

CHAPTER IV

ANALYSIS

Previously mentioned in the first chapter, there are several problems of study to discuss in this chapter. Thus, this research will concern with two main points. The first discussion is about the depiction of *male gaze* in the novel *The Vegetarian* by Han Kang. Then, the second discussion is about the effect of *male gaze* towards the main character in the novel, Yeong-hye.

4.1 Male Gaze in The Vegetarian

In the novel *The Vegetarian*, the story of the main female character, Yeong-hye is told mainly from the point of view of her husband, Mr. Cheong and her brother-in-law and is described as passive from the first till the end of the story which proves a strong depiction of *male gaze*. The novel itself holds the theme of Yeong-hye's struggles against the patriarchal system in the society, especially around her family. While, according to feminism thought, *male gaze* is the product of a patriarchal system.

As stated in chapter two, Mulvey argues that, in a patriarchal society, women are framed as the signifiers of men, as bearing meaning rather than creating it. Women, thus, exist within a symbolic frame work, in which men may use the language to realize their fantasies and obsessions while simultaneously silencing women. This produces a culture permeated by gender inequality, with *male gaze* between men as active subjects and women as passive objects. Obviously, in the story, Yeong-hye is narrated and depicted as a passive object

even in any circumstances as a sexual object that made her as a victim of *male gaze* practices by the male characters including her husband, her father and her brother-in-law.

The first time I met her I wasn't even attracted to her. Middling height; bobbed hair neither long nor short; jaundiced, sickly-looking skin; somewhat prominent cheekbones; her timid, sallow aspect told me all I needed to know (2).

The quotation above explain that Mr. Cheong's point of view about his wife, Yeong-hye at the first time they met before deciding to marry, that indicates *male gaze*. The fact that Mulvey's theory of *male gaze* is inspired by Lacan's concept of the mirror stages which state the action of looking has traditionally been associated with men, while women have been assigned to be ones who are looked at. In this case, Mr. Cheong represents a man who has the right to see and judge Yeong-hye physical appearances even though he does not know yet Yeong-hye deeply as he has the power over her. In the other hand, Yeong-hye represents a woman as the object to be looked at and judged by male perception as she has no right to have the same thing to do towards Mr. Cheong.

Besides that, supported by patriarchal system of the story of women, whose existence within such culture in which men may use the language to judge while simultaneously silencing women producing gender inequality with visual pleasure being divided between an active subject, in this case Mr. Cheong, and a passive object, Yeong-hye.

There was no need to affect intellectual leanings in order to win her over, or to worry that she might be comparing me to the preening men who pose in fashion catalogues (1)

Male gaze as the product of patriarchal society gives men space to dominate women in every aspect of life. Mr. Cheong's surveillance over Yeong-hye's personality before they got married indicates his domination towards her. He looks so confident that she will accept his personality. Mulvey refers to Foucault's theory that the *male gaze* is connected to power and surveillance, giving the person who gazes power over the person who is the object of the gaze (Grate, 2015).

Another depiction of the Lacan's concept is when Mr. Cheong and Yeong-hye are preparing to attend dinner with his boss and colleagues in the restaurant. By seeing her wife make up, he feels unsatisfied.

“What’s wrong with your lips? Haven’t you done your makeup?”

I took my shoes off again and dragged my flustered wife, who’d already put on her coat, into the front room.

“Were you really going to go out looking like this?” The two of us were reflected in the dressing table mirror. “Do your makeup again.”

She gently shrugged off my hand, opened her compact and patted the powder puff over her face. The powder made her face somewhat blurry, covering it in motes. The rich coral lipstick she always used to wear, and without which her lips were ashen, went some way to alleviating her sickly pallor (15).

From the quotation above, it can be seen that the depiction of women like how they dressed and did make up are constructed and made from the point of view of men or *male gaze* perception. It is because of the role of men in a patriarchal society is more dominant. It is parallel with Mulvey's basic thought of *male gaze*, where women are identified as passive and come into being like what men want. Women are framed as the signifiers of men, as bearing meaning rather than creating it.

Men's perspective of "beauty" cannot be separated from the patriarchal system, where in this system, men are considered to have authority to determine the standard of "beauty". Like in this scene where Mr. Cheong has an absolute authority to determine the standard of Yeong-hye's appearances and make her follow as he says.

Further, the narrative of Yeong-hye's husband contains gender inequality when he explains the reason why he married her.

