

Analysis of Body Shaming Construction on Women in the Film "Imperfect"

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Received 23 April 2024 | Received in revised form 24 May 2024 | Accepted 15 June 2024

ARTICLE INFO	ABSTRACT
<p>Keywords: Body shaming, critical discourse analysis, film</p> <p>DOI: http://dx.doi.org/10.21093/ijeltal.v9i2.1712</p>	<p>The portrayal of body shaming against women in films is a social critique of the act of body shaming. Hence, the study of body shaming in films is intriguing for future investigation. The objective of this research is to uncover the portrayal of body shaming towards women in films. The research data comprised of words and phrases that encompassed body shaming and were examined utilizing Norman Fairclough's Critical Discourse Analysis approach. The data was acquired from the movie <i>Imperfect: Karir, Cinta & Timbangan</i>. This study is also classified as critical-qualitative research. The research findings indicate that the film "Imperfect: Karir, Cinta & Timbangan" portrays three types of body shaming, which include comparing, commenting, and insulting individuals based on their physical appearance. Furthermore, the film's production background is influenced by the film development genre in Indonesia, and the producer's background as a comedian aligns with the genre of the film. In addition, this also highlights that the film production is also considered to have some motives to depict body shaming in the film, including the commercial motive, social culture, and ideology to struggle.</p>
<p>How to cite: Mustafa, M.T., Sukarno, S. & Setiawan, I. (2024). Analysis of Body Shaming Construction on Women in the Film "Imperfect". <i>Indonesian Journal of English Language Teaching and Applied Linguistics</i>, 9(2), 289-303</p>	

1. Introduction

Recently, gender studies have been massively in charge of the egalitarian or equality of men and women (Sweeting et al., 2014). Even though woman plays a more egalitarian role in reality as the man look to take over the traditional gender norms considering before the gender equality ideology, women seem to have low power in all life aspect, such as jobs, politics, and domestic domains (Cerrato & Cifre, 2018; Dewi & Pratama, 2021; van Hooff, *Indonesian Journal of English Language Teaching and Applied Linguistics*, 9(2), November 2024

2011). However, people nowadays have increased their awareness of women's position in daily life, even in some cases, they face inequality, body shaming and sexual harassment.

Nowadays, women seemingly become the body shaming the victim. The technological development forces the entity of body shaming not only to be depicted in real life but also in a film, for example, "Imperfect: Karir, Cinta & Timbangan" film. This film explores the personal experiences of body shaming faced by a professional lady named Rara. In the film, Rara endures body shaming from a young age due to her overweight physique and dark complexion. Within the confines of her residence, the mother consistently disparages Rara's physique, specifically targeting her weight and size. Within her workplace, she is subjected to body shaming from both her colleagues. At the climax, she was nearly overlooked for the marketing manager position due to her body size and appearance.

One possible explanation for this phenomenon is that the filmmakers are expressing their disapproval of the body shaming movement that has now spread to both private and public spaces. It is also possible that this activity could be considered acceptable and even become a comedy for certain individuals. A substantial confirmation of this opinion is provided by the fact that film is a medium that can be used to advocate certain messages by demonstrating the ideology. It is the belief of Pramaggiore & Wallis (2008) that the ideology that is portrayed in a film is characterized by the presence of a stereotype and beliefs that are justified by the society. Additionally, van Gorp (2011) writes a film can contain a valuable picture and behaviour adopted from an ideology.

In research, some scientific works examine body shaming in literary work, society and film. Firstly, Murray (2019) examines several literary works, "Period Pain (2016)" written by Kopano Matlwa and "Broken Basket (2016)" written by Francine Mann, that contain the value of gender intersectionality, violence and the dynamics of body shaming against women, and women's sexuality. The result is that both literary works represent female characters negotiating their lives against the backdrop of repeated references to the shame attached to their bodies and sexuality. In addition, this also depicts how they ultimately have to face the development of violence from discursive reality to physical reality.

Secondly, the study conducted by McMahon et al. (2022) related to body shaming for athletes, where these acts of abuse were then considered normal activities and turned into a culture. This research is taken from the empirical events of three female athletes who experienced body shaming by their own group. Body shaming was expressed when three female athletes' bodies did not meet the standards of socio-cultural expectations. To analyze the data, the research used Inductive Thematic Analysis (TA) to find experiences related to physical abuse. The result reveals that the three athletes experienced physical violence and neglect when their body standards did not meet standards. The groups that carry out this action are coaches, parents, partners and the management team.

