America beauty contest in the 1968, the feminist protestors criticized the system that measured female value by appearance. They considered that treatment was like an animal market that placed women as the sexual object. Based on that unfairness treatment, in this dominancy patriarchal system the feminists have goal-seeking to break women stigma from men gaze. By their movements, feminism can be a way to accommodate all women issues and bring enlightenment in the society. Its goal is to heal the wrong assumptions like people narrow-mindedness in seeing women in every level of life. As Bressler (1998:180) said that feminism is to change the degrading view of women. So that, unfair conservative thoughts like stereotypes and sexual objectification that shackled them for years can be vanished.

2.2 Capitalism

2.2.1 The History of Capitalism

The birth of capitalism has to do with Greek and Rome culture. Based on the history, Rome was expansionistic nation that caused desires to improve their authority as wide as possible. They became one of the great nations with large occupational territory at that time. Giddens (1991:36) said that Rome had not been separated from the influence of land ownership. They had an economic system such as slavery that lead the growth of big farming corporations, called
Latifundiae. It was a system in farming production which was cultivated for markets in greatly amount. Guiltlessly, the aristocracy enslaved common people to get benefit as much as possible. Therefore, problems appeared among the society in Rome because of the struggle between the aristocracy and the common people.

Furthermore, Giddens (1991:36) said that the attachment of Barbarian toward Rome caused disrepair in the nation. Then, the fallen emperor caused feudalistic society born in Rome. The basic of feudalism itself was farming in small scale. It was cultivated by farmers including slaves. But, this system was not effective enough to increase the economy of state. Then, this era was falling down in the 12th century. Dobb (1991::37) argued that it happened because it did not work efficiently as a system of production that was related to the need of tax in government class. Finally, revolutionary happened at that time, and that was the beginning of capitalism era.

Then, the history of Europe became more dynamic after 1600 until the beginning of 20th century. The changes of economic sector from traditional turned to be capitalism system needed long time to spread out through the countries in world wide. It was started from west Europe and then came to America, Africa, Japan and finally Indonesia.

2.2.2 The Definition of Capitalism

The advancement of capitalism is spread out to many countries, some of them are England and Europe. The 14th century was the beginning of capitalism in Italy, whilst in England was 15th century. However, the production of capitalism
was still limited in certain sector of trading at that time. Europe had a new innovative way of production since Karl Marx named it as capitalism. Salam (2000:148) stated that it was started in the sector of textile approximately in the 1250 in west Europe.

Capitalism caused people to be classified based on their capability in working. Salam (2000:148) defined that it is a relationship between producer and the customer, which occur in detail system. Besides, the advertisement becomes a very advanced technique to support its progression. Therefore, it is a new economic system that leads production widely through country.

In addition, Eagleton (1996:335) argued that capitalism spread authority in the new sectors of world wide. Inequality between the poor and the rich caused a dramatic gap between them. The marginal society had been exploited intensively. The rich would be capitalist who laid investment and the poor would be labor with low wages. This system gave benefit only for those who had strong financial, while, the marginal people become depressed.

Furthermore, Salam (2000:149) explained that Karl Marx divided capitalism into two classes, they were big class and small class. The big class was consisted of common people who had physical power to work, whilst the small class was people who had financial capital. This big class became workers of the small class as the producers. They were forced to work hardly to obtained high rate target of the product. Again, Salam explained that this condition caused a competition between fellow producers. For example, they had to try to produce economic products as much as they can, and sell them to get profit as much as possible.
2.2.3 The Influence of Capitalism

Nowadays, the practice of capitalism had already shifted. It is not only about the labor and the capital, but also about the consumerism which influence people way of life. Morton (2003:102) argued that capitalism is not interested in particular quality or usefulness of a singular object, but only in the exchange of the object for profit. As a matter of fact, women become the main object of the capitalist persuasion by commodity offers, like cosmetics, fashion, and aesthetic surgery. As Judith Still and Michael Worton (1993:11) said that beauty product sells at high profit margins and it could be argued that women are duped into spending time and energy in the competition to objectify them for men.

Related to this study, capitalism is not only about a part of economic system, but also a kind of means to persuade people mind set in seeing beauty. It changes society perception toward cultural value, as modern people now become hedonist and obsess with something physically. Women become the object of beauty to fulfill men ideal perception. Take one example, the advertisement of beauty products in the television or magazines which represent attractive energetic young lady as symbol of beauty. Implicitly the capitalists try to symbolize how beauty should be determined. Gamble (2006:149) stated that advertising is the process by which people are persuaded to buy things, and are those transformed into consumers. It is innately sexist, presenting its audience with conservative female stereotypes which limit the ways in which women are depicted elsewhere in culture. Besides, it becomes both an expression of dominant ideological assumption within culture and by which such assumption are perpetuated.
Meanwhile men, they are placed as the subject who get satisfaction by seeing attractive appearance of women. They will feel proud in their community if they can possess women are beautiful physically. As argued by Maasik and Salomon (2006:488) that strong men battle for beautiful women. It means someone cannot be called strong man if he did not get a pretty woman. So that, it is something related to power and pride, and it is big deal to men. Meanwhile for men, it is a harmful situation, where they become the object and the victim of this situation. They are fettered by the beauty standard that mostly men believe. in other words, they are like a trophy if they are beautiful, and being cursed if they are not beautiful for discrimination and abuses both verbal and non-verbal they will get. As cited by Gamble (2006:97) from *Way of Seeing* by John Berger, that a different political of the power of relation implicit in the presence of men and women. As a man’s presence was promised of power, whereas a women’s presence implied self conscious display. Her sense of self split between the surveyors and surveyed. Shortly, the beauty which has been symbolized by the capitalist has already infiltrated people mind set, as they believe that their power lay in their representation.

### 2.3 Women

#### 2.3.1 Women and Men Characteristics

As celestial religions believe that God created Eve from Adam’s rib to complete and accompany him in the Garden of Eden, so do a woman and a man created to complete each other in this earth. Although they are distinct, both man
and woman are created equal, out of dust. As a matter of fact, no one is having more lower or rightful authority over than other.

Both man and woman have function and responsibility in a structure of family which is based on their natural characters as human beings. As naturally man is prepared to be a father or a leader who will lead the family, and woman will be a mother who supports her husband and taking care of the children. Therefore, their innate characters are formed naturally and automatically to support their function and responsibility in the family. Mujianto (2010:112) stated that men are usually having as characters of dominant, active, aggressive, and authoritative. They do many kinds important roles which need professionalism, efficiency and rationality. Meanwhile, women are usually represented to be subordinate, passive, submissive and marginal.

According to Fisher (1999: xvii) women have many exceptional faculties red in deep history, a talent with words, a capacity to read postures, gestures, facial expressions, and other non-verbal clues, emotional, sensitivity, empathy, excellent sense of touch, taste, smell, and hearing, patient and ability to do and think several things simultaneously. Meanwhile men, furthermore she explained, they have natural talent such as a superb understanding of spatial relations, a talent for solving complex mechanical problems, an ability to focus their attention, and a gift for controlling many of their emotion. All these are so susceptible to visual signals, which are easily and immediately. Not surprising if men are fixated to women physical appearance. They generally fall in love faster than women do, (1999:234) from these characters comparison, it can be seen that physically,
mentally, and psychologically, woman is more complex than man. These distinct characteristics affect them in the way they think and act.

In selecting spouse, man and woman put many qualities in their order of importance. According to Fisher (1999:233) love or mutual attraction come firstly of the rank for both sexes. The next are dependable character, emotional stability and maturing and a pleasing disposition. However, they have different tastes and consideration whether someone is attractive or not. Again she argued, men are three times more likely than women to seek a good-looking partner. Therefore, men are preferable to choose a woman who is attractive physically. Buss (Fisher, 1999:234) maintained that these males prefer for youth and beauty is inherited. Whilst for women, physical appearance is not the most important in looking for a spouse. Instead of that, both men and women also wanted a spouse who was kind, healthy, smart, educated, sociable, and interested in home and family.

2.3.2 Women and Beauty Related to Capitalism

As cited from The First Sex (1999:vx), Simone de Beauvoir argued that a woman is solely the product of economic and social forces. Women are placed like things that can be possessed as symbol of powerful capability. Like the upper class in days of yore that had authority and wealth could possess more than one woman as wives to prove their power. In this term, women were in the weak position. They could not choose their own way of life because of the limitation of culture at that time. Therefore, they had been forced to follow all the custom of manners.
Years have changed, but the social pressure still fetter women till now on, even though it is not always in the similar way as in the previous age. The discriminations and unpleasant treatment to the women as seen in the *Shallow Hal* movie are the example of the men’s narrow-mindedness in seeing beauty. they define beauty and perfectness in women based on their ideal body like images which capitalism attempt to carry on in the media exposure, slim, good skin, and beautiful. Wolf (1991), Bauman (1992), Giddens (1991), and Shilling (1993) have argued that within a cultural framework of late capitalism, in a consumer culture, people are obsessed with appearance. The status of body has been transformed from a fixated natural given to a malleable cultural product.

As the result of that, women who feel imperfect physically obsession to try hard to lose some pounds of their weight, although they have to face eating disorder for getting ideal body as they dream of. As cited by Maasik and Salomon (2006:488), Naomi Wolf in *The Beauty of Myth* argued that industries and glamorous fashion photography that promotes female beauty. But these pleasures are provided only for the male spectator. Whilst the women are the object, not the subjects of the gaze and their bodies are eroticized and often fragmented. Therefore, men will be more fixated on women outside appearance rather than personality. These are some examples of capitalism effects which have reduced the meaning of true beauty.

### 2.3.3 Men’s Narrow-mindedness

The discrimination toward women is not only about their position as subordinate in social and cultural life, but also as an individual who become the
victim of sexual judgment of men’s narrow-mindedness. Fisher (1999:233) argued that men are beguiled by beauty. So that, the narrow-mindedness here means the men judge women based on their outside look solely.

Fisher (1999:234) stated that were interested than women in a partner’s physical appearance, particularly youth and beauty. This inclination leads men trapped into his mistaken defining beauty. For women, it caused a sense of self-hatred when they find imperfectness in themselves. Therefore, it is not any longer as an ordinary issue, but rather it has shifted into political problem.

Gamble stated that idealized forms of women’s bodies are objectified by various as the victim the object to satisfy men desire, like in the way they are dressing, concerning appearance and having diet to go get ideal weight. Besides, the new culture which recently famous among society, they are cosmetics, and a standard of ideal objectification and to fulfill cultural claim about beauty, (200:94).

Actually, the beauty which most people believe is a set up that formed by some groups who had intention of this situation. The patriarchy and the capitalism had affected society in interpreting it; Maasik and Salomon stated that ‘beauty’ is a currency system like gold standard. It is determined by politics, best belief that keeps male dominance intact, (2006:488). Related to this study, the politics deals with the capitalism era when the capitalism can take benefit by persuading their service or beauty product from people who are obsessed with appearance. Then, the best belief is related to the role of the media in forming public perception about the meaning of beauty. By broadcasting, implicitly and unconsciously they
program people mindset to make them believe what is beautiful and what is not. As stated by Gamble (2006:95) that women’s perspective of ideal body in the 1990s should be slim and youthful, as personified by a model named Kate Moss.

2.3.4 Women’s Self Development

Beauty contest that is held every year has one familiar slogan of ideal body that women should have 3Bs, which stands for Brain, Beauty and Behavior. When women have those characteristic, they can be defined as women perfect. It is one of the ways to explore women abilities as requirements for women to get the true beauty, as cited from (http://ezinearticles.com/?A-Beauty-Pageant-As-One-of-the-Ways-to-Explore-Womens-Abilities&id=3140351). Besides, they need to develop their image to be free from men’s narrow-mindedness. The following are the brief explanation of the 3Bs:

(1). Brain

The first B is brain. It is related to the level of human intelligence. As cited from The First Sex (1999), a philosopher George Santayana wrote that the intelligence is the quickness in seeing things. Related to 3Bs, brain here means that a women should have good intelligence and has a broad knowledge (http://ezinearticles.com/?A-Beauty-Pageant-As-One-of-the-Ways-to-Explore-Womens-Abilities&id=3140351). Therefore, being a woman is not about how to gain physical beauty solely, but also how they can enrich their knowledge and abilities that are used for fellow being.

In addition, Fisher (1999:57) argued that women can be clever, broad minded, intuitive, and many other things. Woman should be smart,
and have abilities to express their mind, idea, and opinion wisely to reflect their high quality of intelligence. Because it will help them to be free from men’s underestimation.

(2) Beauty

The word “beauty” in this 3Bs here is defined as attractive physical appearance to support behavior. Women are especially demanded to pay attention to their appearance, because it will give first impression to other people. It is inevitable to be an important term of most of them. Beauty is only to complete and support the betters, behavior and brain, not as the main factor to determine someone perfect or not. Therefore, it is better for them to maintain their physical appearance.

Beauty is a quality possessed by an object or a person that gives intense pleasure or deep satisfaction to the senses. It is a subjective experience in each person that could lead to powerful feelings of attraction and emotional well being. However, there is not standard measurement in judging whether a woman is beautiful or not. as sited from (http://ezinearticles.com/?The-Outer-Glow-From-an-Inner-Beauty&id=17491440.

(3) Behavior

The last B is behavior. It is related to the personal attitude in society. Behavior means that a woman should have good personality and attitude and it can be seen by the way she behaves and treats other. It is different from beauty. It is considered as outer beauty, then behavior as the inner
one. Because it is disposed to be judge in the way of someone physical appearance, while behavior cannot be seen directly, but it can be felt by the way someone acts, says, and treats to other, as cited from (http://ezinearticles.com/?A-Beauty-Pageant-As-One-of-the-Ways-to-Explore-Womens-Abilities&id=3140351).

According to Evita (1978:68) as cited by Rostamailis, there are three factors that can influence someone behavior. They are characters, education, and social relationship. If they are in one unity, someone can have good personality and behavior. Therefore, it is better to have them, because attractive physical appearance solely will be useless. Besides, Rostamailis (2005:91) said that behavior is more valuable rather than physical beauty, because it could be vanished as long as someone getting older. Whereas, behavior is not replaceable, even if someone is not beautiful any longer.

Again, Rostamailis argued that someone appeal is not relay on good looking and ideal body, but people will be more interested in someone clean, neat, nice, and having good attitude. Therefore, to be a fascinating woman, good behavior is needed as the main factor and completed with other self development, like intelligence and appearance, (2005:90).

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2.3.5 The True Beauty

Beauty is something subjective and relative, so that it is difficult to be defined exactly. Besides, it can be assumed differently time by time. Sonia Maasik
and Jack Solomon argued, ‘beauty’ is not universal or changeless. Therefore, in
different places or nations, people have different beauty standard also, depends
their background of education, culture, and circumstances they live. For instance,
commonly, western people prefer have own skin and that is why they like to
sunbathe on the beach. Meanwhile, Indonesian people mostly prefer fair skin to
their natural skin, which is brown skin. It becomes an opportunity for the capitalist
to set up factories or beautician centers that produce a whitening beauty product,
like lotion, soap to make their skin brighter, (2006:488)

Further more, they explained every generation since 1983 people had had
to fight its version of beauty myth. It could be change to be fitted to the ideal
types in certain time. As in the middle age in Western, beauty was defined by fat
breast and buttock which symbolized fertility and prosperity. It was cultural
beauty standard at that time. When a woman had a plump and full body, she
would be considered as a beautiful. But this perception had changed since
Twiggy, a supermodel and actress who was famous in the 1960s, appeared in the
space of public with a slim figure. Indirectly, she influenced people in giving
objectification of ideal body. Before Twiggy era, women were not expected to
look so slim. But, in this era, society beauty standard turn to be ideal body shape
like slim, and good-looking. It is a kind of beauty myth that is constructed by the
capitalist and believed by people. Unfortunately, they do not realize about this
propaganda. Instead, they believe that it is a part of popular culture. That is why
Besides, media supports give perception. They take a part in giving affection by presenting beauty images. Gamble stated that image of femininity in the mass media may not change the way actually act, but they may influence the way we think about what it means to be a woman. Therefore, society is affective to be biased in defining beauty without knowing what it genuine means, (2006:90).

From this explanation, it is clear that beauty is difficult to be defined because it could be about a matter of physical appearance and personality. As cited by Rostamailis (2005:85), Jenny Adam, Miss Alaska 1974, stated that the beauty in a woman is the totality of self actualization. It is the result of the unity of harmony, compatibility, and fit. In other words, beauty is a harmony of physical appearance (outer-beauty) and personality (inner-beauty). Shortly, the true beauty is about a personal self development including character building, intelligence, and appearance in one unity to embody harmony in personality.
CHAPTER III

METHOD OF INVESTIGATION

In a research, certain methods are needed to support the analysis of the object of the study. Research method is a strategy in collecting and analyzing the data to get the result of investigation. This study uses the qualitative research since the data is collected in the form of words rather than numbers. This chapter consists of research design, the object of the study, role of researcher, types of data, procedure collecting data, and the last is procedure of analyzing data.