In keeping with my expectations, she made for a completely ordinary wife who went about things without any distasteful frivolousness. Every morning she got up at six a.m. to prepare rice and soup, and usually a bit of fish.(2)

The quotation above depicts the patriarchal society contents about the roles of a woman as a wife in the family. And then, Mr. Cheong continues his point of view about his wife, as follows.

She was a woman of few words. It was rare for her to demand anything of me, and however late I was in getting home she never took it upon herself to kick up a fuss.(3)

The quotation gives a vivid description that Yeong-hye is a typical wife that follows the rules and remains silent. The positioning of women below men functions as key elements that expounds the main character's family relationship, especially as a husband and wife. According to Mr. Cheong's point of view, his wife is equated as "*a stranger, or no, as a sister or even a maid, someone who puts food on the table and keeps the house in good order*"(24).

It gives a description about women's position in the patriarchal society. Mr. Cheong's opinions about Yeong-hye show those things. Women's traditional characteristics are to serve men, in this case their husband. Women are positioned as subordinate, while men are positioned as ordinate. The function of woman in informing the patriarchal unconscious has two forms, first symbolizing the castration threat by her real absence of a penis and second thereby raising her child into the symbolic. Women are provided little space as creators of creating nothing but suffering. Simply saying, women are trapped (Mulvey, 1989).

When Yeong-hye decided to be a vegetarian, she began to act strangely. She did not serve meat, chicken or fish as meal for her husband anymore, even she avoided to give her husband biological needs. It made Mr. Cheong unhappy and become mad almost every day. But not long until her parents and her family heard about it. Her father got angry and felt insulted towards Mr. Cheong of her daughter's attitude. Then, they arranged a family gathering and served meat, pork,

oyster, etc. but still, Yeong-hye resisted to eat them all. It made her father angry and shouted to her:

Don't you understand what you father's telling you? If he tells you to eat, you eat!(30)

But Yeong-hye did not respond to her father's request very well. All the family member tried to feed her, including her older sister, In-hye, and her mother. In the thrilling situation, Yeong-hye attempted to cut herself if they still tried to force her and it made her father slap her in her face. Mr. Cheong felt pity on his wife's condition, but he knew that, on that situation, her father-in-law tried to discipline her daughter. Then he sent his wife to the hospital after he knew that his wife's wrist bleeding was caused by her attempt to kill herself.

After experiencing such horrible circumstances (psychical and verbal abuse) from her husband and her father and getting divorced afterward, Yeong-hye's suffering is not yet over. It was her brother-in-law who took advantages of all her unstable mental health condition.

Everything about her sister pleased him—her single-lidded eyes; the way she spoke, so blunt as to be almost uncouth, and without his wife's faintly nasal inflection; her drab clothes; her androgynously protruding cheekbones. She might well be called ugly in comparison with his wife, but to him she radiated energy, like a tree that grows in the wilderness, denuded and solitary. All the same, he felt no different toward her than he had before they'd met. "Huh, now she's my type; even though they're

sisters, and they're quite similar in many ways, there's some subtle difference between them" (50).

The quotation above expresses how Yeong-hye's brother-in-law feels and his judgment about her. As stated in chapter two, *male gaze* facilitates men to create visual pleasure to satisfy their sexual desire. In this case, her brother-in-law imagines her because she had already fitted with his criteria of his sexual desire. By imagining her, he can satisfy his sexual desire.

In the story, Yeong-hye's brother-in-law is very obsessed with the Mongolian mark and when her wife says that Yeong-hye still has it until now he becomes curious about it. It is related with Freud's theory on his essay that refers to "scopophilia" with taking other people as objects, subjecting them to a curious and controlling gaze. Further, it can grow into a *fethistic scopophilia* when it involves the particular specific body of the object, in this case, the Mongolian mark in Yeong-hye buttocks.

It was clearly only after hearing about her Mongolian mark from his wife that he'd started to see his sister-in-law in a new light. Before that, he'd never had any kind of ulterior motive when it came to his dealings with her. When he recalled how she'd looked and acted during the time she'd spent living with them, the sexual desire that flooded through him was a product of his mental re-enactment of these past experiences, not something he'd actually felt at the time (56).