In the context of the film, some research studies have analyzed the topic of body shaming. Singh (2018) explores the radical definition of beauty, sexuality, romance, and body politics in women. However, this research only focuses on the impact and influence of fat shaming in destigmatization context. Pujiningrum & Widhia (2022) also analyzed the body shaming activity on the film of Imperfect. In the same case, this research shows the body shaming activity by multidimensional way. This did not provide an insight into how body shaming could be produced and presented in the film.

Despite the existence of numerous studies on body shaming, there is currently no research that specifically analyzes the manner in which body shaming is portrayed in a film by using the Critical Discourse Analysis (CDA) Theory. In general, CDA, as a separate field of teaching and research, first developed around the 1970s and 1980s. This is based on the existence of language which was initially said to be an individual activity (Saussure, 1959, pp. 14–15) which developed into a social activity. So language is not only a systemic study, which is only studied based on the applicable linguistic system. Therefore, sociolinguistic experts (Fairclough, 1992, p. 64) try to oppose this principle, because they believe that language is a social activity rather than just an individual activity. Fairclough (1992, pp. 73–99) divides it into three stages of analysis or dimensions of analysis: textual analysis, Discursive Analysis, and Social Practice Analysis.

Given the examination of body shaming, this study aims to analyze the construction of body shaming in the film "Imperfect: Karir, Cinta & Timbangan" by using CDA theory. The study of body shaming in a film is considered important because several researches only focus on how body shaming is presented and how body shaming could influence the mental of the victim. Additionally, a few researches focus on body shaming analysis in a film. Therefore, the current study considers it crucial to investigate the intentions and motives of filmmakers when portraying body shaming activity. This, then, does not only picture the action of body shaming, but it could also show the motive behind the body shaming production in a film. Besides, analyzing body shaming in a film certainly would provide interesting results because it has several contexts and perspectives compared to analyzing it in literary works. For the social implication, film has the potential to effectively raise people's awareness of the impact of body shaming. Thus, this study is important to examine the phenomenon of body shaming in the film "Imperfect" using the CDA of Norman Fairclough with some research questions below:

1. What are the forms of body shaming in the film "Imperfect"?
2. How is body shaming produced in the film "Imperfect"?
3. What is the motive behind producing the film "Imperfect"?

2. Literature Review

2.1 The Textual Analysis to Reveal the Construction of Body Shaming

Conventionally, texts are construed as segments of written language. In the field of cultural analysis, texts can be understood and analyzed as cultural artefacts, which can take the shape of images, architecture, or music (Fairclough, 1995). Despite Fairclough's awareness of the potential hazards associated with this term. Nevertheless, there is a positive aspect in the form of a push to cultivate a more comprehensive comprehension of text formation, which is rooted in the purpose of language within the text. In addition, Fairclough (2003, p. 3) stated that text can encompass written or printed materials from both electronic and print media, as well as transcriptions of talks from interviews, television, and other forms of electronic media. However, it is important to note that this interpretation is merely a constraint within this research, as the scope of text interpretation extends beyond just writing. An instance of this can be observed in television programs, where the text serves not only as a transcription of dialogue but also as a representation of visual and auditory elements.

The research can be divided into two primary sub-discussions: vocabulary and grammar, which are the key focus areas for text analysis. Vocabulary is the deliberate selection of words to convey offensive or derogatory messages. By selecting words, the study can gain additional insight into the many body shaming types expressed. In addition, grammar plays a crucial role in document analysis. Essentially, the primary component of grammar is a phrase or a basic sentence. This research focuses on analyzing the grammatical structures of active and passive sentences and identifying transitive and intransitive phrase patterns (Fairclough, 2003, p. 23). Nevertheless, it is crucial to comprehend that grammar extends beyond the scope of these two illustrations. Thus, these two examples serve as the limitations outlined in this research, considering the extensive nature of the debate. These two restrictions are the most probable instances that demonstrate the manifestation of body shaming in the film "Imperfect".

2.2 Discursive Analysis to Understand the Film Makers' View

In discursive practice, Fairclough (1992, pp. 73–99) explains that three processes are observed, namely the process of text production, distribution and consumption. The production process is very complex and complicated because it aims to reveal the film's background and the film producer's position in creating the text, whether in a position to support the discourse that is being fought for or reject the discourse being discussed.

The next step is to observe the distribution process of a text. In principle, every text has a simple distribution concept, examples of casual conversations are distributed when the conversation is taking place based on the context. However, some text distribution concepts have a level of complexity. Texts produced by a politician and texts produced by a religious figure certainly have very different distribution concepts. For a politician, text can be distributed by framing personality, while the public figure distributes text by motivating and encouraging readers. This happens because each distribution concept has a different consumption pattern.