3.1 Research Design

In this study I use qualitative research because the object of the study is the story of movie in the written and spoken forms. As said by Berg (1989:2-6) that qualitative research refers to the meanings, concepts, definitions, characteristic, metaphors, symbols, and description of things. It properly seeks answers to questions by examining various social setting and individuals who inhabit these settings. Therefore, using qualitative research is an appropriate method to analyze this study.

3.2 Object of the Study

The object of study is a drama comedy movie entitled Shallow Hal that is directed by Bobby Farrelly and Peter Farrelly and starring by Gwyneth Paltrow and Jack Black. The film is in the form of video which takes 1 hour 54 minutes. It is released in 2001 by 20th Century Fox.
3.3 Source of the Data

In doing investigation, I collect and analyze the data from the movie and its scripts as the main source. Meanwhile for supporting data, I get some references from books both in the form of hard-copy and soft-copy, and articles that are taken from newspaper and internet.

3.4 Types of the Data

In this study, I use descriptive qualitative method as the type of data, which merely focuses on the analysis of textual data. Berg (1989:2-6) said that quality refers to what, how, when, where of a thing, its essence and ambience. Here, the data taken from the movie and the script in the form of phrase, sentences and written dialogues. Whilst, the data taken from video are in the form of pictures, mimic, body movements and dialogues.

3.5 Procedure of Collecting Data

3.5.1 Watching and Reading

The first step is watching the movie, Shallow Hal, for several times to understand the story. By watching as the first step, it will enable me to understand the whole story easily. After watching movie, I read its script to get a deeper understanding. After that, I do watch and read simultaneously. While watching the movie, I am reading its script also to synchronize the dialogues both from the movie and the script itself.

3.5.2 Identifying the Data

The data are taken from both the movie and the script. The process of identifying will be explained as follows:
(1). Identifying the movie. 
Firstly, I watch the movie and make some record time and scenes that are relevant to this study.

(b). Identifying the script. 
After watching and reading the film script, I list the quotations from the script which are also relevant to the subject matters. The process of quotation listing is by marking the dialogues with underline and giving symbol (α), symbol (β) and symbol (γ) at the end of the dialogues.
Symbol (α) is to represent mental or emotional abuses to denigrate women both verbal and non-verbal. Furthermore, it will be specialized into symbols (α.2), (α.2), and (α.3) for verbal abuses, and (α.4) for non-verbal abuses. The symbol (α.1) is for identifying the insulting expression by labeling or naming the women with kind of animals to equalize them to the animals. The symbol (α.2) is for identifying the dictions of words or utterances to condescend women. The symbol (α.3) is for identifying the censuring expression of physical imperfectness. The last is (α.4) is for identifying the way men characters in gazing sarcastically to women. 
Then the symbol (β) is to describe the male characters see women’s beauty. It reveals men’s narrow-mindedness in giving judgment which is determined by physical perfectness solely. 
At last, the symbol (γ) to show the causes of men’s narrow-mindedness in seeing beauty both come from internal and external. The internal factors are influences that come from the male characters themselves,
those influences will be symbolized with ($\gamma.1$). The external factors are influences that come from parents ($\gamma.2$), friends ($\gamma.3$) and media exposure ($\gamma.4$). All these symbolization will lead us to recognize the data easier.

3.5.3 Inventorying Data

Inventorying is needed to collect data that have been taken from both movie and script into one space. Before doing this activity, I prepare a table that consists of some columns for collected data. The table is needed to make the process of inventorying easier.

During this activity, I put the identified data from the movie into the table while I am watching the video. I stop it whenever I crosscheck the data from the movie to the data from the script in order to get detailed information and note down the data into the table. This activity is done until the whole duration of the video has been completely played all.

The last result of inventoried data will be reported in appendices A. The following is the example of table for inventoried data both from movie and script:

**APPENDIX A**

**Table 1. Inventoried Data**

<table>
<thead>
<tr>
<th>No.</th>
<th>Script Line</th>
<th>Dialogue</th>
<th>Data Symbol</th>
<th>Video Time</th>
<th>Explanation</th>
<th>Answering Question No.</th>
</tr>
</thead>
</table>
3.5.4 Classifying

In this step, the overall data are classified based on the statement of problem. Therefore, the data will be divided into three tables fit with data symbols: \( \alpha \), \( \beta \), \( \gamma \) which represent statement of problems. The result of all classified data will be reported in Appendix B. The following is an example of tables that is used in classifying data:

**APPENDIX B**

**Table 2.1: Classified Data \( \alpha \)**

Data symbol (\( \alpha \)) is answering the statement of problem number 1. What are verbal and non-verbal abuses to denigrate women as revealed in the film?

<table>
<thead>
<tr>
<th>Data Invent. No</th>
<th>Form of Data</th>
<th>Data Symbol</th>
<th>Found in</th>
<th>About</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td>Video</td>
<td>Script</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Minute</td>
<td>Page</td>
</tr>
</tbody>
</table>

3.5.5 Selecting

After classified data, the next step to do is selecting all the listed data dealing with the analysis. Therefore, the simplifying data are regarded necessary to choose the most relevant data that will be used to answer the research problems. The form of table that will be used to facilitate selecting data as follows:
3.5.6 Reporting

Reporting is the last step in data collecting activity. The listed data will be reported in Appendices. The inventoried data can be seen in Appendix 1, the classified data can be seen in Appendix 2, and the selected data will be reported in Appendix 3.

3.6 Technique of Analyzing Data

In analyzing this study, there are several steps used to answer the problems. Since this study uses qualitative method, so that describing and interpreting the data are developed in the form of words to give description of subject matters. Exploring some references dealing with the subject matter are employed to support the descriptions and interpretations toward this study.

The first step in analyzing is by exposing the data of script and video in the form of words, phrases, sentences, mimics and gesture which are recorded in the tables as explained in the previous sub-chapters. Next, researching and explaining the data to find out the answers of the problems. Interpreting the data is the third

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**APPENDIX C**

**Table 2: Selected Data**

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Total</th>
<th>Classified Data</th>
<th>Selected Data</th>
<th>Total Selected Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Γ</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
step and taking inference after doing analysis of the object study. Some conclusions will be reported in the last chapter of this study in order to answer the statement of problems. In addition, some suggestions will be added to give ideas and enlightenment to the readers.
CHAPTER IV
THE RESULT OF THE ANALYSIS

This chapter presents the main discussion and the result of the study. It consists of the synopsis of the movies which is the object of the study and the investigation of the problems as mentioned in the previous chapter. In this chapter, the investigation will be subdivided into three main topics, they are the verbal and non-verbal abuses to denigrate women, the perspective of the main character in seeing beauty and the causal factor of the narrow-mindedness.

4.1 The Synopsis of Shallow Hal Movie

Hal Larson was a nice man who was fixated on the outside appearances of people. In his life, having a beautiful and perfect woman was his obsession to make his late father, Mr. Larson, proud to him. He might be little traumatized by losing his beloved father. Before Mr. Larson dead, he gave advice to Hal and asked him to find ‘classic beauty’, a beauty that focused on physical perfectness of woman. Marrying his wife, Mary, for love, was a regretful to Mr. Larson. Because of Hal really loved his father, he wanted to make his father’s dying exhortation come true in his life. Since that time, he obsessed with pretty women and he judged people based on their physical appearance.

One day, accidently he got trapped in an elevator with the guru, Tony Robbins. During trapped, he told Robbins about his relationship with women. He was kind of ‘picky’ man in loving women and having high-standard in which to him, it was all about outside appearance of people. Then Robbins tried to help
Hal by giving hypnotherapy to him to have ability in seeing person’s inner-beauty. Since that occurrence, everyone who had inner-beauty he just met would be looked pretty to him. Conversely, someone would be looked unattractive if she/he did not have good personality.

The story became more interesting when he met Rosemary Shanahan, his boss daughter, Mr. Shanahan. In his view, she looked really pretty, slim, smart and attractive. She was volunteering in hospital and Peace Corps. Her nice personality drove him interested.

Knowing Hal lately dated with ugly women, Mauricio, Hal’s friend, became frustrated. He felt annoyed about the changes of Hal’s women type. Therefore, Mauricio wanted to make him return as he used to be. Then, he came to meet Robbins and asked him to cure Hal from hypnotic control. He intimidated him by lying that Hal’s job would be in dangerous if he did not cure him. Robbins had no choice and gave magic words to Mauricio to make Hal return as he used to be. And then, Mauricio phoned Hal and uttered a sentence ‘Shallow Hal wants a gal’. After heard that sentence, all Hals’s sight changed and he did not recognize Rosemary any longer immediately. He just could see a strange fat woman who was eating Rosemary’s. In fact, she was Rosemary, the one he was dating with.

Rosemary got upset about the changes of Hal’s behavior. Let alone, Hal did not recognize her existences. Mr. Shanahan disappointed to Hal and got mad for what he had done to his daughter. He asked Hal not to meet Rosemary anymore because she decided to leave for Peace Corp mission in Carabas with Ralph, Rosemary’s ex-boyfriend, for several months.
When Hal was confusing about his relationship with Rosemary, Mauricio came to him and confessed that his narrow-mindedness in judging was caused his scare of being nothing in front of women. A birth defect that he had drove him unconfident with himself. After heard Mauricio’s confession, Hal realized that he was fault by running away from Rosemary. He decided to come to Shanahan’s residence for asking apology to Rosemary before she leaved to Carabas.

Finally, in Rosemary’s farewell party, Hal expressed his regret to Rosemary for being shallow person. This was the first time he could see the real of Rosemary’s physical appearance. In fact, she was really fat. But to Although, he was in hypnotic influence any longer and Rosemary had not slim body as he thought, she still looked beautiful to him. Then, he told her how much he loved her and informed her that he would accompany her in Peace Corps mission in Carabas. Rosemary was happy to hear that, and then finally they together leaved Shanahan’s Residence to Carabas.

4.2 Male’s Verbal and Non-verbal Abuses to Denigrate Women

In Shallow Hal movie, there are abuses that are done by some men characters to lower women’s self-esteem and dignity. This unfair treatment here is caused by women’s physical imperfectness. As stated by Farganis (2000:370) they believe that patriarchy is all pervasive in our culture. It gives affection in our social institutions and violence, such as kinds of abuses to women, and such as beauty standards and emotional harassment. Related to this object of study, the abuses are divided into two kinds, they are the verbal abuses and non-verbal abuses.
4.2.1 The Verbal Abuses

The verbal abuses deal with diction, utterances, insulting words, and naming or labeling that are done by the men characters to the women because of their imperfect physical appearance. Here, the feminism is crucially concerned with the ways in which women bodies are controlled within a patriarchal system. While at the same time, idealized forms of their ideal bodies are objectified by various means for male consumption and sexual delectation, Gamble (2006:94)

The following is one of the examples of insulting expression that Mauricio and Hal used to refer the ladies:

Datum 27:

HAL : Come join us. I’m goin’ after the redhead (a.2). You can have your pick of the other two.

MAURICIO : You mean you get the hyena (a.1), and I choose between the hippo (a.1) and the giraffe? (a.1)

HAL : Don’t be intimidated

The datum number 27 above shows the scene when Hal was dancing with three ladies. Under hypnotic influence, they look beautiful and attractive to Hal. Whilst in Mauricio’s perspective is the reality, they looked not good looking. Knowing Hal was dancing with unattractive women, Mauricio grabbed Hal out from the dance floor because he did not like if he or his friend were close to such kind of women. To Mauricio, they must be avoided and may be compared to animals like hyena, hippo, and giraffe as he used to refer them. In addition, Hal called one of them by naming her something based on her physical appearance, not by their exactly name, like ‘the redhead’. Based on this datum, it is obvious that their utterances are impolite. Besides, it can denigrate the women’s self esteem.
Another example of the verbal abuses also occurred when Hal met Rosemary in a clothing shop. He teased her because of the panties she held on really extra large. Below is Hal’s condescending expression of the physical imperfectness:

**Datum 29:**

<table>
<thead>
<tr>
<th>HAL</th>
<th>Building a parachute? (a.3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROSEMARY</td>
<td>Excuse me?</td>
</tr>
<tr>
<td>HAL</td>
<td>Oh, I get it. You ripped the spinnaker on your sailboat, right?</td>
</tr>
</tbody>
</table>

The datum number 29 shows Hal’s unpleasant treatment to Rosemary. While Rosemary was lifting the panties up, Hal wanted to greet her by saying dirty joke like censuring it and comparing it to parachute, because its size was really large. He thought that she bought extra-large panties to someone else, because it was impossible to herself with her slim body. She got offended, because his joke was not funny to her. His censuring utterances made her angry, because it implicitly meant something related to physical appearance. In addition, the panties were panties. It was not a thing that could be compared with parachute or something else. The panties which Rosemary lifted up might be super large, but it did mean Hal could say like that, comparing the panties to parachute.

As seen in the datum 44 below, outside appearance was a big problem to Mauricio. He found that the ladies who danced with Hal in the couple weeks ago were not attractive physically. Therefore, he was annoyed if Hal considered them as attractive ladies. Implicitly, he asked Hal to stay away from them. Meanwhile under hypnotic influence, Hal had no problem with their appearance. Below is the
way Mauricio complained about their physical appearance by labeling and censuring them:

Datum 44:

**HAL**: I suppose the girls we partied with a couple weeks ago downtown were a couple of carp? (a.1)

**MAURICIO**: No. Laura, the one with the whiskers, she looked more like a catfish (a.1)

**HAL**: Oh, I see. And what about Marie?

**MAURICIO**: Pop some bolts on her neck and the villagers’ll be chasing her (a.3)

**HAL**: And Vicki?

**MAURICIO**: Who’s Vicki?

**HAL**: Vicki. Vicki. With the short brown hair.

**MAURICIO**: Vicki? I thought that was a guy (a.3). I was calling her Vic!

In this scene, Mauricio showed his personal opinion. He insulted them by comparing them to catfish and such kind of cattle. Of course, Mauricio’s utterance is not acceptable, because it is harsh words that should not men expresses toward women. Therefore, related to this scene, the goal of feminism is to change this degrading view of women, Bressler (1998:180). So that, such kind of verbal abuses can vanish from this culture and men can respect women as human beings.

Besides Rosemary with her extra-large panties, Hal also expressed impolite utterance when he was having dinner with Jill in the restaurant as imply in the datum number 59 as follows. Seeing Jill looked sexy, Hal was little bit fixated on her suddenly. Fisher (1999: 234) argued that men are so susceptible to visual signals which are easily and immediately. Additionally, she tried to tease him to finish the meal in the bedroom. Her teasing lead Hal expressed impolite utterances unconsciously as follow:
Datum 59:

**HAL**: Are you wearing panties? (α.2)

*God! What am I saying? No!*

This scene shows Hal’s condescending expressions that lower Jill’s dignity. He unconsciously expressed his narrow-minded by asking whether she was wearing her panties or not. Based on this datum, obviously Hal had already denigrated Jill. Because wearing panties or not was not his business. It is something that should not men asks to women.

4.2.2 The Non-verbal Abuses

The non-verbal abuses deal with the way men gaze, glance, react, and treat roughly to women because of their imperfect physical appearances. This is one of the problems that are concerned by the feminists. Gamble (2006:94) stated that one of the major issues of the second wave feminist movement of the 1970s was how women were represented negatively as stereotypes and objects of the male gaze in the visual conventions of both high art and popular culture.

In this movie, there are some scenes that show men’s insult or indecent gaze toward women because of their imperfect outside look. One of the evidences of non-verbal abuses can be found in the datum number 22 which the scene shows the taxi driver’s reaction when Hal gave compliment to Katrina, the girl he shared the taxi with, that she was pretty.

Datum 22:

**HAL**: Oh. Huh? Sorry. I just…I mean, yeah you’re really pretty.
In Hal’s view under hypnotic influence, Katrina looked so pretty. In fact, she was not. So that, hearing that compliment, he driver gazed roughly her via rear view. By reacting like that, he implicitly insulted to her, although there was not comment out from his mouth. Indirectly, he want to say that she was not good looking as Hal said. Actually, even though Katrina was not attractive physically, she was kind-hearted. She was taking care of her sick grandmother. That was why she looked beautiful to Hal.

Men’s glancing that indicates condescension to women also belongs to non-verbal abuses. This description can be found in the datum number 30, which shows a ridicule reaction of two men who was making fun with Rosemary:

**Datum 30:**

TWO MEN :  *Looks like we're too late. The food's probably all gone.*  
(α.3) [LAUGHING and GLANCING MOCKINGLY TO ROSEMARY] (α.4)

This scene shows unpleasant treatment that had done by two men toward Rosemary. Clearly, the glance and the utterances that they expressed were allusive. Seeing the real of Rosemary’s appearances, they judged and mocked her because of her fat. Maasik and Solomon stated that ‘beauty’ is a currency of system like gold standard. It is determined by politics, best belief and that keeps male dominance intact, (2006:488). On the other hand, Hal thought that they were making fun to him, not to Rosemary. Because in his sight, during hypnotized, Rosemary looked slim and beautiful in his view. So that he thought that there was not something wrong with Rosemary.
Again, another non-verbal abuses happened when Mauricio met Lindy, his ex-girlfriend. Actually, she was beautiful, youthful and kind-hearted. Everything in her was perfect, unless her second toe. It was half an inch longer than the big toe. So that, when he saw her toe, he expressed censuring gazes to her.