Yeong-hye brother-in-law creates his own fethistic object through the sequalized and sensualized parts of Yeong-hye's body, drawing pleasure from the

view of her body, particularly those eroticized parts like the breast, and of course her buttock with the Mongolian mark that he is mostly obsessed with. This fetishization enables Yeong-hye's brother-in-law to identify himself by distinguishing his male body from the female body, referring to the Lacanian "mirror stage". It is happening when a child first stands in front of a mirror and attempts to identify him or herself. Ultimately concluding that he or she has a different form and image from all others (Zafiropolus, 2016).

Thanks to which her breasts had now rounded out into softness. Her waist narrowed sharply, her body hair was fairly sparse, and the overall effect, aside from the line of her thigh, which he felt could have done with being a little rounder, was one of an enticing lack of superfluity. Rather than provoking lust, it was a body that made one want to rest one's gaze quietly upon it. Once she'd finished sorting through the clothes and putting them on she came up to him, and it occurred to him that he hadn't managed to get a look at her Mongolian mark (58).

He begins to be obsessed more and more. This condition is one of the forms of *male gaze*, *fethistic scopophilia*. When her brother-in-law gets really obsessed with one of Yeong-hye body's parts, her *mongolian mark* in her buttocks.

He'd pictured to himself his sister-in-law's rented studio apartment, the one she'd shared with his wife back when they were young, pictured her curled up there on the bed, then switched to remembering how it had felt to carry her on his back, her body pressed up against his and staining his

clothes with her blood, the feel of her chest and buttocks, imagined himself pulling down her trousers just enough to reveal the blue brand of the Mongolian mark. He stood there and masturbated.(52)

It is pictured above that her brother-in-law uses her body or a particular part of her body (Mongolian mark) as an object to please his sexual desire but he puts aside the fact that Yeong-hye is his sister-in-law with unstable mental health. It emphasizes Mulvey's statement that *male gaze* is used to create visual pleasure and offer men a proxy for satisfying their sexual desires. Women are objects of male sexual imagination. Female characters are presented as expression of men's subconscious fears and desires, not to represent women qua women (Mulvey, 1989).

He tried to collect his thoughts; his mind had gone blank. She's saying that she always walks around with her clothes off in the house... but as soon as he grasped what she was saying he became flustered and felt his penis becoming engorged. He took off his baseball cap and squatted down awkwardly, trying to conceal his erection (59).

Those scenes above happen after her brother-in-law unintentionally saw Yeong-hye naked body at her apartment after showering. That scene depicts the visual pleasure of Yeong-hye's naked body that gives enjoyment to her brother-in-law. His enjoyment after confronting Yeong-hye's naked body is when his penis becomes engorged, which at that moment he tries to cover it with his cap.

As Mulvey states in her theory that women who become sexual object of sexual object from heterosexual men, can bring enjoyment to the men that is known as “scopophilia”. She continuous, when a man confronts a female body, the absence of phallus constantly creates tension in his psyche (Mulvey, 1989). So , her brother-in-law becomes flustered and tries to conceal his erection at that time.

Following his desires of his sister-in-law’s body which became skinner day by day in which was caused by her vegetarian lifestyle and also since he worked as a video artist, he asked Yeong-hye to be the model of his new project of body painting. Unfortunately, she said yes.

“Should I sit down?” she asked.

“No, lie on your stomach,” he told her, his voice so low it was barely intelligible. She did as he said. He stood there completely motionless, frowning as he struggled to identify the source of the roiling confusion inside him, which the sight of her prone body had stirred up. “Stay just like that. Give me a minute to set up.”

He fixed the camcorder to the tripod and adjusted the height. Once he’d arranged it so that her prone body filled the frame exactly, he got out his paints, his palette and brushes. He’d decided to film himself painting her.(66)

Not too long after that, he began to put the paint in Yeong-hye’s body. Part by part of her body is covered by paint. She remains silent. When all done,

He took the camera off the tripod and began to film her close up. He zoomed in on the details of each flower, and made a long collage of the curve of her neck, her disheveled hair, her two hands resting on the sheet, seeming tense, and the buttock with the Mongolian mark. Once he'd finally captured her whole body on the tape, he switched off the camcorder.(67)

According to *male gaze* theory that *fethistic scopophilia* builds up the physical beauty of the object, transforming it into something satisfying in itself. In this condition, women are presented to be easily exploited by men. In the scene above, after painting Yeong-hye's body with flowers, he films it in detail parts by parts of Yeong-hye's body that is covered by paint. Obviously, Yeong-hye as a passive object is easily exploited by her brother-in-law. Yeong-hye 's body that is full of painting of flowers is his obsession.