Lastly, texts are generally consumed differently depending on the reader's social context (Fairclough, 1992, pp. 73–99). In principle, context is a significant benchmark in assessing the consumption process. Text consumption can be classified as individual and group consumption. Texts produced by a teacher and a store cashier will have different consumption. The text produced by the teacher will be in the form of a teaching book and study guide. Hence, the consumption of the text will be aimed at a student. Meanwhile, the text produced by a cashier will be different in its consumption value because the text produced by a cashier will be in the form of a list of items purchased and their prices, so the text's consumption will be more about knowledge about the prices of the items purchased. Therefore, the consumption of the text is aimed at a buyer who wants to know the price list for goods. In this research, the text consumption in question is for whom the text in the film "Imperfect", which contains elements of body shaming, is produced.

2.3 Social Practice Analysis to Uncover the Underlying Meaning of the Text

Fairclough (1992) states that sociocultural practices can have various orientations, such as economic, social - cultural and ideological. In an economic orientation, the text is packaged to improve economic factors. At first glance, this has no relevance, because the text has no economic value. But in fact, the text is produced to attract a reader to be interested in reading

the text. In films, the concept of discourse that is created will lead to an ideological concept that is interesting to the audience, so that they will not turn away to watch. The level of audience quantity has a big influence on economic value. Because a high quantity of viewers will provide high economic value, and vice versa. When the audience has a low quantity, it will have low economic value.

Socio-culture is a social condition that exists in society. This socio-cultural situation is very context-based so different contexts will have socio-cultural differences. References to socio-culture in packaging a discourse greatly influence people's understanding of the discourse being packaged. In films, discourse is packaged based on genre. In principle, every film has a reference to existing socio-culture.

Ideology is a very significant reality in every text or discourse production (Fairclough, 1992). Ideology contributes to the production and transformation of values that we want to fight for. In some discourses in films, ideology is the main aim to be shown. Therefore, ideology in films can take the form of criticism and vision for each film producer.

3. Research Methodology

3.1 Research Design

The research conducted falls under the category of qualitative-critical research. As stated by Aspers & Corte (2019, 2021) qualitative research is as an iterative process in which improved understanding to the scientific community is achieved by making new significant distinctions resulting from getting closer to the phenomenon studied. This is in line with the current study that wants to analyze the social phenomenon. This research focuses on the social issues faced by individuals and organizations, including those related to body shaming as depicted in the film "Imperfect". Subsequently, a critical-qualitative research methodology will be employed to examine the manifestation of body shaming in the film, as it aligns with the chosen approach paradigm and aims to elucidate the reasons and methods through which body shaming is depicted.

3.2 Data and Data Source

The data in this research consists of words, phrases, clauses, and texts that include body shaming. The data was collected from the film "Imperfect" which portrays a specific type of body shaming. The film was helmed by renowned Indonesian comedian Ernest Perkasa and premiered in 2019, boasting 1 hour and 53 minutes runtime. This film belongs to the comedy genre and features a cast of actors who have comedy backgrounds.

3.3 Data Collection Technique

This research employed the listening and note-taking methodology to get data. The listening method is a technique used to gather information by actively listening to the usage of language (Mahsun, 2007, p. 29). This study analysed the language usage in the film "Imperfect". The language employed in the inquiry corresponds to the language utilized by the speaker in the film. This study aims to identify data (speech) that includes derogatory remarks about someone's body shaming. In addition, this listening strategy is reinforced by the use of note-taking procedures.

The note-taking technique is a sophisticated approach to the listening method. A recording is utilized to preserve discussions or speeches that include derogatory remarks. This recording is considered necessary to make it easier for researchers to select and simplify data because researchers are consciously aware that not all conversations or utterances in the film contain body shaming.

The data collection process consists of the following steps:

- 1) Watching the film on one of the streaming platforms available in Indonesia, specifically Netflix.
- 2) Convert spoken talks or dialogue in the film into written text.
- 3) Continuously review the transcribed text to identify statements that include legitimate body shaming.
- 4) Identify and label discourse that includes derogatory remarks about someone's body shaming.
- 5) Enumerate the data containing body shaming.