Datum 34:

Mauricio: *Did you see the toe? [GAZE DISGUSTINGLY]*

The datum number 34 describes Mauricio’s mimic when he saw Lindy’s toe. Fisher (1999:234) stated that men are three times more likely than women to see a good-looking partner. Although it was only a matter of an abnormal toe, but to Mauricio it was a big problem. It was the reason he could not accept Lindy as his girlfriend any longer. It looked like he saw something disgusting or frightening. The way he gazed to it and to Lindy indicated his unfair treatment and discrimination to the imperfect woman. Actually, his reaction was too much, because the toe he annoyed about was not so bad and so disgust as he thought. He just too focused on outside appearance, that caused him never could see the inner-beauty of Lindy.

4.3 The Perspective of the Male Characters in Seeing Beauty

Hal Larson as the main character in this movie experienced shifting point of view in defining beauty. Based on the analysis that I have done regarding the overall movie, Hal’s perspective in seeing beauty is divided into three term, they are before hypnotized, during hypnotized and after freed from hypnotic control. As Sonia Maasik and Jack Solomon argued, ‘beauty’ is not universal or changeless, (2006:488). Therefore, it was possible to Hal to had different point of
view in judging people he met. The following is the result of investigation of Hal in seeing beauty which is classified into three terms.

At first, in this movie Hal Larson was represented as narrow-minded man who always judge women based on their physical look. Fisher (1999:234) stated that men were interested than women in a partner’s physical appearance, particularly youth and beauty.

Knowing that Hal was too fixated on women’s physical appearance, Jen, Hal’s friend, gave advice to him. In her view, Jill, his neighbor in the flat, was not good as he thought. She did look well outside, but she did not have inner-beauty. But, to Hal Jill’s personality was not a matter as long as she looked gorgeous. It can be proved by his quotation below:

Datum 7:

JEN :  Jill wasn’t right for you and you know it.
HAL :  How can you say that? She was perfect. (β)
JEN :  When are you gonna get it? They’re just well-formed molecules. And by the way, her tits weren’t even real.

The datum number 7 is one of Hal’s perceptions in seeing women beauty before he got hypnotherapy from Tony Robbins. Hal expression as underlined indicated that Jill’s outside appearance was more important than the inside. That was the reason why he obsessed to her.

Again, Hal showed his narrow-mindedness when he got trapped in the elevator with Tony Robbins. While they were waiting for the rescue, they were chatting. Hal implied his judgment regarding women’s personality as follows:
Datum 12:

**HAL**: Then she dumped me. Flat out. Without even the courtesy of a severance pop. (*a.2*)

**TONY ROBBINS**: A severance pop?

**HAL**: You know, one last...[GESTURE: SEX] To ease the pain. The nice ones'll sometimes throw you that. (*b.1*)

As illustrated in datum number 12, Hal argued that a nice woman would give something that he called as ‘severance pop’. It was like the last sex at the end of a relationship. To him, it would ease the pain of the broken heart. This datum obviously shows that Hal judged women based on their surface. Because a nice woman cannot be determined based on whether she give a sex or not, but rather her personality and behavior.

By listening Hal’s jeremiad about women, Tony Robbins concluded that Hal a nice man who fixated on the outside appearances of people. Then he offered a preference about breast or brain to Hal. The dialogue and the scene of this situation can be seen in datum 17 as follows:

Datum 17:

**TONY ROBBINS**: OK, hypothetical situation. Which do you prefer, a girl friend missing one breast or half a brain?

**HAL**: Ooh, toughie. That’s a toughie. How’s the remaining breast? Is it big? (*b.1*)

To Hal, it was a difficult preference. By seeing his respond, like he asked the size of the remaining breast, it is clear that he considered that the breast was more important than the brain. Related to 3B, brain here means that a woman should have good intelligence and has a broad knowledge as cited from
Based on his response as seen in this scene, it implied that the intelligence in a woman was less important to him, while the physical appearance was more desirous.

Because of Hal was in under hypnotic influence, he had different perspective in seeing beauty from other people. The following are the comparison of Hal’s and Mr. Shanahan’s view toward Rosemary’s physical appearance:

**Datum 39:**
**MR. SHANAHAN :** *I told you to cut this shit out, all right? Look, Rosemary’s my daughter, and God knows I love her dearly. But I think we both know that we won't soon be seeing her twirling the baton, marching along with the Dallas cheerleaders.*

By seeing the real of Rosemary's physical appearances Mr. Shanahan could not believe if Hal felt in love to his daughter. He asked him to stop pretending, because everybody knew that Rosemary was not beautiful. He admitted implicitly that his daughter was not beautiful. He was afraid if Hal used her to get high position in his company. Besides, it could hurt her if she knew his intention as Mr. Shanahan prejudged. On the other hand, knowing Mr. Shanahan’s reaction, Hal became confused. He did not find something wrong with Rosemary. Instead, he found that she looked gorgeous and attractive.

The way Mauricio defined beauty also fixated on physical appearance. He was superficial in seeing women’s beauty. His narrow-mindedness can be seen in the datum number 49 which reveal his judgment toward the women Hal dated with as follows:
Datum 49: 
MAURICIO : I don't know. Whatever. But, see, the point is, lately the only women he wants are ugly. (α.3).
TONY ROBBINS : Who says they're ugly?
MAURICIO : Bausch & Lomb. And very fat, some of them. It's like Hal has lowered his whole... Jesus, you've got a big noggin. (α.3)

Knowing that the women Hal dated lately are not perfect physically, Mauricio become frustrated. He felt annoyed about the changes of Hal’s women type. Because of he could not accept if both he and Hal closed to someone ugly. In his view, physical perfectness was absolute. So that always looked for a woman who fit with his standard. This discomfort he conveyed to Tony Robbins, because he know that he had already messed Hal’s eyesight. He found that Hal had lowered his taste by dating ugly and fat women, in which they were not categorized into his standard.

4.4 The Causal Factors of the Narrow-mindedness

Based on the analysis in the previous data (the data symbol α and β), it is obvious that some of the men characters, especially Hal and Mauricio, were superficial in seeing beauty. Actually, giving judgment based on outside appearance is a bad behavior. It is possible exist in any person because of some factors. According to Evita (1978:68), there are three factors that can influence someone’s behavior. They are character, education and social relationship.

The character of narrow-mindedness in a person can be innate and influenced by the surroundings. The innate character is something born (as internal factors). It means that it is already exist in a person without influence
from outside. Whilst the influenced ones are something formed by the environs (as external factors). It means that it is exist because of the influences that come from outside, like education and social relationship.

### 4.4.1 The Internal Factors

The following are the explanations about the internal factors that cause the men’s narrow-mindedness in judging women’s physical appearance.

The first factor is about the brain and the heart. The brain sees what the outside look. Meanwhile, heart sees what the inside. Rosmailis (2005:83) said that someone can be found beautiful relay on other person see her. It means that it is possible for two men who have different opinions whether she is beautiful or not. Here is the quotation of Tony Robbins to answer Mauricio’s curiosity toward the changes of Hal’s women taste:

**Datum 53:**

**MAURICIO** : But how can he not feel them when he’s…?

**TONY ROBBINS**: The brain sees what the heart wants it to feel. (γ.1)

This datum is telling about Mauricio’s confusion about his friend Hal. Mauricio found that Hal had changed his taste in choosing a woman. Because recently the woman he was close to was ugly. He could not understand why Hal can stand with ugly girls. Then, he asked it to Tony Robbins because he suspected that Tony Robbins had already screwed his Hal’s mind. On the other hand, Tony Robbins denied Mauricio’s accusation. During hypnotized, Hal used his heart to see them, so that he did not feel bothersome about people imperfect appearance. As Robbins quoted in the datum 53, implicitly he argued that a narrow-minded
man sees what the outside look, because he was not controlled by the heart. No wonder if previous Hal, Mauricio and some other men in this film were such kind of narrow-minded men, because they never used their heart to judge the women. This behavior caused them could not feel something inside of people.

Another causal factor of narrow-mindedness is a scare of something, as experienced by Mauricio. Actually, he just camouflaged by having high-standard in choosing a women to hide his scare. This factor can be proved in the datum number 89 below:

**Datum 61:**  
*MAURICIO : No, come on, Hal. It's the truth. I'm terrified of 'em. I haven't been close to a woman my whole life. I'm a coward, all right? (γ.1)*

This datum shows Mauricio’s confession of being coward when he was closed to a woman. At first Mauricio denied it when Hal said that he denigrated the women because he was scared (the datum number 60). Hal had a notion that Mauricio just tried to find reasons by looking for their physical flaw to escape from his fright. Finally, Mauricio admitted that what Hal stated about him few days ago was right. He confessed he was terrified of them. Because he never been closed to them whole his life. Based on this datum, it is proved that the scare is one of the reasons of men’s narrow-mindedness.

The last factor is about a confidence. It is the crucial problem in Mauricio’s life, because he had such kind of physical defect (the datum number 62). His backbone was longer than it’s supposed to be, so that it rather looked like a tail. He was afraid if the woman he loved could not accept him because of his
defect. That was the reason why he became unconfident with himself. The following is Mauricio’s confession which indicates his confidence problem:

Datum 63:

MAURICIO: If I can’t even get my best friend to accept it, how am I supposed to expect a woman to? (γ.1)

The datum number 63 shows Mauricio’s reason for being unconfident. After he told that he had a tail, Hal could not accept it. In other words, he could not believe what Mauricio said. Seeing Hal’s reaction, Mauricio was getting more unconfident, because if his best friend could not accept him, how he could expect other people. He worried about women’s acceptance if they knew that he had an imperfect backbone. That was why he always tried to stay away from them by looking for their flaw.

4.4.2 External Factors

The characters in a person are also influenced by education and social relationship. The education deals with a parenting or schooling, whilst the social relationship deals with a friendship or a condition in surroundings. Here are the results of the investigation about the external factors as the cause of men’s narrow-mindedness.

(1) The Society’s View about Women’s Beauty

Parents, friends and media are a part of society which gives contribution in forming people’s perception. It can influence the way someone behave and treat others. Someone’s character can be caused by parents in parenting when he/she
was child. Because the first basic character building is formed easily by the upbringing pattern which usually come from father and mother.

The education that be gotten in the family is one part of the external factors. Fisher (1999:234) stated that the male preference for youth and beauty is inherited. Related to this movie, the first thing that destructed Hal’s perception in seeing beauty of people was his father, Mr. Larson. Before dead, in his dying he gave advices to young Hal to not to satisfy for anything in his life. He also asked him not to follow his fault by marrying for love (the datum 1 and 2). The following is the quotation of Hal’s father before dead:

**Datum 3:**

**MR. LARSON:** And third, find yourself a classic beauty with a perfect can, and great totties. (γ.2).

**HAL:** Yes, Sir.

Based on the datum number 3, it is obvious that Mr. Larson was giving bad infiltration to young Hal. He asked Hal to find ‘classic beauty’, that was the perfect physical appearance in woman. Here, the words ‘a perfect can and great totties’ indicated physical perfectness. Gamble stated that idealized forms of women’s bodies are objectified by various means for male consumption and sexual satisfaction, (2001:94). Since that time, Hal obsessed with pretty women. His father’s advices were like exhortation to him. It had already set in his mind and influenced his behavior. That was why he always judged women based on their appearance.
Knowing that Hal was too narrow-minded in judging people, Tony Robbins asked him about his relationship with his parents. This scene can be seen in the datum number 18 below:

**Datum 18:**

*TONY ROBBINS* : *How's your relationship with your parents? (γ.2)*  
*HAL* : *Excellent. I mean, my mom's hilarious. Actually, I don't really remember my dad. He died when I was nine, so...*

Tony Robbins asked it to Hal because he thought that his behavior might be caused by his parents in parenting. Then, Hal answered that nothing wrong with his mother, she was kind and lovely. Unfortunately, he could not remember about his father, because he had passed away when he was nine. All he remembered just his father’s dying exhortation, having a pretty woman. Therefore he thought that he should make it because he had already promised to him.

After Hal went through such kind of sad experience by losing his beloved father, he got a little traumatized in his life. This thing caused him forgot about the higher value of the beauty. The following is Hal’s reason for his shallow behavior:

**Datum 19:**

*HAL* : *Actually, My mom thinks I might have been a little traumatized by the whole thing. Anyway, all I remember is, he was great. He was a great guy, and I really loved him, but... (γ.2)*

From the datum above, it can be seen that actually Hal was a nice guy. Actually, he had a gentle heart which could see and feel people’s inner-beauty, like what he said about his father as a great guy. Due to he really loved and adore him, he promised to make him proud (the datum number 4) by having a woman
who had ‘classic beauty’. In addition, he did not want to make the late father disappointed. Therefore, he became too fixated on women’s outside appearance.

Another social relationship influences also deals with the environments, such as a friendship and popular culture that exist in the surrounding or in the media exposure. The following are the results of the investigation that indicate the role of a friend who also give contribution in forming someone’s behavior or characters.

Hal’s narrow-minded was not only caused by his father, but also his friend, Mauricio, who focuses on physical perfectness too. Wolf (1991), Bauman (1992), Giddens (1991), and Shilling (1993) have argued that within a cultural framework of late Capitalism, in a consumer culture, people are obsessed with appearance. Below is the scene of the movie that shows Mauricio’s influential expression:

**Datum 43:**

*MAURICIO : I could, as a friend, look the other way while you banged a few fatties (α.2) and got it out of your system, but there’s lots of good fish (α.1) out there. You don’t have to snack on carp(α.1) anymore. (γ.3)*

Based on the datum number 43, it is clear that Mauricio persuaded Hal to ignore the ladies recently he was close to. By using allusive expression, he wanted to make Hal aware that they were unattractive physically. He did not like if his best friend dated with someone ugly. Because he argued that there were lots pretty women out there, so he did not have to stick in ordinary women anymore.
Mauricio’s influential expression was not only that, he also gave his unfair personal opinion remaining Rosemary. He complained about her fat figure. As Fisher (1999) stated that men are beguiled by beauty. Here, Mauricio was such kind of those men. To him, she was not beautiful and that was why she was not right for Hal. Mauricio’s influential expression can be seen as follows:

Datum 45:

**MAURICIO**: I know I’m being a little harsh on you here. I think real friends are obligated to be honest with each other. And this one that you're dating now –jeez. (γ.3)

As seen in the datum number 45, Mauricio was doing maneuver to safe his flaw behind the words ‘real friends’. His comment like ‘jeez’ which referred to Rosemary, implicitly he wanted to say to Hal that she was not a choice because of her obesity. Therefore, he tried to make Hal aware of it. He provoked indirectly him to stop walking out with her, because he thought such woman unworthy to be loved.

(2). Media Exposure Influences

Besides parents and friends, the power of media exposure also play a part in influencing people’s perception regarding the meaning of beauty. They standardized beauty and infiltrated it implicitly. Gambled (2001:149) argued that it become both an expression of dominant ideological assumption within culture and means by which such assumption are perpetuated. Standardization of it.

The following is the research invention that shows the role of the media in influencing men’s perception toward women’s beauty:
Datum 54:

*TONY ROBBINS*: *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?* (p.3)

The datum number 54 shows that Tony Robbins was explaining to Mauricio that the meaning of the beauty that he believed was wrong, because it was in outside appearance. His perception had been already programmed by the media which often broadcast the advertisements or the movies in both the television and the magazines. As Maasik and Solomon (2006:488) stated that ‘beauty’ is a currency system like the gold standard. It is determined by politics, best belief that keeps male dominance intact. The presence of a model with her slim body shape as seen in the advertisements or styles of fashion which are always up to date as seen in the television, implicitly they want to show what beauty is and what is not. All these are related to the capitalism era when the hedonist unconsciously are attracted to be a part the popular culture, like going to beauty parlor and wasting the time and the money.
CHAPTER V
CONCLUSION AND SUGGESTION

This chapter presents briefly the conclusions of the analysis of Shallow Hal movie and the suggestions that can be learned from this study.

5.1 Conclusions

Based on the analysis in the previous chapter, I conclude three things. Firstly, the men’s narrow-mindedness can be seen in the way they treated the women. In addition, the unfair treatment that they had done can be categorized to abuses. Here, there are two kinds of abuses, they are the verbal and non-verbal abuses. The verbal abuses deal with diction, utterances, insulting words and naming or labeling that denigrate women self esteem. Then, the non-verbal abuses deal with the way of gazing, glancing, reacting and treating the women impolitely.