Only then did he realize what it was that had shocked him when he'd first seen her lying prone on the sheet. This was the body of a beautiful young woman, conventionally an object of desire, and yet it was a body from which all desire had been eliminated. But this was nothing so crass as carnal desire, not for her—rather, or so it seemed, what she had renounced was the very life that her body represented.(67)

He positions Yeong-hye as the object of his gaze. This drive is depicted as an instinctual one, a sexual one, that instills him with the desire for pleasure rather than an art itself. It is the process that Mulvey called, borrowing from Freud, “scopophilia” (1989).

Two forms of “scopophilia” are presented in those circumstances. First is the instinctual drive that emerges within her brother-in-law himself when he sets his eyes upon Yeong-hye who is lying down and naked which is framed as the object of his pleasure and her body which is made available for exploitation.

Second, the stimulation that stems from the gaze, which in turn increases his curiosity and desire, thereby promoting the practice of voyeurism. His gaze is drawn to certain parts of Yeong-hye’s body all of which are deemed sensual or sexual in nature; her neck, hair, hands, and buttocks. He presents an active subject, whose actions are dominating, while Yeong-hye is portrayed as a passive object.

Mulvey argues that men are availed with two avenues which are used to escape castration and anxiety. Both *voyeurism* and *fethistic scopophilia*, have been touched on above (1989). Simply saying, *fethistic scopophilia* transforms women into erotic objects. As in other fethistic scopophilia cases, women are presented by the author as powerless, and therefore are easily exploited by men.

All the things done to Yeong-hye could not satisfy him at all. Even, he wanted to have sex with his sister-in-law. Until, one night, he came to Yeong-hye’s flat. Then, two of them had sex.

He laid her down with a snarl, clutching at her breasts with one hand and haphazardly sucking her lips and nose as he hurriedly unbuttoned his shirt. He tugged at the lower buttons, tearing them off in his haste. As soon as he was naked he pushed her legs wide apart and entered her.(89).

In a sexual relationship, Foucault (1990) says that there is a side who is stronger than the other side. Of course the stronger side will dominate, rule, and subdue the weaker side. Then, men who are stronger than women feel that they can control women. In the end, women are made objects that are made to satisfy men's desires. Dangerously, women themselves also see themselves through the eyes of men. So, women make themselves as food from the gaze of men by following the men's will.

In the story, the action of Yeong-hye brother-in-law shows the strong depictions of *male gaze* to Yeong-hye. It begins when he heard and is obsessed with her Mongolian mark. His curiosity of it drives him to do more. He uses Yeong-hye's body as the object of his fantasies and imagination to fulfill his sexual desire. Then, he tries to make his fantasy come true by putting her as the model of body painting, so that he can exploit Yeong-hye's body and fulfill his curiosity. As stated in the previous chapter that *voyeuristic* and "scopophilia" refers to curiosity (Freud, 1905). But it does not stop him from exploiting Yeong-hye's body.

He knew he had reached a point of no return. But he couldn't stop now. No, he didn't want to stop (76).

The sequence of male gaze from Yeong-hye's brother-in-law confirms Mulvey's theory that "control and possession" include the ability to transform the woman by asserting his fantasy upon her through his gaze (Mulvey, 1975). In

other words, a man is able to produce a woman as malleable, transformable object under his desiring gaze.

In the novel, Yeong-hye is presented as being the sources of simultaneous pleasure especially by her brother-in-law. Psychoanalysts argue that women have been signified by their sexual differences, by their lack of a physical penis, and are seen as reminders of the threat of castration. This is expanded to the symbolic order in which men can live out their fantasies and obsessions (Mulvey, 1989). Women are thus as the object of male desire.

One of the clear depictions of *male gaze* is the body painting. Body painting itself is a form of a body art where the art work is painted directly on the human skin. In this discussion, it is depicted when Yeong-hye's body got painted by her brother-in-law to fulfill his desire. At that moment, Yeong-hye was considered as a passive object and her brother-in-law as the active subject. This condition supports Mulvey's argument that this practice (*male gaze*) as it tells women that their bodies are not their own but a site of desire and pleasure entitled at the men around her.