3.4 Data Analysis Techniques

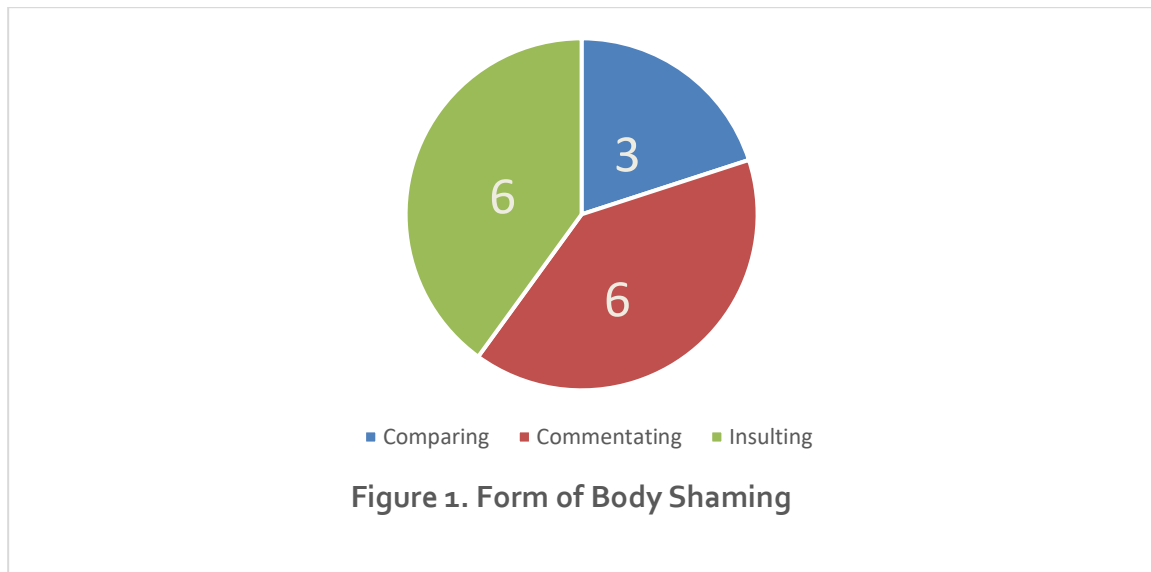
Data analysis is a structured and systematic process of compiling data that has been obtained (Sugiyono, 2011, p. 244). This research analysed the collected data using Norman Fairclough's CDA model approach. Fairclough (1992, pp. 73–99) emphasized three stages in data analysis: the text analysis stage, discursive analysis, and socio-cultural analysis.

4. Results and Discussion

Once the data is presented, an analysis of the data is conducted using the text analysis stages of Norman Fairclough's model, specifically the stages related to Critical Discourse Analysis. This study aims to identify the form of body shaming by analysing linguistic features. According to Fairclough (2003), a text can be produced through writing or printing, either in electronic or print media. It was created by transcribing discussions from interviews, television, and other forms of electronic media. This study involves the transcription of dialogues from a film. Language or linguistic elements that indicate bodily reproach might manifest through the selection of specific words (Fairclough, 1996, pp. 109–111). The vocabulary options encompass words, phrases, and sentences.

4.1. The Form of Body Shaming in the Film “Imperfect: Karir, Cinta & Timbangan”

Norman Fairclough's text analysis technique can be employed to uncover the form of body shaming in this research. Prior to that, it is necessary to present a form of body shaming data to facilitate data analysis. Moreover, the available data was categorized into three groups to simplify data analysis. The total quantity of data discovered is depicted in Figure 1. The three data sets that have been organized are then presented using some tables.



4.1.1. The Form of Body Shaming by Comparing

The data were analysed in the text analysis stage based on the selected vocabulary used to show body shaming. One of the selected vocabularies showing body shaming is some vocabularies that imply a comparison. Hence, the first analysis would turn to presenting the form of body shaming by comparing. Furthermore, the data presented in Table 1 below illustrates the occurrence of body shaming through comparison. The data is presented to facilitate data identification.

Table 1: Body Shaming by Comparing

No.	The choice of the vocabularies	
1	Iya, untung yang ini kayak mamanya ya.	yes, luckily she is like the mom
2	Kalian beda banget ya adik kakak	You are so different even though a sibling
3	Haduh! Pusing mama lihat kamu udah kayak paus terdampar gini. Bangun., mandi, terus dandan yah. Udah rame tuh di bawah.	Whoops! I am (mama) dizzy to see you look like a beached whale . Wake up!, take a shower, then dressing up. It's already busy downstairs.

Based on the data, the film "Imperfect " offers two comparisons. An initial comparison was drawn between Rara's skin colour and her sister's. The aforementioned comparison was conducted by Rara's mother's friends who were visiting Rara's recently born sister, Lulu. They say that Luluk's skin is biologically similar to her mother's white skin. Rara's skin colour differs from this, as it is brown. The context of that conversation indirectly prompts a comparison between the distinct skin colours of Rara and Luluk. By employing specific language in data 1, the conversation effectively corners Rara, as it includes the word "fortunately." This word choice implies that Luluk's skin is much better than Rara's skin. Therefore, Rara, who has a distinct skin colour, appears unfortunate.