Secondly, Hal’s perceptions in judging people are influenced by three phases before he finally could find the true meaning of beauty. The first phase is when he fixated on the women physical appearance that caused by his father bad infiltration. The second phase is his perception in seeing beauty during under the hypnotic influence. In this term, he could see people’s inner-beauty which could be captured by his sight. The last phase is when he was not in under hypnotic influence any longer. Therefore, his sight returned as it used to be before got
hypnotized. In this term he finally understood that the personality was the main consideration in judging other people.

The last conclusion is the men’s narrow-mindedness is caused by some factors, they are internal and external factor. The internal factors are the causes which came from themselves like the scare and the confidence problem. Meanwhile the external factors are the bad infiltrations which came from parents, a friend, media exposure.

5.2 Suggestions

There should be moral education for children both in school and family. Because, in these ages the first basic character building formed easily. Besides, it will determine the way they behave and treat other people. Therefore, when they have grown up to be adult, they can be mature in reacting.

The next, we should not discriminate people based on their physical appearance. It is better to us to use heart in everything we do, especially in judging other people.
BIBLIOGRAPHY


APPENDICES
# APPENDIX A

## Table 1. Inventoried Data

<table>
<thead>
<tr>
<th>No.</th>
<th>Script</th>
<th>Data Symbol</th>
<th>Video Time</th>
<th>Explanation</th>
<th>Answering Question No.</th>
</tr>
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<tbody>
<tr>
<td>1.</td>
<td>MR.LARSON: <em>First, I want you to promise that no matter what you do in life, you will never ever settle for average.</em> (γ.2). HAL: <em>Yes Sir.</em></td>
<td>(γ.2)</td>
<td>00:02:48</td>
<td>Hal’s father dying exhortation before he passed away.</td>
<td>3</td>
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<td>2.</td>
<td>MR.LARSON: <em>Second, don’t be satisfied with routine poontang. Don’t do what I did. I married for love, and your mother, Betty has been a nightmare.</em> (γ.2). HAL: <em>But, Dad, Mom’s name is Marian.</em></td>
<td>(γ.2)</td>
<td>00:03:00</td>
<td>Hal’s father asked him not to satisfy with anything in his life.</td>
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<td>3.</td>
<td>MR.LARSON: <em>And third, find yourself a classic beauty with a perfect can, and great titties.</em> (γ.2). HAL: <em>Yes, Sir.</em></td>
<td>(γ.2)</td>
<td>00:03:23</td>
<td>Hal’s father influenced Hal’s perspective in seeing beauty.</td>
<td>3</td>
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<td>4.</td>
<td>MR.LARSON: <em>Hot young tail’s what it’s all about. Hot young tail.</em> (γ.2). HAL: <em>I’ll make you proud, Papa.</em></td>
<td>(γ.2)</td>
<td>00:03:49</td>
<td>Hal’s father wanted Hal to find a woman with perfect physical appearance.</td>
<td>3</td>
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<td>5.</td>
<td>MAURICIO: <em>I’m dumping her.</em> (α.2). HAL: <em>You’re dumping Loni?</em></td>
<td>(α.2)</td>
<td>00:07:09</td>
<td>Hal’s friend, Mauricio, denigrate a woman by using word ‘dumping’.</td>
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<td>6. 2</td>
<td><strong>MAURICIO</strong>: <em>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.</em>&lt;br&gt;<strong>HAL</strong>: <em>That's it? You're breaking up over that?</em>&lt;br&gt;<strong>MAURICIO</strong>: <em>Hey, I don't need that circus shit.</em></td>
<td>(α.3)</td>
<td>(α.2)</td>
<td>00:07:22</td>
<td>Mauricio’s censuring expression toward Lindy’s weird toe.</td>
</tr>
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<td>7. 3</td>
<td><strong>JEN</strong>: <em>Jill wasn’t right for you and you know it.</em>&lt;br&gt;<strong>HAL</strong>: <em>How can you say that? She was perfect.</em>&lt;br&gt;<strong>JEN</strong>: <em>When are you gonna get it? They’re just well-formed molecules. And by the way, her tits weren’t even real.</em></td>
<td>(β)</td>
<td>00:10:44</td>
<td>Jen was giving advice to Hal that Jill, his neighbor, was not good for him, because she had not inner-beauty. But, Hal found that she is perfect.</td>
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<td>8. 3</td>
<td><strong>ARTIE</strong>: <em>Hal, I don’t understand how a guy who’s as nice and loyal and generous as you could have such a huge flaw.</em></td>
<td>(γ.1)</td>
<td>00:10:58</td>
<td>Artie was wondering about Hal’s narrow-mindedness in seeing beauty.</td>
<td>3</td>
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<td>9. 3</td>
<td><strong>HAL</strong>: <em>Am I supposed to apologize for having high standards?</em></td>
<td>(β)</td>
<td>00:11:13</td>
<td>Hal argued that beauty is about high standard.</td>
<td>2</td>
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<td>10. 3</td>
<td><strong>HAL</strong>: <em>So, wow! You gave advice to what chamacallit.</em>&lt;br&gt;<strong>TONY ROBBINS</strong>: <em>President Clinton? Mandela?</em>&lt;br&gt;<strong>HAL</strong>: <em>No, no, no.</em>&lt;br&gt;<strong>TONY ROBBINS</strong>: <em>Gorbachev?</em>&lt;br&gt;<strong>HAL</strong>: <em>No, no. Pamela Anderson. Right? Yeah!</em></td>
<td>(β)</td>
<td>00:12:04</td>
<td>The only one of Robbins’ clients Hal remembered was Pamela Anderson, a symbol of sexy woman.</td>
<td>2</td>
</tr>
</tbody>
</table>
| 11. | 3 | HAL : And those dogs. How big are those?  
TONY ROBBINS: Size 16 buddy.  
HAL : Holy cannoli. So you must do pretty good with the ladies. (α.2)  
TONY ROBBINS: Just one.  
HAL : She sounds hot! (α.2)  
TONY ROBBINS: She is an amazing lady.  

(a.2) (a.2) | 00:12:20 | The way Hal expressed his opinion about woman. Hal deemed that men's feet sizes determine their ability to treat women.  |
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| 12. | 4 | HAL : Then she dumped me. Flat out. Without even the courtesy of a severance pop. (α.2)  
TONY ROBBINS: A severance pop?  
HAL : You know, one last...[GESTURE : SEX] To ease the pain. The nice ones'll sometimes throw you that. (β)  

(a.2) (β) | 00:13:05 | ‘Severance pop’ was Hal’s terminology to describe the last sex at the end of relationship. Hal believed that the nice women will give it.  |
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| 13. | 4 | TONY ROBBINS: It sounds like you’ve had some odd relationships.  
HAL : Yeah. See, the problem is I’m kinda picky. (γ.1)  

(γ.1) | 00:13:19 | Hal thought that he should be ‘picky’ to find right woman.  |
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</table>
| 14. | 4 | TONY ROBBINS: What do you mean, "picky"?  
HAL : Well, for instance, I like 'em real young. (β.1)  

(β) | 00:13:25 | Real young was one of beauty standards that Hal believed.  |
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| 15. | 4 | TONY ROBBINS: 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  

(β) | 00:13:35 | All of his beauty standards that he wanted to find in a woman.  |
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<tr>
<td>16</td>
<td>4</td>
<td>TONY ROBBINS:</td>
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<tr>
<td>17</td>
<td>4</td>
<td>TONY ROBBINS:</td>
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<tr>
<td>18</td>
<td>4</td>
<td>TONY ROBBINS:</td>
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<tr>
<td>19</td>
<td>4</td>
<td>HAL:</td>
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<td>20.</td>
<td>4</td>
<td>TONY ROBBINS: <em>Hey, listen, I know you got a great heart. You're just fixated on the outside appearances of people.</em> (γ.1)</td>
</tr>
<tr>
<td>21.</td>
<td>4</td>
<td>TONY ROBBINS: <em>Now, you got a pattern of looking at women and judging them by the exterior.</em> (γ.1)</td>
</tr>
<tr>
<td>22.</td>
<td>5</td>
<td>HAL: <em>Oh. Huh? Sorry. I just...I mean, yeah you're really pretty.</em> (α.4)</td>
</tr>
<tr>
<td>23.</td>
<td>6</td>
<td>HAL: <em>I think maybe talking to him helped my confidence or something, coz I do feel more confident.</em> (γ.1)</td>
</tr>
</tbody>
</table>
| 24. | 6 | MAURICIO: *Shit. Look who's here. 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 crap.* (γ.3)  
HAL: *Jeez... Give the guy a break! He's got spina bifida! He's just playing the hand he was dealt.* | (γ.3) | 00:21:00 | Mauricio did not like Walt’s because of his physical defect. |
| 25. | 7 | MAURICIO: *What in the name of all that is holy...?*  
(α.4) | (α.4) | 00:24:00 | The way Mauricio gazed to the unattractive ladies Hal’s dance with. |
<table>
<thead>
<tr>
<th>Scene</th>
<th>Line</th>
<th>Text</th>
<th>Time</th>
<th>Note</th>
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<tbody>
<tr>
<td>26.. 7</td>
<td>MAURICIO : Hey, sorry, ladies. I gotta steal your dance partner here. [Mauricio grabs Hal away from the three unattractive women on the dance floor]</td>
<td>(a.2)</td>
<td>00:25:02</td>
<td>Mauricio grabbed Hal from his unattractive partners dance. And his denigrating expression.</td>
</tr>
<tr>
<td></td>
<td>HAL : What are you doing?!</td>
<td>(a.1)</td>
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<td></td>
<td>MAURICIO : I am rescuing you. (α.2)</td>
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<td></td>
<td>HAL : From what?</td>
<td>(α.1)</td>
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<td></td>
<td>MAURICIO : From what?! From a pack of stampeding buffalo, that’s from what! (α.1)</td>
<td>(α.2)</td>
<td></td>
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<tr>
<td>27. 7</td>
<td>HAL : Come join us. I’m goin’ after the redhead (α.2). You can have your pick of the other two.</td>
<td>(α.2)</td>
<td>00:25:26</td>
<td>Mauricio’s insulting expression. And the two perspectives of Hal’s and Mauricio’s view to the ladies. To Hal, under hypnotic, the ladies looked attractive. Whilst to Mauricio’s, the reality, they looked unattractive. Hal looked Mauricio was intimidated.</td>
</tr>
<tr>
<td></td>
<td>MAURICIO : You mean you get the hyena (α.1), and I choose between the hippo (α.1) and the giraffe? (α.1)</td>
<td>(α.1)</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>HAL : Don’t be intimidated. (γ.1) man. They don’t bite. (α.2)</td>
<td>(γ.1)</td>
<td></td>
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</tr>
<tr>
<td>28. 7</td>
<td>HAL : First you wouldn’t dance with the hotties at the bar, and then we go to the HIGH HOP, and those hotties are even hotter, and you disappear! (α.2)</td>
<td>(α.2)</td>
<td>00:26:12</td>
<td>Hal’s dictions to point the ladies he danced with.</td>
</tr>
<tr>
<td>29. 7</td>
<td>HAL : Building a parachute? (α.3)</td>
<td>(α.3)</td>
<td>00:26:48</td>
<td>Hal’s statement to tease Rosemary when she lifted the extra-large panties up.</td>
</tr>
<tr>
<td></td>
<td>ROSEMARY : Excuse me?</td>
<td>(α.3)</td>
<td></td>
<td></td>
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<td></td>
<td>HAL : Oh, I get it. You ripped the spinnaker on your sailboat, right?</td>
<td>(α.4)</td>
<td></td>
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</tr>
<tr>
<td>30. 8</td>
<td>TWO MEN : Looks like we’re too late. The food’s probably all gone. (α.3) [LAUGHING and GLANCING MOCKINGLY TO ROSEMARY]</td>
<td>(α.3)</td>
<td>00:30:44</td>
<td>Two men were mocking Rosemary’s body shape.</td>
</tr>
<tr>
<td>No.</td>
<td>Time</td>
<td>Character 1</td>
<td>Character 2</td>
<td>Description</td>
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| 31. | 00:31:04 | **HAL**: [PRETENDING LAUGH] You guys are so funny, making fun of me coZ I’m a little pudgy, right?  
THE MAN: No, I wasn’t making fun of you. I was...  
**HAL**: Do me a favor. Take a look out the window. You see that little fox (α.1) out there? You see that little number (α.2)? She’s with me. If you took all the women you two have ever gone out with, they wouldn’t equal one of her.  
THE MAN: We’re not arguing that. [LAUGHING].  
|      |      | (α.1)  
|      |      | (α.2)  
|      |      | (α.3)  
|      |      | 00:31:04 | Hal revenged the men’s mocking.                                             | 1 |
| 32. | 00:34:01 | **HAL**: She’s incredible.  
MAURICIO: Uh-huh? Like the ones on the dance floor? (α.3)  
|      |      | (α.3)  
|      |      | 00:34:01 | Hal adored Rosemary who is nice and beautiful. And Mauricio’s expression toward the ladies in dance floor. | 1 |
| 33. | 00:34:34 | **MAURICIO**: Oh, shit. Oh, it's Lindy. The girl with the toe. (α.3)  
(a.4)  
|      |      | (α.3)  
|      |      | 00:34:34 | Mauricio’s disturbed expression when Lindy appeared.                          | 1 |
| 34. | 00:35:06 | **MAURICIO**: Did you see the toe? (gazing disgustingly)  
|      |      | (α.4)  
|      |      | 00:35:06 | The lindy’s weird toe, and Mauricio’s reaction when he saw it.                | 1 |
| 35. | 00:35:30 | **HAL**: Oh, my God. There she is. There’s Rosemary.  
MAURICIO: Where?  
HAL: Right there.  
MAURICIO: Right where?  
HAL: Straight ahead. Across the field.  
MAURICIO: Is she behind the rhino? (α.1)  
(a.4)  
|      |      | (α.1)  
|      |      | (α.4)  
<p>|      |      | 00:35:30 | Mauricio’s expression when Rosemary appeared from across the field.           | 1 |</p>
<table>
<thead>
<tr>
<th>Line</th>
<th>Page</th>
<th>Text</th>
<th>Value</th>
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</table>
| 36.  | 10   | HAL: Oh, my God. There she is. There's Rosemary.  
MAURICIO: Where?  
HAL: Right there.  
MAURICIO: Right where?  
HAL : straight ahead. Across the field.  
MAURICIO: Is she behind the rhino? (α,4) (α,4) | (α,1) (α,4) | 00:36:00 | Mauricio’s surprised expression when he met Rosemary, a woman that he pointed as rhino. |
| 37.  | 12   | ROSEMARY : I saw the way your friend Mauricio looked at me. I thought he was gonna shoot me with a tranquilizer gun and tag my ear. (γ,3) | (γ,3) | 00:41:44 | Rosemary felt uncomfortable with the way Mauricio gazed her. But, Hal argued that she was pretty. |
| 38.  | 12   | HAL : Yeah. Then she got all huffy and told me to grow up.  
MAURICIO : Well, that’s probably good advice. You are kind of immature. (γ,1) | (γ,1) | 00:43:25 | Mauricio agreed with Rosemary’s opinion that Hal was immature. |
| 39.  | 14   | MR. SHANAHAN : I told you to cut this shit out, all right? Look, Rosemary’s my daughter, and God knows I love her dearly. But I think we both know that we won’t soon be seeing her twirling the baton, marching along with the Dallas cheerleaders. (β). | (β) | 00:50:03 | Mr. Shanahan admitted that his daughter was not beautiful physically. |
| 40.  | 14   | MR.SHANAHAN: People like me?  
HAL : Super achievers with impossible standards (β). Nothing’s ever good enough. Nothing ever measures up. It never occurs to you that your kids are people, with their own feelings. (γ,2) | (β) (γ,2) | 00:50:35 | Hal found Mr.Shanahan, Rosemary’s father, was too perfectionist in seeing beauty. |
<p>| 41. 14 | HAL : <em>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.</em> (γ.2) | (γ.2) | 00:50:53 | Hal understood the cause of Rosemary’s confidence problem. Her father never saw her as a beautiful creation. | 3 |
| 42. 16 | JEN : <em>Hal, we all know you’re about as deep as a puddle.</em> (γ.1) That used to be part of your charm. But this just flat-out sucks. | (γ.1) | 00:55:26 | Jen &amp; Artie thought that Hal used Rosemary to get benefit position in Mr. Shanahan’s company. | 3 |
| 43. 16 | MAURICIO : <em>I could, as a friend, look the other way while you banged a few fatties (α.2) and got it out of your system, but there’s lots of good fish (α.1) out there. You don’t have to snack on carp(α.1) anymore.</em> (γ.3) | (α.2) (α.1) (γ.3) | 00:56:04 | Mauricio was trying to make Hal aware that the women he closed to were unattractive and unworthy. | 1&amp;3 |
| 44. 16 | HAL : <em>I suppose the girls we partied with a couple weeks ago downtown were a couple of carp?</em> (α.1) MAURICIO : No. Laura, the one with the whiskers, she looked more like a catfish (α.1) HAL : Oh, I see. And what about Marie? MAURICIO : Pop some bolts on her neck and the villagers’ll be chasing her (α.3) HAL : And Vicki? MAURICIO : Who’s Vicki? HAL : Vicki. Vicki. With the short brown hair. MAURICIO : Vicki? I thought that was a guy (α.3). I was calling her Vic! | (α.1) (α.1) (α.3) (α.3) (α.3) | 00:56:16 | Mauricio denigrated the ladies Hal danced with. | 1 |
| 45. 16 | MAURICIO : <em>I know I’m being a little harsh on you here, I think real friends are</em> (γ.3) | (γ.3) | 00:56:44 | Mauricio was trying to influence Hal that Rosemary was not good choice to | 3 |</p>
<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
<th>Time</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>46.</td>
<td><strong>MAURICIO</strong>: Cankles! She’s got no ankles. It’s like the calf merged with the foot, cut out the middleman.</td>
<td>(α.3) 00:56:50</td>
<td>Hal. Mauricio censured Rosemary’s body shape.</td>
</tr>
<tr>
<td>47.</td>
<td><strong>HAL</strong>: I know what you’re doing here. You’re scared.</td>
<td>(γ.1) (α.3) 00:57:07</td>
<td>Hal knew Mauricio was scared about something that drove him being intimidated.</td>
</tr>
<tr>
<td>48.</td>
<td><strong>MAURICIO</strong>: All right, look, I admit Rosemary is kind of cool. But you wouldn’t even be talking to that woolly mammoth if her father wasn’t the president of your company.</td>
<td>(α.1) 00:57:20</td>
<td>Mauricio insulted Rosemary’s appearance.</td>
</tr>
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<td>49.</td>
<td><strong>MAURICIO</strong>: I don’t know. Whatever. But, see, the point is, lately the only women he wants are ugly.</td>
<td>(α.3) 00:63:30</td>
<td>Mauricio’s expression to describe the women Hal closed to. He was frustrated about Hal’s women taste.</td>
</tr>
<tr>
<td>50.</td>
<td><strong>TONY ROBBINS</strong>: Haven’t you ever heard the phrase “Beauty is in the eye of the beholder”?</td>
<td>(γ.1) 00:63:59</td>
<td>Robbins was trying to make Mauricio understand what the true beauty is.</td>
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<td>Line</td>
<td>Text</td>
<td>Time</td>
<td>Notes</td>
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<td>51. 18</td>
<td><strong>TONY ROBBINS</strong>: He’s been hypnotized his whole life, totally focused on the outside (γ.1). I helped him to see the inner beauty in everyone,</td>
<td>(γ.1) 00:64:23</td>
<td>Robbins wanted to cure Hal from his narrow-mindedness.</td>
</tr>
<tr>
<td>52. 18</td>
<td><strong>TONY ROBBINS</strong>: Inner beauty’s easy to see when you’re looking for it. (γ.1)</td>
<td>(γ.1) 00:64:36</td>
<td>Robbins gave suggestion to Mauricio to not to focused on the outside.</td>
</tr>
<tr>
<td>53. 18</td>
<td><strong>MAURICIO</strong>: But how can he not feel them when he’s…? <strong>TONY ROBBINS</strong>: The brain sees what the heart wants it to feel. (γ.1)</td>
<td>(γ.1) 00:64:40</td>
<td>Mauricio could not understand the changes of Hal’s women taste. Robbins argued that the heart could controls brain.</td>
</tr>
<tr>
<td>54. 19</td>
<td><strong>TONY ROBBINS</strong>: 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? (γ.3)</td>
<td>(γ.4) 00:65:04</td>
<td>Robbins found that the beauty that most people believed in was programmed by media.</td>
</tr>
<tr>
<td>55. 20</td>
<td><strong>HAL</strong>: [RINGING PHONE] Hello? <strong>MAURICIO</strong>: Shallow Hal wants a girl. <strong>HAL</strong>: What? <strong>MAURICIO</strong>: Shallow Hal wants a girl. <strong>HAL</strong>: What the hell are you talking about? <strong>MAURICIO</strong>: I just saved your life, baby. (γ.3)</td>
<td>(γ.3) 00:68:15</td>
<td>Mauricio’s effort to get his friend back as used to be by saying “Shallow Hal wants a gal.” and Hal cure from the hypnotic.</td>
</tr>
<tr>
<td>56. 20</td>
<td><strong>HAL</strong>: Well, then maybe you can explain to me why that robust woman (α.2) is eating my girlfriend's din... Hey! Now she’s eating my clams casino!</td>
<td>(α.3) 00:69:29</td>
<td>Hal’s expression to describe a fat woman. Hal did not recognize Rosemary’s appearance after free from the hypnotic.</td>
</tr>
<tr>
<td>57. 20</td>
<td><strong>MAURICIO</strong>: He hypnotized you so that really ugly girls (α.3) that you met from then on would, to you, look like supermodels.</td>
<td>(α.3) 00:70:20</td>
<td>Mauricio’s expression about the women Hal met. Mauricio explained what Hal was going through.</td>
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<td>Line</td>
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<td>Character</td>
<td>Speech</td>
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<tr>
<td>58.</td>
<td>21</td>
<td>HAL</td>
<td><em>You screwed me, man!</em> (γ.3) <em>I had a beautiful, caring, funny, intelligent woman, and you made her disappear!</em> MAURICIO: <em>I just made Rosemary appear. There's a difference. It's called reality.</em></td>
</tr>
<tr>
<td>59.</td>
<td>23</td>
<td>HAL</td>
<td><em>Are you wearing panties?</em> (α.2) God! What am I saying? No! <em>l just made Rosemary appear. There's a difference. It's called reality.</em></td>
</tr>
<tr>
<td>60.</td>
<td>24</td>
<td>MAURICIO</td>
<td><em>You were right. In the gym last week when you said I was scared of women, you were right.</em> (γ.1)</td>
</tr>
<tr>
<td>61.</td>
<td>24</td>
<td>MAURICIO</td>
<td><em>No, come on, Hal. It's the truth. I'm terrified of 'em. I haven't been close to a woman my whole life. I'm a coward, all right?</em> (γ.1)</td>
</tr>
<tr>
<td>62.</td>
<td>24</td>
<td>MAURICIO</td>
<td><em>It's kind of a birth defect thing.</em> (γ.1) <strong>HAL</strong>: Jeez, man. I didn’t know. What is it? MAURICIO: <em>I have a tail.</em> <strong>HAL</strong>: 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.</td>
</tr>
<tr>
<td>63.</td>
<td>25</td>
<td>MAURICIO</td>
<td><em>If I can’t even get my best friend to accept it, how am I supposed to expect a woman to?</em> (γ.1)</td>
</tr>
<tr>
<td>64.</td>
<td>25</td>
<td>MAURICIO</td>
<td>[SHOWING HIS TAIL TO HAL] (γ.1) <strong>HAL</strong>: Good Lord!</td>
</tr>
<tr>
<td>65.</td>
<td>26</td>
<td>HAL : <em>I am so sorry that I hurt you. I've been really dumb. I'm immature, I'm unthoughtful, I'm a friggin' idiot</em> (γ.1).</td>
<td>(γ.1) 00:96:26</td>
</tr>
</tbody>
</table>
APPENDIX B