Yeong-hye is not treated as a woman as she should be, not respected as a woman as a human being. She is considered only as a passive, sexual object by her husband, her father and her brother-in-law. All off those circumstances put her as the victim of the practice of *male gaze* that exists in the novel.

4.2 The Effect of *Male Gaze* towards Yeong-hye

The depiction of *male gaze* in the story cannot be separated from the patriarchal system, where it is described in the story that the struggle of Yeong-hye against it is very effortful. These depiction which has many forms surely has some effects towards her, one of them is a self-objectification which leads to negative subjective experience.

Male gaze as one of the samples of sexual objectification occurs when a woman's body parts are singled out and separated from her as a person and she is primarily used as a physical object of male desires. The psychological consequences of a woman who lives in those situation is known as self-objectification (Fredrickson & Roberts, 1997).

Theoretically, self-objectification occurs when a person takes an observer's view of the self, thinking about how one's own body and appearance may be judged and evaluated by others (Calogero, 2012). It is a condition when the main character, who experiences *male gaze*, begins to think and act according to the *male gaze* perception. In the story, it can be seen from the scene when her brother-in-law did body painting to her and filmed it, and when her brother-in-law saw the tapes of the body painting, he was quite surprised that the result was good.

Her composure was impressive considering that she wasn't a professional model (66).

Also

The tapes had turned out better than he'd expected. The lighting, her movements, the atmosphere these evoked-all breathtakingly compelling (75).

Those quotations above show that Yeong-hye's actions have fulfilled the expectation of her brother-in-law even though this was for the first time she did it. She could be considered equally to a professional model. It is like that she knows what her brother-in-law wants. Her movements fit to all the aspects in the process of filming to create a beautiful work, at least according to her brother-in-law's perception. Many women are sexually objectified and treated as objects to be evaluated for its use (Fredrickson & Roberts, 1997). So Yeong-hye's situation in that moment supports those ideas, that she is sexually objectified by her brother-in-law at the moment of the body painting and then evaluated where the results surprisingly fulfill the expectation of her brother-in-law.

It was like that she did not know that she had already become the victim of a sexual objectification by her brother-in-law, she became more active to follow her brother-in-law desire by asking him to finish the painting, as stated in the following situation.

“Shall we go again?” She nodded and walked over to the sheet. The sunlight was now a little weaker than before, so he turned on one of the overhead tungsten lights, the one directly over the sheet.

She shed her clothes and lay down again, on her back this time, looking up at the ceiling. The spotlighting made him narrow his eyes as if dazzled,

although the upper half of her body was still in shadow. Of course, he'd seen her naked body front-on before, when he'd accidentally disturbed her in her apartment, but the sight of her lying there utterly without resistance, yet armored by the power of her own renunciation (69).

Obviously, Yeong-hye had already experienced self-objectification. Another proves that she had experienced self-objectification is her action which followed her brothe-in-law's desire. She turns to be an ideal or a perfect model for her brother-in-law to fantasize.

“Have you washed the flowers off?”

“No.”

He exhaled in a long sigh. “In that case, can you keep it on for now? Just until tomorrow. It won't have faded by then. I, uh, I have to film you one more time” (77).

The quotation shows that Yeong-hye does not mind about what her brother-in-law just did to her by exploiting her body as the body of his work. She might not think like that despite the fact that he is her brother-in-law. Even she feels uniquely glad of the flower painting on her body until she does not want to wash it. She thinks that it helps her to turn back her awkward dreams.

After finishing his painting on Yeong-hye's body with flowers and put it on the tape which he labeled as a Mongolian Mark, he intended to continue his work entitled Mongolian Mark 2, but this time he wanted Yeong-hye to be accompanied by a man on the frame. He imagined that it would be great two

naked bodies with flower paintings on them. He realized that he couldn't be the one, even he wanted to, considering all the risks. So, he asked his friend J, to star with Yeong-hye in this project. He is afraid that she will refuse and he cannot continue his project. But, Yeong-hye's answer made him relieved.

“If you have time, could you come around again tomorrow? To the studio at Sonbawi.”

“Okay.”

“And there'll be someone else coming too. A man.” She was silent. “I'm going to have him take his clothes off and paint flowers on him too.

That's okay, right?” He waited. Her long silences no longer made him uneasy; he thought he'd figured out by now that they generally signified consent.

“Okay.” (77).