Second, the comparison occurred during Aunt Marlin's visit to Rara's home. During that moment, Rara was getting ready to depart for work and greet with Aunt Marlin. Upon saluting Aunt Marlin, Luluk then emerged and extended greetings to both of them. Aunt Marlin initiated the talk by confronting Rara with a touch of cynicism. Aunt Marlin asserts that Rara and Luluk exhibit significant dissimilarities despite being siblings. Rara was slightly

distressed by this discourse, as it primarily focused on physical attractiveness. In this context, Rara is depicted as having a corpulent physique and a makeup-free face, while Rara is portrayed as having a thin physique and glowing face. In this particular context, it also delineates the portrayal of Rara, who possesses a brown complexion, while Luluk has white skin. As a result, this conversation was considered to have put Rara in a difficult position because Aunt Marling compared Rara and Luluk based on their body form, skin colour, and appearance. This also directs the conversation to the discourse that Rara is less attractive than Luluk. Moreover, Rara had emotional distress as a result of the conversation, causing her to promptly depart in a negative state of mind or bad mood.

As a third point of interest, Mama Rara drew an analogy between Rara's physique and a whale that had become immobile. During the time that Mama was rousing Rara from her sleep, this was carried out. Using the physique of a stranded whale as a comparison for Rara's anatomy suggests that Rara has a body shape similar to a whale. In general, the body shape of stranded whales is typically very huge and fatty. Because of this fact, it is possible to conclude that Mama implicitly degrades Rara's body, as it can hurt Rara's sentiments. Furthermore, despite the fact that this is a reference to urging Rara to change her way of life, this statement is implied to be an insult.

4.1.2. Form of Body Shaming by Commentating

Apart from comparing, there are also vocabulary choices that contain body shaming by commenting. These vocabulary choices are included in Table 2. As in the previous table, body shaming data are highlighted in bold letters.

Table 2: Body Shaming by Commentating

No.	The choice of the vocabularies	
4	Kak, gak kebanyakan tuh?	Sis, isn't it too much?
5	Kak, Kurangi nasinya!	Sis, reduce the rice!
6	Rara, kamu kayaknya gendutan ya?	Rara, you seem fat , don't you?
7	a. . ingat paha kak!	Kak. . remember your thighs!
8	Sepatu lo lucu juga	Your shoes are cute
9	Beb, kamu pernah pakek baju ini. Inget gak? Bulan lalu di Instagram aku. Remember?	Beb, you've worn this shirt before. Remember that? Last month on my Instagram. Remember?

The film "Imperfect: Karir, Cinta & Timbangan" features multiple scenes of body shaming by commentating. Initially, Mama's Rara unintentionally made a body shaming by commentating on the amount of food that Rara consumed. Mama's Rara expressed concern over the size of Rara's food servings, as she believed they could contribute to Rara's weight gain. Essentially, Mama appears to preserve Rara's physique to achieve a slender and aesthetically pleasing appearance. Nevertheless, Rara's mother failed to evaluate Rara's emotional response to comments made about her food portions. In the film, Rara is depicted as dissatisfied with Mama Rara's behaviour, which appears to involve unnecessary involvement in eating-related topics. Rara believes that her mother prioritizes her diet over her emotional well-being. This can result a body shaming as it is deemed detrimental to Rara's emotional well-being. Rara frequently experiences discomfort and marginalization due to her body form when such comments are uttered.

Furthermore, Rara was subjected to body shaming by commenting on her body at the workplace. This criticism was specifically aimed at criticizing Rara's physique, which was deemed to be less than perfect. Rara's co-workers subjected her to physical abuse due to their perception of her body as overweight and not conforming to the ideal standard. Rara perceived the comment as body shaming, which caused her to feel humiliated. Rara deems it unsuitable for her colleagues to comment about her physique. The film also portrays feelings of unease and emotional pain when Rara's colleagues attempt to comment on her body shape. Rara's self-confidence diminished gradually and frequently vanished when subjected to persistent body shaming, resulting in psychological distress.

Additionally, Rara faced physical criticism and received comments on her body form. Rara was also subjected to body-shaming regarding her physical appearance. Rara previously wore flat shoes, providing her comfort and ease of movement. Nevertheless, her co-workers considered this unsightly, so her co-workers said Rara's shoes were cute with an insulting intonation. Humorous terms can be classified as jests and affronts based on the surrounding circumstances. Rara felt offended by her co-workers' remarks in this situation, as they believed she could not display a sophisticated and feminine demeanour. The event was classified as body shaming due to Rara's coworker disparaging her appearance. Conversely, Rara's colleague in the film is portrayed as an adversary who is displeased with Rara's presence due to her appearance being seen as unfeminist and unfashionable. Rara's performance and cognitive abilities in the organization are also commendable, making her a strong contender for advancement. Rara is regarded as a formidable competitor. The issue at hand is Rara's coworkers' dissatisfaction with her.