Table 2.1: Classified Data (α)

Data symbol (α) is answering the statement of problem number 1. What are verbal and non-verbal abuses to denigrate women as revealed in the film?

<table>
<thead>
<tr>
<th>Data Invent. No.</th>
<th>Form of Data</th>
<th>Data Symbol</th>
<th>Found in</th>
<th>About</th>
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<tr>
<td></td>
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<td>Video Minute</td>
<td>Script Line</td>
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<tr>
<td>5.</td>
<td>Dialogue</td>
<td>(α.2)</td>
<td>00:07:09</td>
<td>2 Mauricio’s condescending statement.</td>
</tr>
<tr>
<td>6.</td>
<td>Dialogue</td>
<td>(α.2) (α.3)</td>
<td>00:09:22</td>
<td>2 Mauricio’s censuring expression.</td>
</tr>
<tr>
<td>11.</td>
<td>Dialogue</td>
<td>(α.2) (α.2)</td>
<td>00:12:20</td>
<td>3 Hal’s expression about women.</td>
</tr>
<tr>
<td>12.</td>
<td>Dialogue</td>
<td>(α.2)</td>
<td>00:13:05</td>
<td>4 ‘Severance pop’, Hal’s terminology.</td>
</tr>
<tr>
<td>22.</td>
<td>Dialogue</td>
<td>(α.4)</td>
<td>00:18:25</td>
<td>The way taxi driver in gazing Katrina.</td>
</tr>
<tr>
<td>25.</td>
<td>Dialogue</td>
<td>(α.4)</td>
<td>00:24:00</td>
<td>7 The way Mauricio in gazing the unattractive ladies.</td>
</tr>
<tr>
<td>26.</td>
<td>Dialogue</td>
<td>(α.2) (α.1)</td>
<td>00:25:02</td>
<td>7 Mauricio’s insulting expression.</td>
</tr>
<tr>
<td>27.</td>
<td>Dialogue</td>
<td>(α.2) (α.2)</td>
<td>00:25:26</td>
<td>7 Mauricio’s insulting expression.</td>
</tr>
<tr>
<td>28.</td>
<td>Dialogue</td>
<td>(α.2)</td>
<td>00:26:16</td>
<td>7 Hal’s diction to point the ladies he danced with.</td>
</tr>
<tr>
<td>29.</td>
<td>Dialogue</td>
<td>(α.3)</td>
<td>00:26:48</td>
<td>7 Hal teasing statement to Rosemary.</td>
</tr>
<tr>
<td>30.</td>
<td>Dialogue</td>
<td>(α.3) (α.4)</td>
<td>00:30:44</td>
<td>8 The men’s mocking expression to Rosemary.</td>
</tr>
<tr>
<td>31.</td>
<td>Dialogue</td>
<td>(α.1) (α.2)</td>
<td>00:31:04</td>
<td>8 Hal’s dictions to point Rosemary.</td>
</tr>
</tbody>
</table>
| 32.             | Dialogue     | (α.3)       | 00:34:01 | 9 Mauricio’s expression toward the ladies in
<p>| | | | | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>33.</td>
<td>Dialogue</td>
<td>(α.3)</td>
<td>00:34:34</td>
<td>9</td>
</tr>
<tr>
<td>34.</td>
<td>Dialogue</td>
<td>(α.4)</td>
<td>00:35:06</td>
<td></td>
</tr>
<tr>
<td>35.</td>
<td>Dialogue</td>
<td>(α.1)</td>
<td>00:35:30</td>
<td>10</td>
</tr>
<tr>
<td>36.</td>
<td>Dialogue</td>
<td>(α.3)</td>
<td>00:36:00</td>
<td>10</td>
</tr>
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<td>43.</td>
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<td>44.</td>
<td>Dialogue</td>
<td>(α.3)</td>
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<td>16</td>
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<td>46.</td>
<td>Dialogue</td>
<td>(α.3)</td>
<td>00:56:50</td>
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<td>57.</td>
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<td>(α.3)</td>
<td>00:70:20</td>
<td>20</td>
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<td>59.</td>
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TOTAL INVENTORIES DATA (α) = 26 (α)
Table 2.2 Classified Data $\beta$

Data symbol ($\beta$) is answering the statement of problem number 2. How do the male characters see beauty in women?

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<th>Data Symbol</th>
<th>Found in</th>
<th>About</th>
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<td>($\beta$)</td>
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<td>7.</td>
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<td>($\beta$)</td>
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<td>3</td>
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<td>00:13:05</td>
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<td>($\beta$)</td>
<td>00:13:25</td>
<td>4</td>
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<td>($\beta$)</td>
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<td>40.</td>
<td>Dialogue</td>
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TOTAL INVENTORIES DATA ($\beta$) = 9 ($\beta$)
Table 2.3 Classified Data ($\gamma$)

Data symbol ($\gamma$) is answering the statement of problem number 3. What factors caused of narrow-mindedness in seeing women’s beauty as portrayed in this film?

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<td>Hal’s father’s dying exhortation before he passed away.</td>
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<td>Hal’s father influences.</td>
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<td>00:03:23 1</td>
<td>Hal’s father influences about the beauty.</td>
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<tr>
<td>4.</td>
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<td>($\gamma.2$)</td>
<td>00:03:49 1</td>
<td>Hal’s father influences about the physical appearance.</td>
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<td>8.</td>
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<td>00:10:58 3</td>
<td>Artie’s judgment about Hal.</td>
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<td>Hal judgment about himself.</td>
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<td>16.</td>
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<td>00:14:15 4</td>
<td>Robbins judgment about Hal.</td>
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<td>18.</td>
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<td>00:14:39 4</td>
<td>Robbins asked about Hal’s relationship with his parents.</td>
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<td>19.</td>
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<td>00:14:54 4</td>
<td>Hal got traumatic situation.</td>
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<td>20.</td>
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<td>Robbins argued that Hal just stuck in outside appearances.</td>
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<td>00:25:26 7</td>
<td>Mauricio looked intimidated.</td>
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<td></td>
<td>Dialogue</td>
<td>(γ.x)</td>
<td>00:xx:yy</td>
<td>z</td>
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<td>(γ.1)</td>
<td>00:96:26</td>
<td>26</td>
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**APPENDIX C**

**Table 3. Selected Data**

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<tr>
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<td>53, 61, 63, 3, 18, 19, 43, 45, and 54.</td>
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APPENDIX D
Shallow Hal Script

IN THE HOSPITAL
DOCTOR : Mrs Larson? It...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 goodbye to his father. I mean, the man means everything in the world to him.
DOCTOR : Well, your call.

***

MR.LARSON : Nurse?
NURSE : Yes, Reverend Larson.
MR.LARSON : Did you see the cowboy?
NURSE : The cowboy?
MR.LARSON : The cowboy who gave me the singing nickel in Pudding Town?
NURSE : OK. I think it's time to turn down the morphine drip.
DOCTOR : Reverend Larson, your son is here.
MR.LARSON : OK, sure. Send her in.
DOCTOR : Ladies? A little privacy.
HAL : Dad? It's me, Dad. Hal.
MR.LARSON : Glad you're here, kiddo. Got a few things to tell ya. First, I want you to promise that no matter what you do in life, you will never ever settle for average.
HAL : Yes, sir.
MR.LARSON : Second, don't be satisfied with routine poontang. 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 titties. That will put you in good stead with the Lord. It's all in here.
HAL : Yes, sir.
MR.LARSON : Hot young tail's what it's all about. Hot young tail.
HAL : I'll make you proud, Papa.

***

IN THE DISCOTHEQUE
THE LADY : [SARCASTICALLY] Jackass, can you not hear me down there? I don't want anything to do with you, you little warthog.
MAURICIO : You had me at "Get lost."
HAL : What's up, Mauricio?
MAURICIO : Hey, Hal.
HAL : How's the crowd tonight?
MAURICIO : Good. I got a few bites.
HAL : Can I get you a drink?
MAURICIO : I won't say no to that.
HAL : Two beers.
BARTENDER : Two Buds?
HAL : Two Buds. So, I didn't expect to see you here. Where's your new girl Loni?
MAURICIO : [CORRECTING] Lindy.
HAL : Lindy.
MAURICIO : She's... There you go. 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 talkin' about.
HAL : What does that mean?
MAURICIO : Things are going in the shitter real quick.
HAL : [SURPRISING] 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 : [CORRECTING AGAIN] Lindy.
HAL : What, are you crazy? Lindy's gorgeous.
MAURICIO : On the surface, but when you get to know her better, there's a whole other story goin' 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, couldn't she get the toe filed down or something?
MAURICIO : What, then I'm dating a nub? 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 neighbor Jill? You're going out with Jill, your neighbor?
HAL : And she doesn't exactly hate me.
MAURICIO : Get out! You are the luckiest man on the planet. See you later.
HAL : See you later.

ON THE ROAD
JILL : I said no.
HAL : No? Why not?
JILL : I don't wanna have a drink with you. I wanna go home. Is that so hard to understand?
HAL : What's goin' on? Are you mad?
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 : They're attracted to each other in the beginning.
HAL : Oh, come on. That sounds like a bunch of New Age hooey. Maybe for some people there's a little spark in the beginning, but for most, the attraction part happens way later. Whoa!
HAL : What? That's it? Just like that, we're breaking up?
JILL : Well, 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 finally getting 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. Maybe you should think about moving.

IN THE OFFICE
DAVE : Hal, we've made a decision regarding that wholesaler position.
HAL : Yes! It's about time, Dave.
DAVE : We decided to go with the gal from Merrill. She's a proven entity. A big producer. I'm sorry, man.
HAL : No, it's... The gal's a proven entity. What the heck you gonna do?
DAVE : Hal, I'm so sorry.