Yeong-hye's answer indicates that she does not mind to be naked in front of men even in front of her brother-in-law's friend “J” and that she even does not know about him at all. This condition, according to Fredrickson and Roberts (1997), shows that Yeong-hye has already done self-objectify. Women who self-objectify have internalized observer's perspective and, in this case, her brother-in-law.

In the moment of filming Mongolian Mark 2, Yeong-hye looks more excited. She looks more sociable with the directions from her brother-in-law than the first time. It looks that she had already known what her brother-in-law wanted to. In the opposite, J looks a little bit nervous to handle the circumstances.

Without his giving her any directions, she moved closer to J, and he, as though mirroring her, got into a kneeling position. There was something desolate in the contrast between her still, silent face and her radiant body (81).

Also

She rubbed her neck against J's like they were two birds caressing, almost as if she'd seen his sketches and knew exactly what he wanted her to do. "Good. Really good." He filmed the scene from several angles eventually finding the best one. "Good...keep going. Lie down like that, on top of each other (82).

The many frequencies of *male gaze* of what Yeong-hye 's brother-in-law did to her makes him want more and more to exploit Yeong-hye's body as what his desire wants to do as posits from objectification theory, there are two paths that sexual objectification can bring a problem to women. The first is experiencing sexual objectification directly. And the second, directly involving women's internalization of sexual objectification (Fredrickson & Roberts, 1997). Yeong-hye's situation is both of them, direct and indirect. Directly, as the situation above that her naked body was exploited and was enjoyed by her brother-in-law and his friend. Indirectly, when she became the object of her brother-in-law's imagination and fantasies.

The events above indicate that Yeong-hye have experienced self-objectification. After she got the *male gaze*, she began to think and act like what

the *male gaze* perception. In this case, she acts and thinks like what her brother-in-law wants her to be, namely as the male gazer.

Self-objectification is the effect of *male gaze* when Yeong-hye was on the object of it from the male characters in the story, especially her brother-in-law. According to objectification theory by Fredrickson and Roberts (1997) self-objectification is the primary physical mechanism that occurs when women experience sexual objectification in this case *male gaze* at the cultural level and their bodily and subjective well-being at the individual level. When she becomes the object of her brother-in-law's *male gaze*, she gets attention. Thus, she does not mind to follow all of her brother-in-law wants her to do, especially her body. It is the condition when women get self-objectify. Women who self-objectify have internalized observer's perspective (Fredrickson and Roberts, 1997). The increase of self-objectification which leads to negative subjective experiences, for example: anxiety, delusion, and hallucination, leads towards one's mental health such as eating disorder, depression, sexual dysfunction.

After the main character had experienced some objectifications through *male gaze*, the condition of her psyche and mental health dropped. She lacks of support from her social, especially her family. It happens in a patriarchal society, when someone disobeys the system, he or she is considered to be out of the system. Besides, all of her sufferings, In-hye caught the tapes of her and her husband having sex, she is sent to the psychiatric hospital while her brother-in-law is sent to jail. In fact only In-hye who still cares for her.

About her brother-in-law painting to her body with flowers which is his fantasy and obsession along the story, Yeong-hye does not mind at all. She thinks that the flower helps her to maintain her bad dream. The fact that she is painted naked and her body is exploited by her brother-in-law can be considered that she experienced psychological disorder, namely delusion. Psychological disorder is ongoing dysfunctional pattern of thought, emotion and behavior that causes significant and that is considered deviant in that person's culture or society (Butcher, et. Al., 2007).

“I didn't want it to come off,” she said calmly, “so I haven't washed my body. It's stopping the dreams from coming. If it comes off later I hope you'll paint it on again for me.” (77).

The act of self-objectification that Yeong-hye thinks that the flower painting on her body can help stop the dream considered as her negative subjective experience. It is when she begins to think that she is a plant or a tree and that the leaves grow from her hands. According to Karls (1993), delusion is a type of mental illness in which a person cannot feel what is real from what is imagined. Yeong-hye's delusion is influenced by a person's background or current situation (Karls, 1993).

One of the noticeable points in the story is that her awkward habit is sitting and standing still with the naked body. It is her husband who realize her awkward habit. Once, when he got back from his work, he found her sitting half

naked leaning against the television's decoration cabinet. And when he asked why she did that, she answered that it was hot, while the fact that it was eight in the evening and the window of their balcony was open, which meant that the apartment was quite cool (Kang, 25). And it happened again when Yeong-hye was in the hospital after the horrible incident in the family gathering.