4.1.3. Body Shaming by Insulting

The research also displays data that contains body shaming by using some words that imply insult. The data is presented in Table 3, as seen below, to facilitate analysis.

Table 3: Body Shaming by Insulting

No.	The choice of the vocabularies
10	Isi kepalanya lo, casingnya dia. The idea is yours , the trigger casing is her.
11	Ra! Inget lemak. Eh tapi gak papa deh. Nutrisi buat ibu hamil Ra! Remember the fat. Eh, but that's okay. It is a nutrition for pregnant women
12	Mimpin? Belajar dandan dulu gimana? Leading us? She is to learn dressing up firstly?
13	Kayak muka lu tu hitam . It looks like your face is black .
14	Daripada mata lu sipit Than, your eyes is Squinty
15	Lucu kalian ya, Belang-belang gitu. You guys are funny, you're white and black .

In addition to the manifestation of body shaming through comparisons and comments, the film "Imperfect" also portrays body shaming through insults. According to the findings of the data analysis, there are six-word choices that can be classified as body shaming. These six vocabulary selections undoubtedly offer various options, including body shaming. Here are some instances of word choices that include aspects of body shaming by insulting: "The idea is yours, the trigger casing is her", "Ra! Remember the fat. Eh, but that's okay. It is a nutrition for pregnant women", "Leading us? She is to learn dressing up firstly?", "It looks like your face is black", "Then, your eyes are Squinty", and "You guys are funny; you're white and black."

The selection of vocabulary of "The idea is yours, the trigger casing is her" are interconnected word choices that combine to create an offensive remark. These words emerge when Rara attempts to bargain with Kelvin regarding the open post that she desires to assume. Kelvin holds the position of Chief Executive Officer at the company where Rara is employed. According to the discussion, there is now an open position at Rara's company. Rara, a seasoned employee with the requisite skills, should be capable of filling the empty post. Nevertheless, Kelvin did not suggest Rara's name; instead, he proposed Marsya's name due to Rara's failure to match Kelvin's expectations in terms of beauty. This context serves as the fundamental foundation for the two linguistic options employed as a means of body shaming.

Kelvin aims to demonstrate that the contents of the mind may be derived from the thoughts and ideas of Rara and Marsya, who will articulate these thoughts. To clarify, Rara's role is limited to providing ideas, whereas Marsya will implement and utilise those ideas. As a result, it was believed that Rara was inappropriate for the open post due to the criteria of evaluating suitability being based on physical appearance. Typically, one's physical attractiveness is not a prerequisite for expressing thoughts, as concepts can be communicated through spoken and written language. Furthermore, employing this particular selection of words can potentially offend Rara's emotions, as she experiences sentiments of insult and humiliation throughout the film. The aforementioned difficulties contribute to the classification of this choice of words as a type of body shaming due to its demeaning nature.

In addition, Rara was also subjected to an insult on her body posture. Initially, Rara's co-workers likened her to a pregnant lady due to her pot belly. Rara had profound animosity and emotional pain as she felt deeply offended by her physical appearance. Furthermore, Rara experienced humiliation because her skin colour was considered not the same as Luluk, her younger sister. Rara's skin is reported to have irregular patches of colour, which is not considered ideal. This insult occurred when Rara and Luluk visited a beauty shop to undergo body treatments.

4.2. The Construction of Body Shaming

The film production stage discusses the filmmaking's background. Firstly, the history of cinema-making in Indonesia is closely intertwined with the evolution of film genres, as it significantly shapes the nature of the produced films. Ernest Prakasa, a comedian, directs the film *Imperfect*; *Karir, Cinta & Timbangan*. Ernest gained fame following his successful audition for Stand-Up Comedy Indonesia in 2011, among several other comedians, including Raditya Dhaka. He commenced his career in the film industry in 2013 as an actor and expanded his involvement as a filmmaker in 2015. The initial film he penned was titled "Ngenest" and belonged to the comedy genre. Thus far, most of Ernest's films have been comedies. In 2019, he penned a horror thriller infused with comedic elements. Ernest also helmed the film "Imperfect" which was also characterized by its comedic genre.