**

IN THE APARTMENT

HAL : Yeah, thanks.
ARTIE : You should have gotten it. You deserved it.
HAL : No, I didn't. I didn't put them in a position where they had to promote me or lose me. It's a good lesson. Make yourself indispensable, that's the key. And to make matters worse, Jill dumped me last night.
JEN : Dumped you? Don't you have to be going out to get dumped?
HAL : What does that mean?
JEN : Well, I just thought it was more of a... Anyway, I don't understand 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.
JEN : 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 'em. That's real enough for me.
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 : Am I supposed to apologize for having high standards?
JEN : High standards? In the five years I've known you, every woman - I should say girl - you've gone after has been completely out of your league.
HAL : What's that supposed to mean?
ARTIE : 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.
ARTIE : No.

***

IN THE LIFT

HAL : Hey, it's you. You're the TV guru guy.
TONY ROBBINS : Yes, Tony Robbins. Pleased to meet you.
HAL : Yeah! Oh, man! So, wow! You gave advice to what chamacallit.
TONY ROBBINS : President Clinton? Mandela?
HAL : No, no, no.
TONY ROBBINS : Gorbachev?
HAL : And those dogs. How big are those?
TONY ROBBINS : Size 16, buddy.
HAL : Holy cannoli. So you must do pretty good with the ladies.
TONY ROBBINS : Just one.
HAL : Really?
TONY ROBBINS : Yeah.
HAL : She sounds hot!
TONY ROBBINS : She is an amazing lady.
HAL : I bet. So, what are you doin' in my town?
TONY ROBBINS : We're doing a seminar here. I help people to deal with the challenges in life with more dignity and courage.
HAL : That's my deal, is the courage. I try to...[SHAKING LIFT SUDDENLY]
HAL: Man, yeah. So what do we...?
TONY ROBBINS: Hang on.
HAL: Are you OK?
TONY ROBBINS: I'm fine.- You OK?
HAL: so do I. Yeah, yeah. It's just I feel a little light-headed.

***
HAL: Then she dumped me. Flat out. Without even the courtesy of a severance pop.
TONY ROBBINS: A severance pop?
HAL: You know, one last...[GESTURE : SEX] To ease the pain. The nice ones'll sometimes throw you that.
TONY ROBBINS: It sounds like you've had some odd relationships.
HAL: Yeah. See, the problem is I'm kinda picky.
TONY ROBBINS: 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 layout?
TONY ROBBINS: 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 Grease 2. But she'd have to be a little slimmer 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 accents: yah-yah-yah-yah. They really get old fast. You know what I'm saying. Someone like that.

TONY ROBBINS: 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.

TONY ROBBINS: OK, hypothetical situation. Which do you prefer, a girl friend missing one breast or half a brain?
HAL: Ooh, toughie. That's a toughie. How's the remaining breast? Is it big?

TONY ROBBINS: 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 nine, so...

TONY ROBBINS: If you were nine, you should remember a lot.
HAL: Yeah, but I don't. Actually, My mom thinks I might have been a little traumatized by the whole thing. Anyway, all I remember is, he was great. He was a great guy, and I really loved him, but...

TONY ROBBINS: I'm sorry you lost him. Hey, listen, I know you got a great heart. You're just fixated on the outside appearances of people. Hal Larson, I'm gonna do you a great favor.
HAL: Really?

TONY ROBBINS: This is 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.
HAL: OK, Tony, I think you're getting a little cabin fever.

TONY ROBBINS: Hold on. What if I told you by doing this, you could have the most beautiful women in the world and they'd want you?
HAL: Is this like what you do in your seminars?

TONY ROBBINS: No, no, this is very special. This is just between you and me. Let's get up and I'll show you what to do. Now, you got a pattern of looking at women and judging them by the exterior. We gotta break that pattern. So has there been a time when you were especially shallow with a woman, where you thought you were better?
HAL: All the time.
TONY ROBBINS: All the time. Is there one specific time where you were really shallow?
HAL: Oh, yeah, I got one.

TONY ROBBINS: Think about that. [SHOUTINGLY] Devils, come out!

HAL: What the hell are you doin', banana hands?

TONY ROBBINS: Just hang on. We gotta jolt your nervous system.

HAL: Oh, yeah. I'm sorry.

TONY ROBBINS: It's not just talking about it. Here's what I want you to do. Just relax for a moment.

HAL: I won't do that again. I didn't mean the "banana hands" thing.

TONY ROBBINS: Close your eyes. Just relax. And I want you to imagine that you're on a beach. It's a warm day and the sun is just starting to set. And you're looking in the eyes of a woman, and you're feeling her heart. You're seeing her soul. You're feeling her spirit. That's it. That's it. Excellent. Excellent.

***

ON THE ROAD

HAL: Taxi!

KATRINA: I'm sorry. I thought that...

HAL: No, it's my fault. I didn't see you. This is your cab. I'm gonna get the next cab.

KATRINA: OK. All right. Look, I'm just headed over to the East Side. Do you wanna share, or...?

HAL: Yeah! Yeah, let's take this one. So, awesome. Thank you. Terrific.

TAXY DRIVE: Where to my friends?

KATRINA: East Side Plaza for me, please.

HAL: Likewise.

KATRINA: What?

HAL: Oh. Huh? 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 shoot or something?

KATRINA: A shoot?

HAL: I mean, you must be a model, right?

KATRINA: [LAUGHING] My grandmother's not doing so well, so I took a year off from school to help her out.


KATRINA: Thanks.

HAL: Yeah.

KATRINA: Bye.

HAL: So, nice catchin' up. Listen, um... I know you'll probably think I'm some kind of wacko for asking, but...

KATRINA: What?

HAL: Well, while you're here in town, I mean, you know...if you ever feel like taking a break from hangin' out with your old sick granny, you know, we could...

KATRINA: Sure. I mean...

HAL: Really?

KATRINA: Are you kiddin'? Yeah! That'd be... I would absolutely love to, if...

HAL: OK, yeah. I should get your number, then.

KATRINA: No, no. I'll get yours, because it would... With my luck, you'll lose mine, so...

HAL: Oh. I get it. Very funny. You got me. That was... No, that was good. You could've just said no, but you went the extra mile. That was harsh. I don't need this shit.

HAL: Oh, I'm sorry! I don't know what... That was dumb. I was saying something... I thought you meant... Never mind. Yes. Yes. Here's my phone number, and here's my email.

KATRINA: Email. That's...
HAL: Yeah. That's funny.

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AT HOME. CALLING UP MAURICIO
HAL: Hello? Mudwhistle, get dressed. We're goin' out.

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AT THE BAR
MAURICIO: This Robbins guy gave you free therapy while you were in the elevator?
HAL: Yeah. And then - check this out - he does this thing to me where he makes it so I can score better with the ladies. At the time I thought it was a joke. But this afternoon, the first beautiful woman I saw went for me.

MAURICIO: Could be coincidence.
HAL: Yeah, but no. This was different. It was like she went crazy for me or something. I think maybe talking to him helped my confidence or something, coz I do feel more confident.

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 crap.
HAL: Jeez... Give the guy a break! He's got spina bifida! He's just playing the hand he was dealt.

MAURICIO: Yeah. Here he comes.
HAL: There's a couple of belt buckles I recognize.
WALT: Hey, Walt. How you doin'?
HAL: How about a bottle of Dom for my buddy here?
DEB: Another? OK, you got it.
WALT: Hey, man, good to see ya.
HAL: Hey, Walt, how you been?
WALT: Good to see you. How you been?
HAL: Good.
WALT: There's a pair of panties I recognize. How ya doing, Deb?
DEB: OK, wise guy, what's it gonna be?
WALT: How about a bottle of Dom for my buddy here?
DEB: Another? OK, you got it.
WALT: And keep 'em coming.
HAL: What's the occasion?
WALT: You don't read the business section?
HAL: What did I miss?
WALT: I sold my company to Microsoft.
HAL: Yeah? And you cleaned up?
WALT: Well, if I had an ass, I'd wipe it with twenties.
HAL: All right! Congratulations!
WALT: I'm officially retired and on the prowl.
SALLY: Hey, Walt.
WALT: Hey, Sally. I got a leash. Would you like to take me for a walk?
SALLY: Come on, boy.
WALT: Catch ya later.

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HAL: Hi.
BELLA: Hi.
HAL: Hal.
BELLA: I'm Bella.
HAL: So, what's up?
BELLA: Nothing. My friends are all out on the dance floor.
HAL: Yeah? How come you're not spanking the planks?
BELLA: Spanking the planks!
HAL: Are they your roommates, or...?
BELLA: No, we work together at the Foundation Fighting Blindness.
HAL: Cool. I used to know a deaf guy. Do you wanna dance?
BELLA: Yes!
HAL: All right.

ON THE DANCE FLOOR
MAURICIO: What in the name of all that is holy...? Do you need help?
HAL: What? Come on!
MAURICIO: Hal? It's ten o'clock. We gotta go.
HAL: What are 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 your dance partner here. [Mauricio grabs Hal away from the three unattractive women on the dance floor]
HAL: What are you doing?!
MAURICIO: I am rescuing you.
HAL: From what?
MAURICIO: From what?! From a pack of stampeding buffalo, that's from what!
HAL: Come join us. I'm goin' after the redhead. You can have your pick of the other two.
MAURICIO: You mean you get the hyena, and I choose between the hippo and the giraffe?
HAL: Don't be intimidated, man. They don't bite. Let's go! I'm gettin' back in there.
MAURICIO: Hey, go nuts. Hey, Jill.

ON THE WAY
HAL: Mauricio, it's Hal. Pick it up. Look, man, I don't know what the hell was the matter with you last night. First you wouldn't dance with the hotties at the bar, and then we go to the HIGH HOP, and those hotties are even hotter, and you disappear! Oh, my...I gotta call you back. Something came up.

AT UNDERWEAR SHOP
HAL: Building a parachute?
ROSEMARY: Excuse me?
HAL: They're a little big, aren't they? Oh, I get it. You ripped the spinnaker on your sailboat, right? Sorry. It seemed so funny seeing someone like you holding up a pair of old-lady trou.
ROSEMARY: Someone like me?
HAL: Yeah. You know, someone so fit.
ROSEMARY: You are a jackass.
HAL: Miss, please. I'm sorry. I didn't mean to offend you.
ROSEMARY: Hey, unibrow, why don't you double your dosage and leave me alone?
HAL: Whoa, whoa. Let's start over. Look, that was really dumb of me. You were probably buying 'em for someone close to you, and I insulted them. However you took it, I want you to know I didn't mean to piss you off. I wanted to meet you, and I guess...I guess I'm not real smooth sometimes. Let me make it up to you.
SHOPHEEPER: Excuse me, Miss. Is everything all right?
IN THE CAFÉ
HAL : So, what do you do for a living, Rosemary?
ROSEMARY : I'm actually volunteering at the hospital right now, coz I'm waiting for this re-up thing to come through.
HAL : Re-up? What, are you in the army?
ROSEMARY : Peace Corps.
HAL : Peace Corps. Wow. That's very altruicious of you.
ROSEMARY : "Altrudicious"? That's not a word. Oh! You mean humane-docious, right?
HAL : Yeah. That's the one.
WAITER : All right. Ready to order?
ROSEMARY : Yeah. Can I get a double pizza burger, chili fries with cheese and a large chocolate milkshake?
HAL : Nicely done. I'll have the exact same thing.
WAITER : You got it.
HAL : I am 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 goin' out.
ROSEMARY : That's 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.
HAL : Totally. If you can get away with it, more power to ya.
ROSEMARY : Don't be a smart ass.
HAL : What are you...? What? No, I'm just saying, you know. I feel bad for people who count calories. It's no way to live.
ROSEMARY : Yeah. But in return they get to be a lot thinner than I am.
HAL : Are you out of your mind? What do you weigh? 110 or 115 pounds?
ROSEMARY : Which one of my butt cheeks are you talking about?
HAL : OK. Cuckoo! Cuckoo! Trust me, whatever you're doin', it's working. It is working.
ROSEMARY : Go on... [FALLING DOWN FROM THE DESTROYED-CHAIR]
HAL : Oh, my God! Are you OK?
ROSEMARY : Oops.
HAL : Goddang it. Don't move. Is your back all right?
WAITER : Is she all right? What happened?
ROSEMARY : Yeah.
HAL : Yeah. You gotta get some decent chairs in here, man. What's this shit made out of, anyway?
WAITER : Steel.
HAL : Yeah? Well, you should get it welded better in the corners!
WAITER : All right.
HAL : Rosemary, you sure you're OK?
ROSEMARY : Yeah. I'm a little embarrassed, but it's happened before, it'll happen again.
HAL : Oh, man. I... Don't be embarrassed. Listen, I beef it. Everybody beefs it.
TWO MEN : [GLANCING MOCKINGLY TO ROSEMARY] Looks like we're too late. The food's probably all gone.
HAL : [ANGRILY] Listen, can you wait here one second?
ROSEMARY : Hal, just let it go.
ROSEMARY : Hal.
HAL : [PRETENDING TO LAUGH] You guys are so funny, making fun of me coZ I'm a little pudgy, right?
THE MAN : No, I wasn't making fun of you. I was...
HAL : Do me a favor. Take a look out the window. You see that little fox out there? You see that little number? She's with me. If you took all the women you two have ever gone out with, they wouldn't equal one of her.
THE MAN : We're not arguing that. [LAUGHING]
HAL: No. That's right. Laugh it up, fellas. And tonight, when you're hugging your pillow, remember, I'm with her. All right? That's it.

ROSEMARY: What happened?
HAL: Well, let's just say the score's. Hal two, mall rats zero. Let me walk you to your car.

ROSEMARY: Well, thanks for lunch, Hal.
HAL: My pleasure, Rosie.
ROSEMARY: My mother calls me Rosie.
HAL: Really?
ROSEMARY: Yeah. [OFFERING MEALS TO THE LOITERER] Gentlemen, can I interest you in some chili fries and half a burger? There's a lot left coz the little guy couldn't finish his meal.

HAL: Hey, hey.
LOITELER: Pussy.
HAL: That was nice of you.
ROSEMARY: Well, you're all right in my book, too, Hal.
HAL: Can I have your number?
ROSEMARY: What number?
HAL: Your PIN number. I want your money. Your phone number. What do you think?
ROSEMARY: Why?
HAL: You know, to go out. Maybe, like, tomorrow.
ROSEMARY: Well, yeah. I mean, sure. It's in the book under Rosemary Shanahan. I can write it down. It's S-h-a...
HAL: No, I'll remember it. My boss's name is Steve Shanahan.
ROSEMARY: That's my father's name.
HAL: Not JPS Steve Shanahan?
ROSEMARY: Yeah. Yeah.
HAL: Your father is my boss. I mean, not my boss, but he's my boss's boss. I mean, I don't know him, but I see him around the office.
ROSEMARY: Well, then you won't forget my name, Hal?
HAL: Yeah?
ROSEMARY: If I don't hear from you, I appreciate everything anyway.
HAL: Cuckoo!

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IN THE PARK
MAURICIO: You sure you don't want a dog?
HAL: Yeah, yeah. I'm tryin' to lose a couple of LBs.
MAURICIO: Since when do you care about your gut?
HAL: I don't really, but... I am a little nervous because of this girl who's coming to meet me. She's incredible.

MAURICIO: Uh-huh? Like the ones on the dance floor?
HAL: Even better, buddy. I'm telling ya, it's almost beyond belief. She's funny, she's 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: You 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.

LINDY: Hey!
MAURICIO: Hey!
LINDY: I've been looking for you.
MAURICIO: Oh, shit. Oh, it's Lindy. The girl with the toe.
HAL: Hey. How ya doing?
LINDY: Good. Did you get my message?
MAURICIO: No, no. My phone machine's not really working there. Did you call?
LINDY: Yeah. I got tickets for that Beatles reunion.
HAL: The Beatles?
LINDY: Yeah. Well, not the real Beatles, but Paul, George and Ringo will be there. But Eric Clapton is filling in for John. It's an invitation-only acoustic set. Only about 78 people, tops.
HAL: Oh, man.
LINDY: So you're in?
MAURICIO: No. Not a Clapton fan. I think I'll pass.
LINDY: OK. Well, I guess I'll see ya.
MAURICIO: Yeah, yeah.
HAL: Bye, Lindy.
MAURICIO: Did you see the toe?
HAL: Mauricio, I gotta tell you, you got issues.
MAURICIO: Don't even get me started.
HAL: Oh, my God. There she is. There's Rosemary.
MAURICIO: Where?
HAL: Straight ahead. Across the field.
MAURICIO: Is she behind the rhino?
HAL: She's right there!
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.
ROSEMARY: Is that a Members Only jacket?
MAURICIO: Yes. Yes, it is.
ROSEMARY: So, what are you, like, the last member?
MAURICIO: [LAUGHING] Oh, man. One-nothing Rosemary I told you she is good.
Yeah, hold on. Will you guys excuse me?
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?
MAURICIO: She takes the whole bakery, Hal.
HAL: I told you.
MAURICIO: Yes, you did. And yet I wasn't prepared.