My wife was sitting on a bench by the fountain. She had removed her hospital gown and placed it on her knees, leaving her gaunt collarbones, emaciated breasts and brown nipples completely exposed. The bandage had been unwound from her left wrist, and the blood that was leaking out seemed to be slowly licking at the sutured area. Sunbeams bathed her face and naked body (41).

The intensity of Mr. Cheong's male gaze begins when he put the standard of "beauty" until the time he met Yeong-hye for the first time. His judgment of her physical appearance, and during being married, how he decided the standard of his wife's make up until his opinion of his wife that he considers her more like housekeeper or a maid. According to Mulvey (1989), it is a typical characteristic of *male gaze* in the culture of a patriarchal system that parts women as subordinate of men (as ordinate).

As one of the negative subjective experience, Yeong-hye's delusion is one of the consequences of Mr. Cheong's objectification towards her which can be considered as Yeong-hye's resistance to what happened and it symbolized her will to fight the patriarchal system where *male gaze* included on it.

Despite the fact that she had an awkward dream that turned her to be a vegetarian, her habits are considered similar to what a plant does, namely photosynthesis. It is her brother-in-law who first thought of it.

Why did you use to bare your breasts to the sunlight, like some kind of mutant animal that had evolved to be able to photosynthesize? (72).

It grew worse when she lived in the psychiatric hospital. She couldn't differentiate between reality and imaginary. She thought that she was a tree which had no need to eat food. It just needed water to do photosynthesis.

“All of them, they're all standing on their heads.” Yeong-hye laughed frantically. In-hye remembered moments from their childhood when Yeong-hye's face had worn the same expression as it did now. Those moments when her sister's single-lidded eyes would narrow and turn completely dark, when that innocent laughter would come rushing out of her mouth. “Do you know how I found out? Well, I was in a dream, and I was standing on my head...leaves were growing from my body, and roots were sprouting from my hands...so I dug down into the earth. On and on...I wanted flowers to bloom from my crotch, so I spread my legs; I spread them wide...” (116).

She acts awkwardly day by day and her body condition becomes worse and worse. The doctor and the nurses force her to eat food and get enough nutrition immediately, but she insists on refusing because she thinks that she does not need all of them. Her sister had tried to persuade her but she didn't succeed at

all. According to Tiggemann & Slater (2001), self-objectification and self-surveillance that lead to negative subjective experiences can diminish mental performance and capacity to achieve peak motivational state. She lack the motivation to supply her body with food and nutrition. Until it is too late, that she considered herself not as human being anymore.

According to objectification theory, self-objectification and subjective experience risk to mental health (Fredrickson & Roberts, 1997). Yeong-hye, after experiencing self-objectification and delusion because of sexual objectification, got a problem on her mental health, in this case sexual dysfunction.

One night when I returned home late and somewhat inebriated after a meal with colleagues, I grabbed hold of my wife and pushed her to the floor. Pinning down her struggling arms and tugging off her trousers, I became unexpectedly aroused it took me three attempts before I managed to insert myself successfully. Once that had happened, she lay there in the dark staring up at the ceiling, her face blank, as though she were a “comfort woman” dragged in against her will, and I was the Japanese soldier demanding her services. As soon as I finished, she rolled over and buried her face in the quilt (24).

Also

He laid her down with a snarl, clutching at her breasts with one hand and haphazardly sucking her lips and nose as he hurriedly unbuttoned his shirt. He tugged at the lower buttons, tearing them off in his haste. As soon as he was naked he pushed her legs wide apart and entered her.(89).

Two quotations above, the first when Yeong-hye got marital raped by her husband because she always refused to fulfill her husband biological need, and the second, she had sex with her brother-in-law after she got divorced. It shows that the male domination in sexual intercourse put men as the ordinate. Obviously that both men get their satisfaction while Yeong-hye does not. Women experience more sexual dissatisfaction and sexual dysfunction than men. Self-objectification and subjective experience arguably interfere with achieving orgasm and can reduce the enjoyment of sex (Calogero, 2012)

The frequencies and intensity of *male gaze* that are experienced by Yeong-hye both from her husband and her brother-in-law give consequences. It starts from the condition of the fact that she begins to think and act like what the male gaze's perspective known as self-objectification which leads to negative subjective experience like delusion until it impacts her sexual dysfunction as her mental health consequences.