Regarding the development of films in Indonesia, Indonesian film has undergone fluctuations in its evolution from its inception. During the 1970s - 1980s, Indonesia achieved its highest level of success in the field of film (Kurnia, 2006). At that time, the film production output in Indonesia reached a range of 600-700 or even higher. Nevertheless, the production of films in Indonesia experienced a decline throughout the 1990s, with a total of only 401 Indonesian films being made (Kurnia, 2006). The decrease in production numbers and the quantity of films in Indonesia during the 1990s led to a nadir for Indonesian film. Following a period of

instability in the 2000s, the film industry in Indonesia subsequently experienced significant progress. Subsequently, in 2009, the Indonesian film industry began to witness a surge following the success of the groundbreaking film "Laskar Pelangi" in 2008. From that year until 2016, the cinema industry in Indonesia underwent significant advancements in various genres, including series, horror, comedy, and romance.

According to Salsabila & Yulifar (2022), the number of films produced in Indonesia experienced a steady growth from 2016 to 2019. The film "Warkop DKI Reborn: Jangkrik Boss! Part 1" (2016) was the most-watched comedy genre film in 2016. Unlike the subsequent year, horror genre films dominate the sales charts in Indonesia. The upward trajectory in Indonesian cinema persisted till 2018 and further escalated in 2019. In late 2018, there was a surge in the popularity of romantic films, including "Dilan 1990" (2018) and "Imperfect: Career, Love & Timbangan" (2019).

Indonesia's cinema genre undergoes continuous evolution and transformation every year. This is the context in which the film "Imperfect: Karir, Cinta & Timbangan", a romantic comedy, was created. The audience's fascination with film genres is constantly evolving and progressing. The romantic genre with comedic elements emerged as the top-selling film in Indonesia in 2019. Empirical evidence demonstrated that in that particular year, films from the romance genre infused with comedic elements garnered the largest viewership.

Based on the data, the film "Imperfect" was produced by figuring out the body shaming activity. This suggests that the production of the film indirectly criticizes the activity of body shaming which is unacceptable. The producer also displays the joke by infusing body shaming, which is often accepted. However, even if it is a joke, the film shows that this could deconstruct self-confidence and introverted people. This implication action is actually more harmful than fun. Hence, the film criticises the activity of body shaming, which is infused with a joke.

Regarding the target audience, the producer suggests that several elements are targeted for this film. In general, the target audience for this film is the public at large, because the film presents a comedic nuance that anyone can enjoy. Specifically, based on the data on the form of body shaming, the film is aimed at parents, career women, and millennials. Firstly, parents and colleagues are the targets of film consumption because they do the most physical harm. Seven pieces of data show parents and colleagues do body shaming. These seven pieces of data illustrate that body shape and eating patterns are topics of physical criticism that arise. Given these findings, film producers target parents and peers for several reasons. First, parents must be careful in monitoring their child's development and not hurt a child's feelings when giving suggestions and comments. Second, there is nothing wrong with maintaining a child's diet, but don't overdo it, because the aim of maintaining a child's diet is for health, not physical form. Third, commenting on body shape is a sensitive issue for children, so this can offend children's feelings. Parents are then required to understand psychology and good communication styles, so as not to hurt children's feelings when making comments. Fourth, parents' colleagues or friends often comment on their child's development as a comparison or topic for discussion. However, discussions regarding body shape are topics that are not recommended. These four reasons are what the film producers want to express in this research based on the data obtained.

Furthermore, career women are the next consumption target for several reasons. First, the main character of the film "Imperfect", Rara, is a career woman. This confirms that career women are the film's most prominent targets after parents. Second, the film illustrates career women's conditions, relationships and attitudes. Third, the film often depicts body shaming activities while Rara is working. Fourth, the film's climax is related to the obligations of a career woman if she wants to get a promotion.

Finally, the next consumption target is millennials. Millennials are people born in the 90s (Purwandi, 2017). Millennials are mainly used as consumption targets because of their high interest in romance (Driesmans et al., 2016). This is related to the film genre which displays a romantic nuance between Rara and Dika as a partner.

4.3. Reasons to Include Body-Shaming Issue

This analysis employs Norman Fairclough's critical discourse analysis approach, specifically focusing on the third dimension known as sociocultural practice analysis. This component pertains to the external social context around the film "Imperfect; Karir, Cinta & Timbangan", while still being connected to the context portrayed in the film (Fairclough, 1992). The film portrays body shaming actions through three interconnected economic, socio-cultural, and ideological aspects.