HAL: So, what are you up for?
ROSEMARY: I don't know. I like the track.
HAL: Ah, so she's a gambler.
ROSEMARY: Yeah, well, just the dogs. I hate the ponies. There's too much human involvement, you know? You can't trust people if you're looking for a fair deal. What about you? Do you gamble?
HAL: No, not really. I bet on pro football now and then, but just to make the games more exciting. I don't really care if I win.
ROSEMARY: Huh. I've never read that book.
HAL: What book?
ROSEMARY: Things Losers Say.
ROSEMARY: Hey, why don't we forget the track, and I'll introduce you to some good friends of mine?
HAL: Yeah?
ROSEMARY: Yeah.
HAL: All right.
ROSEMARY: What do you say?
HAL: I say OK.
ROSEMARY: You say OK?

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IN THE HOSPITAL
ROSEMARY: Hi, guys. I want you to meet a very good friend of mine. OK? This guy here is Hal. And he's really funny.

THE KIDS: Hi.
HAL: How ya doing? Good to meet ya. 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.

TANYA: Put her down.
HAL: The cow came home.

THE KIDS: 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.
TANYA: Fine. Pack it up. And get these patients back in their beds.
HAL: Should we get going?
ROSEMARY: Don't pay any attention to Nurse Sourpuss.

THE KIDS: Sourpuss.
ROSEMARY: Hey! I got an idea. Do you guys wanna play the kissing game?
THE KIDS: Yeah? You want me to go get a bottle?
ROSEMARY: This is how we play. Wanna get the lipstick? Get lipstick. Yeah, OK. What we do is, we put on the lipstick, and then the kisser kisses as many times as they can until the lipstick comes off.

HAL: Cool! I wanna go first.

THE KIDS: Then I'm going last.
HAL: Jesse.
HAL: Hey, they don't have anything I can catch?
ROSEMARY: They don't have anything you can catch.
HAL: I didn't think so. You guys don't even look sick. You're just a bunch of phonies like my Uncle Cadence. I bet you're here just so you can get out of school. Is that right?

THE KIDS: Yeah.
HAL: Give me some of that lipstick.

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ROSEMARY: You were incredible in there. You were. You were so amazing. I'm serious. A lot of people get really squeamish in that situation...

DR. SAYED: Rosemary? Is that you?
ROSEMARY: Dr. Sayed! How's it going?
DR. SAYED: Good. Who's this?
ROSEMARY: This is my friend Hal.
HAL: Good to meet you.
DR. SAYED: Be nice to her. She's a good girl.
HAL: All right.
DR. SAYED: Bye, Rosemary.
ROSEMARY: That's what these kids need - a stranger who isn't afraid to just be with them and play with them. That's what builds their self-confidence.
HAL: Why would anybody be afraid of 'em?
ROSEMARY: You are off-the-charts adorable. Do you know that?
HAL: Come on.

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ON THE STREET

ROSEMARY: This is a nice street you live on.
HAL: Yeah, this is my street. You wanna come up?
ROSEMARY: Yeah. But I don't think I should.
HAL: Why not? It's only 9 o'clock.
ROSEMARY: I know. I just don't think it's a good idea.
HAL: Oh, no. Did I do something?
ROSEMARY: No. You've been really cool.
JILL: Hi, Hal.
HAL: Oh, hey, Jill. Rosemary, this is my neighbor Jill.
ROSEMARY: Hi. Nice... Sorry...
JILL: Nice to meet you.
ROSEMARY: Nice to meet you too, Jill.
HAL: I gotta go and meet some friends, so I'll see you guys later.
ROSEMARY: Come up.
HAL: No.
ROSEMARY: What? I thought we were having a good time.
HAL: You've been really nice to me today. I really appreciate it, but...
ROSEMARY: What, your other boyfriends aren't nice to you?
HAL: I don't have other boyfriends.
ROSEMARY: Bullshit.
HAL: You've been burnt, huh?
ROSEMARY: 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 ear.
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 compliments?
ROSEMARY: Look... I know what I am 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.
HAL: Rosie. Wait a second.

IN HOME

HAL: Well, it was too good to be true. Rosemary. Turned out to be a total psycho. Her self-image is so far off, it's scary.
MAURICIO: Well, maybe you had a little something to do with that.
HAL: What are you talking about? All I ever did was tell her how perfect she was.
MAURICIO: Really?
HAL: Yeah. Then she got all huffy and told me to grow up.
MAURICIO: Well, that's probably good advice. You are kind of immature.
HAL: You're not serious. You actually think you're more mature than me?
MAURICIO: You're right. I'm probably more immature than you, but at least I have a bigger willie.

HAL: Yeah, bigger than a mouse's.

MAURICIO: What the hell was that?

HAL: I said your willie's bigger than a mouse's...

MAURICIO: I heard what you said, but it took you, like, eight seconds. You can't come back with a comeback after eight seconds. You got three. Five, tops. That's why they call it a quip. Not a "slow." All right, you got anything better to read? I gotta fire off a missile.

ROSEMARY: [KNOCKING THE DOOR] Hi. Is this a bad time, or...?

HAL: No.

ROSEMARY: I just wanted to apologize for last night.

HAL: You don't have to apologize.

ROSEMARY: Yeah, I do. I called you, like, immature or sophomoric or something like that. I know you're not...

MAURICIO: [YELLING FROM THE TOILET] Oh, my God, Hal! You gotta get in here and look at this turd! It looks just like Klinger from M*A*S*H.

HAL: Why don't we get outta here?

ROSEMARY: OK. [OFFERING] Coffee?

***

AT CAFÉ

WAITER: Excuse me. Are you ready to order?

ROSEMARY: Yes. Two double cheeseburgers with bacon, one with relish. Thank you.

HAL: Are you OK?

ROSEMARY: Brain freeze.

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AT SWIMMINGPOOL

HAL: Excuse me, sweetie. Professional.

BILLY'S FATHER: Hey, Billy, stay over near the ladder.

ROSEMARY: Weak. So weak. You wanna see a splash? I'm gonna show you a splash. Ready?

ROSEMARY: [SPLASHING] That was good?


BILLY: Daddy! [HANGING ON THE TREE]

ROSEMARY: Sorry.

***

AT SHANAHAN'S RESIDENCE

HAL: What's the matter?

ROSEMARY: I should have changed at the beach.


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.

HAL: Hey, you know, I've been meaning to ask you. Were you adopted?

ROSEMARY: No. Why?

HAL: Coz your dad has that weird accent. And I've seen him around the office. I gotta say, I don't see the slightest resemblance.

ROSEMARY: Really? Everybody says if you put a wig on him, he'd look just like me.

MR. SHANAHAN: Look at who's here now. Come here, my darlin'.

ROSEMARY: Hi, Daddy.

MRS. SHANAHAN: Rosie, honey.

ROSEMARY: Mom.

HAL: Good to see ya.

ROSEMARY: This is Hal Larson, the guy I was telling you about.

HAL: Great to meet you, sir.

MR. SHANAHAN: Likewise.
MRS. SHANAHAN : Nice to meet you, Hal.
HAL : The pleasure is mine, Mrs. Shanahan. Wow. I can see where Rosemary gets her figure.
MR. SHANAHAN : What the hell... What the hell is that you've got on?
ROSEMARY : We were at the beach.
MR. SHANAHAN : 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. SHANAHAN : Casual.
ROSEMARY : Hey, Dad, Hal's one of your great untapped resources down at the company.
HAL : Why don't you tell him some of your ideas?
MR. SHANAHAN : Oh, so you've got a few ideas, do ya?
HAL : It is risky, but the rewards are greater, too. Only a company with a solid reputation like JPS could ever market this product.
MRS. SHANAHAN : Hal, let me take your plate.
HAL : Thank you. It was delicious.
MRS. SHANAHAN : Can I get you boys some coffee?
MR. SHANAHAN : I'd love a cup of tea, darlin'.
MRS. SHANAHAN : Maybe just a drop of the hard stuff.
HAL : Yeah, I'll just have a cup of joe. That'd be great. Thanks.
MR. SHANAHAN : I have to say, Hal, I'm impressed with a lot of your ideas. Some of them are dog shit, but for the most part you seem to have done your homework. So I'd like you to do something for me.
HAL : OK.
MR. SHANAHAN : I'm meeting with my executive committee Monday morning, and I'd like you to make a presentation.
HAL : Seriously?
MR. SHANAHAN : Well, nothing fancy, you understand. Just talk about the same things that you talked about here tonight.
HAL : Great. I'd love to.
MR. SHANAHAN : Oh, and by the way, you can cut out the act now.
HAL : Excuse me?
MR. SHANAHAN : You think I got as far as I did in my life by bein' a fool? 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. And my daughter would get a hell of a lot more dates.
HAL : I don't understand.
MR. SHANAHAN : I'm telling the truth, Hal. And the truth is I haven't been able to bounce my daughter on my knee since she was two.
HAL : You know, I've read about people like you.
MR. SHANAHAN : Super achievers with impossible standards. Nothing's 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 company, or your $20-million Learjet and your Picasso out in the front hall. Everything reflects on you, so nothing and no one is ever good enough.
MR. SHANAHAN : 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.
ROSEMARY : Is everything OK?
MR.SHANAHAN : Yeah, everything is fine. Just fine.

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IN THE CAR
ROSEMARY : What?
HAL : Nothin'. I just can't believe how lucky I am.

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HAL’S ROOM
ROSEMARY : You swear to God you're not gonna laugh.
HAL : Come on, I'm not gonna laugh. Daddy like.
ROSEMARY : [THROWING HER UNDERWARE TO HAL]
HAL : [SURPRISING] What in the...? How did...? Get over here, Houdini.

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HAL : Hi.
ROSEMARY : Yes, I am. Everything's so perfect. It's a little scary.
HAL : I know.
ROSEMARY : But in a good way. To have so much to lose. That's nice.

HAL : I'm gonna call you later.
ROSEMARY : OK. Bye.

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JILL : [KNOCKING THE DOOR]
HAL : Forget something? Oh, hey.
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.

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IN THE OFFICE
HAL : [GIVING PRESENTATION] And in summation, I feel that these measures will help JPS and all of our customers.
PARTNER1 : Nice job, Hal.
HAL : Thank you.
PARTNER2 : Nicely done.
HAL : I appreciate it.
MR.SHANAHAN : Hal, I stand corrected.
HAL : Thank you.
MR.SHANAHAN : Hal, I need to see you in my office straight away.
HAL : Sure.

MR.SHANAHAN : Sit yourself down.
HAL : So, what’d you think?
MR.SHANAHAN : I'll be gettin' to that in a minute. I want to talk to you about that conversation we had the other night, and all of them things you said to me. Well, I'm more than just a little embarrassed, having said what I said. I think my daughter is lucky to have you.
HAL : No, sir. I'm the lucky one.
MR.SHANAHAN : Indeed. Well, now, as to your meeting in there, sure, it was first-rate.
HAL : Yeah?
MR.SHANAHAN : Oh, yes. Hal, I'm gonna level with you. I need your balls.
HAL : Sir?
MR.SHANAHAN : 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. SHANAHAN: Well, a thank you will do just fine. Well, get the fuck out.
HAL: OK.

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ARTIE & JEN: Congratulations on your promot... 
JEN: Oh, sorry.
HAL: No, no. Come in, come in. I want you to meet Rosemary. Rosemary, this is Jen and Artie. Kids, Rosemary Shanahan.
ARTIE: As in Steve?
ROSEMARY: Yeah, he's my dad. Oh, God, which reminds me, I gotta meet him for lunch. So I'll see you this weekend, OK? It was really nice to meet you guys. Do you mind if I take a little sliver? Beauty.
ARTIE: Do you want a plate?
HAL: I know what you're thinking. Where does she put it, right? You guys, thanks for the cake. You didn't have to do this.
JEN: The least we could do, seeing as how you worked so hard to become "indispensable" to the company.
HAL: Is that that new thing called sarcasm?
JEN: Hal, we all know you're about as deep as a puddle. That used to be part of your charm. But this just flat-out sucks.
HAL: What are you talking about?
ARTIE: If you have one ounce of integrity left, you'll break it off immediately, before you hurt the poor girl.

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IN THE GYM CENTER
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? I mean, at first I thought you were in a slump, you know? I could, as a friend, look the other way while you banged a few fatties and got it out of your system, but there's lots of good fish out there. You don't have to snack on carp anymore.
HAL: I suppose the girls we partied with a couple weeks ago downtown were a couple of carp?
MAURICIO: No. Laura, the one with the whiskers, she looked more like a catfish.
HAL: Oh, I see. And what about Marie?
MAURICIO: Pop some bolts on her neck and the villagers'll be chasing her.
HAL: And Vicki?
MAURICIO: Who?
HAL: Vicki!
MAURICIO: Who's Vicki?
HAL: Vicki. Vicki. With the short brown hair.
MAURICIO: Vicki? I thought that was a guy! I was calling her Vic!
HAL: You're out of your mind!
MAURICIO: I know I'm being a little harsh on you here. I think real friends are obligated to be honest with each other. And this one that you're dating now -- jeez.
HAL: Careful.
MAURICIO: Hey, all I'm saying is she's got cankles, for God'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 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: All right, look, I admit Rosemary is kind of cool. But you wouldn't even be talking to that woolly mammoth if her father wasn't the president of your company.

HAL: What?

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ON THE STREET

HAL: I guarantee you've never met anyone like this guy. You're gonna love him.

ROSEMARY: Great. What's his girlfriend like?

HAL: I don't know. I haven't met her. They just started going out. Oh, there he is.

ROSEMARY: Walt!

WALT: At your cervix!

ROSEMARY: Hey, you recognize these panties?

WALT: Rosemary, don't steal my lines.

HAL: You two know each other?

ROSEMARY: Yeah! Gosh, Walt's been volunteering down at the hospital for years. So where's this mystery girl?

WALT: She should be here any minute. Hey... I want you to be honest. Is this outfit too "Hey, look at me"?

HAL: No, no. It's very subtle.

TANYA: Sorry I'm late.

ROSEMARY: Tanya.

TANYA: Oh. What a surprise.

HAL: I gotta get a map.

WALT: I'm going with you.

TANYA: What are those for?

WALT: You ever walked through a truck-stop men's room on your hands?

HAL: Want anything?

ROSEMARY: Potato chips. And dip.

HAL: Cut it out.

***

ROSEMARY: So, Tanya, I had no idea that you and Walt were, you 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 a 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 is kind of jarring. I mean, you kinda don't even know what goes where. But, anyway, the timing couldn't have been more perfect, because he had just sold his company, and he has all this time on his hands, and we can plan things and travel and go shopping and...

ROSEMARY: Well, I guess timing's everything.

HAL: Hope you like bean dip.

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ON THE DANCE FLOOR

HAL: Yeah! That was my girl.

ROSEMARY: Oh, my God. I'm the biggest nerd.

RALPH: Rosemary!

ROSEMARY: Ralph! Hi.

RALPH: You remember Li'IlBoy? Li'IlBoy. Yeah. How are you?

LI'IL BOY: Mahalo, Rosemary.

ROSEMARY: How you doing?

LI'IL BOY: Great.

ROSEMARY: Wow. They still got you out in Sierra Leone?
LI'I BOY : No, no. Now they got me nearer my home I'm on this island in the South Pacific called Carabas.
HAL : I'm Hal.
ROSEMARY : Oh, I'm sorry. Hal. These are my Peace Corps buddies. This is Ralph Owens and Li'iBoy. This is Hal Larson.
RALPH : What's up?
LI'I BOY : Li'iBoy.
ROSEMARY : So, what are you guys doing up here?
RALPH : Li'iBoy's been stuck in the office training for days, so I dragged him here and threw him on the slopes.
LI'I BOY : It wasn't pretty.
HAL : I knew this Hawaiian guy in high school who went out for the hockey team. It was funny as shit.
RALPH : Anyway, it's great to see you again. You look happy.
ROSEMARY : Thanks. I am.
RALPH : Well, we got a long drive back, so...Bye.
ROSEMARY : Bye.
HAL : Good to meet ya. You OK?
ROSEMARY : Uh-huh. It's just that...Do you remember how I told you that once I had a boyfriend? That was him.