Typically, a film is created to communicate a message to the viewers. The message is designed in line with the specific objectives of creating the film and the intended audience for film consumption. The design serves as a determinant of a film's appeal. However, in addition to its ability to draw spectators, the film is also recognized for its commercial value (Hedling & Vesterlund, 2016; Willems, 2016), which is determined by the number of viewers it garners, because film is a kind of entertainment and mass communication that also has a commercial value. Thus, the film "Imperfect" emphasizes economic factors in its production.

In addition, economic value is the primary foundation for filmmaking, as films are artistic creations that necessitate financial resources, particularly during production. The economic value of film production encompasses all costs spent in the process of creating a film. Therefore, it is necessary to have suitable reciprocity in order to ensure the ongoing creation of films. Therefore, the production of the film *Imperfect; Karir, Cinta & Timbangan* is contingent upon economic viability. Without a strong economic foundation, the film cannot be effectively and efficiently created.

In the socio-cultural aspect, films generally adopt the culture that exists in society. This adoption was carried out to make it easier for the public to understand the messages depicted in the film. Most of the depictions of stories and scenes in films are very much in accordance with socio-cultural realities in the real world, such as clothing styles, norms and language used. With this assumption, it can be explained that every film has cultural elements that are inherent in society. Absolutely, this also applies to the film "Imperfect".

The film "Imperfect" broadly describes the treatment of body shaming, career, and love stories. The body shaming activity in the film is the most interesting highlight because the storyline follows developments in social dynamics in real life. In 2019, body shaming became a hot topic of discussion due to the increasing incidence of defamation and the enactment of laws regarding defamation on social media, as stated in Article 310 of the Criminal Code.

Departing from the above phenomenon, depictions related to body shaming are also widely reported and shown through mass media and films.

The film's depiction of the ideal body shape is closely related to the reality of social life. This is also supported by the global beauty contest, namely Miss Universe. The contest aims to prepare female patron figures with high ability, appearance and integrity to be used as role models in social life. Even though there are many judging criteria for becoming a champion in the Miss Universe contest, people generally judge more in terms of appearance, namely, a woman who has a slim body and a beautiful face. This assessment is often misguided and creates standards of beauty. As a result, women who do not meet beauty standards often become victims of body shaming. Keyser-Verreault (2023) said that several women in Taiwan were considered minorities because they did not have bodies that met beauty standards, namely slim bodies.

In the family environment, all parents definitely want the best values for their children in all aspects of life, such as appearance, behaviour, education and work career. Appearance is often the first value most highlighted because other values are considered easy to form and build. Parents could consider an appearance as the initial key to forming other values. As a result, parents often demand that their daughters have an attractive appearance. Not infrequently, they encourage their daughters to follow a lifestyle to have an attractive appearance, even though this is sometimes misguided. Parents often put aside their goals for a healthy lifestyle. Imperfect Film also depicts the value of appearance so that social reality and the depiction in the film are almost in harmony. This reality then concludes that the family environment is also not free from body shaming action (Keyser-Verreault & Rail, 2022).

In general, Film has an ideology that they want to show and fight for with visual images in the film. This is also in line with the depiction in the film Imperfect; Karir, Cinta & Timbangan. This film presents several ideologies so that the audience or society can absorb them. First, the film tries to straighten people's mindset regarding healthy lifestyle goals, such as diet. In eating patterns, the indicator of healthy food is not the amount of food consumed, but rather the nutritional content in food according to the body's needs. If you assume a healthy lifestyle by eating with little consumption, absolutely it is not acceptable because some people need large amounts of food.

Furthermore, the film "Imperfect" aims to address individuals' perceptions and attitudes towards the concept of an ideal physical appearance. It is important to underline that not having an ideal body shape should not be considered a mistake that warrants judgment, as this issue is not a criminal that might harm or insult others. An individual whose physique does not conform to societal ideals should not be subjected to bullying or body shaming, even if intended as a joke. When body shaming is neglected or it is something ordinary, it can lead to misunderstandings, as it has the potential to hurt the victim's emotions and mental well-being. Hence, it is unjustifiable to judge someone based on their physique under any circumstances.

5. Conclusion

This research aims to uncover the manifestations of body shaming in the film "Imperfect". The investigation reveals three forms of body shaming: comparison, comments, and insults. This film is set against the backdrop of the ever-evolving film genre that adapts to market

preferences in the field of film production. Furthermore, the fact that the producer has a background in humour as a comedian is also a contributing factor in their decision to develop a film in the comedy genre. The portrayal of body shape, dietary habits, and physical attractiveness perpetuates body shaming. In addition, body shaming is intended to critique society as a whole, with a specific focus on parents, career women, and millennials who engage in body shaming behaviours. The creation of this picture is driven by three distinct factors: economic considerations, socio-cultural influences, and ideological motivations.

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