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TONY ROBBINS : You're welcome. What's your name?
MAURICIO : Excuse me, Mr. Robbins. Could I have a word with you, sir?
TONY ROBBINS : Sure, but I gotta catch a plane.
MAURICIO : I'll only take a minute. A few weeks ago, you got trapped in an elevator with a friend of mine.
TONY ROBBINS : 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 ROBBINS : 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 ROBBINS : 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 ROBBINS : Who says they're ugly?
MAURICIO : Bausch & Lomb. And very fat, some of them. It's like Hal has lowered his whole...Jesus, you've got a big noggin.
TONY ROBBINS : Thanks for noticing. My new book has a chapter on blurring. 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 ROBBINS : 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 ROBBINS : It can't be that bad.
MAURICIO : Look, exactly what did you do to him, man?
TONY ROBBINS : I altered his perception a little bit.
MAURICIO : I knew it. I knew it! I knew it! You messed with his eyesight, right?
TONY ROBBINS : No.
MAURICIO : You hypnotized him.
TONY ROBBINS : 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 even know them?
TONY ROBBINS : Inner beauty's easy to see when you're looking for it.
MAURICIO : But how can he not feel them when he's...?
TONY ROBBINS : The brain sees what the heart wants it to feel.
MAURICIO : All right, look. Let's just cut through the old crap cake here!
TONY ROBBINS : OK.
MAURICIO : Sir, don't you think it's wrong to brainwash someone? Don't you think you're brainwashed?
TONY ROBBINS : 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 off him?!
TONY ROBBINS : Of course. But if we do that, he'll go back to judging everybody by the outside. Is this what he really wants?
MAURICIO : I don't care what he wants! It's what I want! I want my friend back!
TONY ROBBINS : 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! For God's sakes, his job is in jeopardy!
TONY ROBBINS : His job? Really?
MAURICIO : Yes. And it's a great job. I just wanted to give him a gift.
TONY ROBBINS : 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.

IN THE RESTAURANT
HAL : So, what did you wanna talk to me about?
ROSEMARY : Ralph called me.
HAL : Your old boyfriend Ralph?
ROSEMARY : Well, he was also my division leader in Sierra Leone. Anyway, he's shipping out to Carabas in ten days and he wants me to go with his group.
ROSEMARY : They're in the middle of this economic meltdown. Women and children need medical supplies and food, and they want me to help.
HAL : How can you be so selfish?
ROSEMARY : Sorry?
HAL : I mean, you know what I'm sayin'. You bump into pretty-boy Ralph on Friday, the sparks are flying, and now you're gonna go and save the world in Carabas?
ROSEMARY : This has nothing to do with me and Ralph.
HAL : Yeah, right. He's obviously crazy about you. He's got the heart of a saint. I could practically see the halo around his head. I can't compete with that.
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 three 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.
HAL : Well, then how come I don't have any say in this thing?
ROSEMARY : You do. That's why... [FALLING DOWN FROM THE DESTROYED-CHAIR]
HAL : God, are you OK?
ROSEMARY : Oh, my God.
WAITER : I'm so sorry.
HAL : You should be sorry! This is an outrage!
WAITER : I'll go get help.
HAL : Are you OK, sweetie. Thank you very much.
ROSEMARY : I'm so embarrassed.
HAL: Don't be embarrassed. It's this flimsy-ass four star restaurant. Just sit right here. I'm gonna go talk to the manager, OK? I'll be right back.

HOSTESS: Good night. Thank you.
HAL: I'm not blaming you, but I need a chair. My girlfriend's jinxed when it comes to furniture.
HOSTESS: Yeah, I know. I know. I'm so sorry. The waiter told me what happened. [RINGING PHONE] Just a sec. McIntosh's.
HAL: [RINGING PHONE] Hello?
MAURICIO: Shallow Hal wants a gal.
HAL: What?
MAURICIO: Shallow Hal wants a gal.
HAL: What the hell are you talking about?
MAURICIO: I just saved your life, baby.
HAL: What?
MAURICIO: I've been looking for you all day.
HAL: I'm at McIntosh's with Rosemary. Look, I got kind of...
MAURICIO: Are you looking right ather?
HAL: No, I'm talking to the hostess.
MAURICIO: Hal, don't! Hal...
HAL: Look, I got a situation here. I'll call you later.
MAURICIO: Hal, Look away! Look away!
HAL: I was just talking to the hostess.
HOSTESS: Right. That would be me.
HAL: No, no. It was the other hostess.
HOSTESS: Sir, I'm the only hostess in the restaurant. Let me apologize about the booth. We are so sorry. We've replaced your date's side with a new chair, a strong one, and the meal's on us.
HAL: Oh, OK. Well, thank you.
HOSTESS: You're welcome.

OUT FROM RESTAURANT
MAURICIO: 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 met from then on would, to you, look like supermodels.
HAL: What?
MAURICIO: If they had inner beauty or some baloney. You could get any woman 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. You could get any woman you desired because you were suddenly desiring the undesirable. You get it?
HAL: No wait a second. So what you're saying is that all the pretty girls I've met lately are not really pretty?
MAURICIO: All right. Let's look at the facts. They were funny, smart and nice. Pretty girls are not funny! And they're certainly 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.
HAL: You're out of your mind. Do you know that? I'm going back to the restaurant.
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, Cos she's been sick, and...
HAL : Oh, wait a minute! I get it! Nice try, Mauricio. Where'd 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...
HAL : Katrina! How the heck are ya? Give me some sugar. I didn’t recognize you. The
hair and the...

IN HOME

HAL : You screwed me, man! I had a beautiful, caring, funny, intelligent woman, and you
made her disappear!
MAURICIO : Oh, no, I didn't. I just made Rosemary appear. There's a difference. It's called
reality.
HAL : Hey, if you can see something and hear it and smell it, what keeps it from being
real?
MAURICIO : Third-party perspective. Other people agreeing that it's real.
HAL : OK, let me ask you a question. Who's the all-time love of your life?
MAURICIO : Wonder Woman.
HAL : OK. Let's say Wonder Woman falls in love with you, right? Would it bother you if
the rest of the world didn't find her attractive?
MAURICIO : Not at all. Cos I know they'd be wrong.
HAL : That's what I had with Rosemary! I saw a knockout! I don't care what anybody else
saw!
MAURICIO : Jeez, I never thought about it that way. [LAUGHING] Hey, I guess I really did
screw you, huh?
HAL : What am I gonna do?
MAURICIO : Hey, hey, don't panic. We just get Tony Robbins back here, he puts the Vulcan
mind-meld on ya and he puts you back under.
HAL : Good idea.
MAURICIO : In the meantime you just avoid Rosemary.
HAL : Why?
HAL : Because if you see the real Rosemary, hypnosis is not gonna help you. You'll need
the jaws of life to get that image out of your head.
ROSEMARY : [KNOCK THE DOOR] Hal, open up. It's me. I hear you in there.
HAL : Just a sec, Rosemary.
ROSEMARY : What happened to you at the restaurant?
HAL : I got something in my eye. I had to run back here and flush it out.
ROSEMARY : Yeah, the hostess said that you seemed a little cuckoo. So, come on, open up.
HAL : I can't.
MAURICIO : Let her in. We'll club her.
HAL : No. I'm...I'm very sick. I've got, uh...CC!
ROSEMARY : You have what?
HAL : Contagious conjunctivitis.
ROSEMARY : I'll take my chances. Now open up.
HAL : All right. In a minute. [OPENING THE DOOR] I told you it was nasty.
ROSEMARY : Are you OK? Do you need to go to the hospital?
HAL : Nah, nah. I got some drops. I'll be fine.
ROSEMARY : My poor baby.
HAL : Yeah. Well, I should probably rack out. This has taken a lot out of me. OK.
ROSEMARY : Well, I'll call you in the morning and see how you're doing.
HAL : Great, great. Bye-bye.
IN THE OFFICE

MR. SHANAHAN: Hal, is everything all right with you?
HAL: Yeah. Yeah, it's topnotch, sir. Why?
MR. SHANAHAN: That she's having a bit of trouble getting you on the telephone the last couple of days. Now, I wouldn't be working you too hard, would I?
HAL: No. I mean, I'm working hard, but I guess I've just been a little preoccupied with things. But I'll make sure and touch base with her.
MR. SHANAHAN: Right. Right. OK, then.

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IN THE PARK

MAURICIO: I'm sorry. Apparently Tony Robbins is a lot tougher to track down than I thought he'd be. I'll come through. I promise.
HAL: I can't keep this up, man.
MAURICIO: Calm down.
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 in that movie - The Crying Game. When the guy 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.

***

ON THE PHONE

HAL: Hello?
ROSEMARY: Hey, it's me.
HAL: Hey, what's up, Rosemary?
ROSEMARY: What happened yesterday?
HAL: Hmm?
ROSEMARY: Well, I stopped by your office to say hi, but you just took off running.
HAL: Oh, you're kidding.
ROSEMARY: No. What were you doing?
HAL: I was jogging.
ROSEMARY: In your business suit?
HAL: I had a sweat suit underneath.
ROSEMARY: Is everything...? What's going on, Hal? Things haven't felt the same lately.
HAL: No?
ROSEMARY: No.
HAL: Hey, Rosemary, don't worry. Everything... I'm just in a little funk right now, and everything's gonna be fine.
ROSEMARY: Yeah.
HAL: So... I guess I'll talk to you tomorrow? Bye.
ROSEMARY: Bye.

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IN THE APARTMENT

JILL: [KNOCKING]
HAL: Who is it?
JILL: Hal, is that you? It's Jill.
HAL: Comin'. [OPENING THE DOOR] Hey, what's up?
JILL: Hey. My girl friend 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: 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?

***
IN THE RESTAURANT
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.

***

IN THE SAME RESTAURANT
HOST : Mr Shanahan, how are you this evening?
MR.SHANAHAN : How am I? Tonight I feel like a thorn amongst a bed of roses.
WAITER : Right this way, please.
ROSEMARY : I'm just gonna go to the ladies' room.
MRS.SHANAHAN : OK, Rosie. We'll be at the table.

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HAL : Yeah. See, why did you shut me out in the first place? I'm just curious.
JILL : Well, frankly, I guess I thought you were shallow.
HAL : Me?
JILL : Yeah. You struck me as this kind of superficial dickwad. I don't know. What do you call it? Hal, it's OK. I've been watching you in the past few weeks. I've seen the women you've 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.
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 two or three 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. It seems like by taking the second 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.

***

ROSEMARY : Hi.
HAL : Hello.

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ON THE PHONE
ROSEMARY : Hello?
HAL : Hey, hey, hey now. It's me, your love bunny. I miss you and I wanna see you. What's the matter? You sound upset.
ROSEMARY : [CRYING] What are you, some kind of psycho?[RANG OFF]
HAL : Hello? Rosie?

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IN THE OFFICE
MR.SHANAHAN : Just you leave me daughter alone.
HAL : I don't understand.
MR. SHANAHAN : The jig is up, and she knows it.
HAL : Well, she hasn't returned my calls. What's going on?
MR. SHANAHAN : It's a little late to be worrying about that now, don't you think? Besides, she went and accepted that Peace Corps assignment.
HAL : No offense, but I think I have a right to hear this from her.
MR. SHANAHAN : I'll give you your rights. I'll give you your last rites you self-righteous little shit! You know, I wanted to like you. I truly did. And all of that malarkey that you gave me that night at the house. I bought into it. In spite of all me better instincts, I took the hook. I don't know. Maybe I share in the blame of it all. Maybe I just wanted to believe that there was still a decent guy out there. A lad that would be right for my daughter.
HAL : But, sir...
MR. SHANAHAN : Don't speak. Just you listen! Now, thankfully, as it turns out, there is a guy out there. His name is Ralph Owens.
HAL : Ralph... Pretty-boy Ralph? /b3/
MR. SHANAHAN : Don't be a smart ass. Now you listen to me. They're back together, and my daughter has a chance to be happy. And you, you'll be respectin' that.

IN THE HOSPITAL
HAL : Excuse me. Could you tell me what floor Rosemary Shanahan works on?
HAL : Thank you.
WALT : Hal, is that you?
HAL : Hey.
WALT : What are you doing here?
HAL : I... I came to see Rosemary.
WALT : Well, she left early. She seemed upset about something.
HAL : Any idea where she went?
WALT : You got me.
CADENCE : Hi, Hal.
HAL : Hi. How do you know my name?
CADENCE : It's me - Cadence.
HAL : Oh, hi, Cadence. 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 maybe you can make up?

ON 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 'em. I haven't been close to a woman my whole life. I'm 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 or 29 Gs a year?
MAURICIO : 29500.
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 kind of a birth defect thing.
HAL : Jeez, man. I didn't know. What is it?
MAURICIO : I have a tail.
MAURICIO : 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: [SHOWING HIS TAIL TO HAL]
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 cut off?
MAURICIO: Cut off? I don't know why I never thought of that when I was getting pummeled 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!
MAURICIO: But, you know, I'm not much of a dog person. By the way, you're gonna need a little sod on the fairway there.
MAURICIO: Huh? What do you mean?
HAL: So, what are you doing right now?
MAURICIO: Nothing. Why?
HAL: Can I get a lift? I gotta go see someone.
MAURICIO: Yeah. Sure.

**IN THE RALPH'S OFFICE**

LI'I BOY: [SINGING] Seems like longer than forever, yeah My home is now a distant land. If I had one wish, I wish you could be Back on that rock in the middle of the sea. My heart is calling me to the islands. My home is now a distant land If I had one wish, I wish I could be Back on that rock.

LI'I BOY: Hey! Hal, right?
HAL: Have we met?
LI'I BOY: It's me, Li'IBoy. I met you up in the mountains with Ralph.
HAL: Oh, yeah, Li'IBoy. How ya doing?
LI'I BOY: Yeah. You look like you been working out.
HAL: Nah. So, do you know if Ralph is in the office?
LI'I BOY: Yeah. Ralph!
RALPH: Hal! Hey, Hal.
HAL: Hey, How ya doin'?
RALPH: I'm doing great. You're looking good. So, what can I do for you?
HAL: I came here to congratulate you.
RALPH: Oh...?
HAL: Look, you got a great girl, and you deserve her. More than me. And the truth is, I'm happy for Rosemary. But I want you to understand one thing. You better be good to her, Ralph. Ralph, if you ever mess up and make her unhappy, I'll be
waiting in the wings, and I'll pounce on you. Like a tiger! Like a tiger on a deer, with a cloven hoof and with a broken arm!

RALPH : Whoa, whoa, whoa, Hal. What are you talking about?
HAL : You're back together. Let's not play games.
RALPH : Rosemary and I aren't back together.
HAL : You're not?
RALPH : Let's put it this way. Her parents are throwing a going-away party for her as we speak. I wasn't even invited.

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IN THE SHANAHAN RESIDENCE
HAL : This seems crazy.
MAURICIO : Yeah. That's cos it is. But crazy's all you got.
RALPH : Amen to that. Good luck, Hal.
MAURICIO : Well, I could use a drink. What do you say we slide around the side here?
LI'I BOY : Yeah, we'll blend in.
MAURICIO : Yeah.

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HAL : [ENTERING THE HOUSE] Hello? Rosie?
HELGA : Excuse me. What are you...?
HAL : I love you. I'm not going anywhere until you hear me out[[IS KISSED BY HAL SPONTANEOUSLY & HUGGING HER TIGHTLY]]
MRS.SHANAHAN : What are you doing?
HAL : Who are you?
MRS.SHANAHAN : Who am...? Hal, are you drunk? It's me. Mrs. Shanahan.
HAL : I have some things to say to your daughter. I'm not leaving here until I do.
MRS.SHANAHAN : OK. But could you release Helga so she can get back to work?

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ROSEMARY’S PARTY FAREWELL
MAURICIO : Get ready, Li’IBoy. It's showtime.
MRS.SHANAHAN : Well, Hal, now's your chance.
ROSEMARY : What are you doing here?
ROSEMARY : Oh, my God. You're beautiful.
ROSEMARY : You have no right to be here.
MAURICIO : Hal, come on. This isn't working out.
HAL : I'm OK.
MR.SHANAHAN : What the hell are you doing here?
HAL : I'm having a word with your daughter.
MR.SHANAHAN : It better be "goodbye"! You've got her all up...
MRS.SHANAHAN : Steve! Shut up.
HAL : Rosemary, I am so sorry that I hurt you. I've been really dumb. I'm immature. I'm thoughtless. I'm a friggin' 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.
ROSEMARY : Well, your timing is terrible. I mean, I'm leaving for Carabas tonight for 14 months.
HAL : I'm sorry, Rosemary. I just can't wait that long.
ROSEMARY : I understand.
HAL : Which is why I'm going with you.
ROSEMARY : What? [SURPRISINGLY]
MAURICIO : It's true, Rosie. Big Kahuna here just swore him into the Corps about a half-hour ago.
LI'I BOY : That's right. He's official.
ROSEMARY : Are you sure that's what you wanna do?
HAL : Cuckoo! Cuckoo!

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A FRIEND : Here's your bag, Rosemary.
ROSEMARY : Thank you.
RALPH : Congratulations, Hal.
HAL : Thank you.
RALPH : Rosemary.
ROSEMARY : Bye.
MAURICIO : Just keep it right there at the airport. I'll pick it up later. Congrats.
MRS.SHANAHAN : We love you, Rosie.
ROSEMARY : I love you, Mom.
MR.SHANAHAN : And, Rosemary, you'd better be looking after my lad.

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MAURICIO : You like puppy dogs, do ya?
A LADY : Anything to do with dogs, I melt.
MAURICIO : Why don't we go around back, get a little drink?
A LADY : Sure.
MAURICIO : Yeah? Come on.

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THE END