Beauty as World Transposition: Fairy Tale Adaptation in *Imperfect* (2019) from Memoir to Film

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ABSTRACT

Fairy tales shape most girls' formative years, introducing them to fairies who guide them toward meeting Prince Charming on a white horse, marrying, and living happily ever after. *Imperfect*, a memoir of self-acceptance written by Meira Anastasia and adapted into a film of the same title, represents a related construction of beauty that parallels Charles Perrault's fairy tale *Beauty and the Beast*. The concept of beauty serves as the central element in the fairy tale, revealing similar patterns in both the memoir and its film adaptation. Beauty constructions established in *Beauty and the Beast* over the past four centuries remain significant for contemporary women. This article examines two key questions: How does beauty adaptation function as world transposition from the fairy tale to reconstruct women's worlds in *Imperfect*? What ideological and cultural implications emerge from this adaptation? We apply Linda Hutcheon's theory of adaptation to address these questions through a multi-perspectival approach. Our findings reveal that the interpellation of beauty construction appears within the intimate emotional narrative mode embedded in the story's genre. The beauty transposition from the fairy tale reconstructs women's worlds, moving from Renaissance humanism to postmodernist subjectivism. This study contributes uniquely to adaptation studies by analyzing memoir as source text rather than traditional literary works, demonstrating how Indonesian cultural contexts indigenize European fairy tale beauty standards, and revealing how different media forms create distinct mechanisms of resistance to patriarchal beauty discourse.

Keywords: *beauty concept; fairy tale; film adaptation; Imperfect (2019); memoir*

INTRODUCTION

First published in 2018, *Imperfect: A Journey to Self-Acceptance* by Meira Anastasia chronicles the author's path toward self-acceptance. While *Imperfect* presents truths from the author's life, memoirs are typically crafted with artistic intention (De Bres, 2021). Imagination and aesthetic choices transport a memoir into fictional territory, meaning that even truth within a memoir contains fictional elements (De Bres, 2021).

Beyond the memoir author's lived reality, literary elements such as characters, setting, plot, theme, and point of view are also present (Klarer, 2004). The intersection of reality and fiction in memoirs creates a unique space where fictional elements render the writing as fiction. Therefore, this article approaches Anastasia's *Imperfect* as fiction while acknowledging its literary truth, examining both the memoir and its

2019 film adaptation as material objects. Additionally, Charles Perrault's *Beauty and the Beast* serves as a material object representing the source of beauty concepts adapted into both the memoir and film.

Conceptually of how stories travel from one media to the make "a convergence culture that contains participatory responses of many knowledge communities create a new of form aesthetics called transmedia storytelling" (Jenkins, 2006; Patricia & Faruk, 2024). However, this article explores how beauty concepts from the fairy tale are transposed into the memoir and film as adaptive works. Hutcheon defines it as "repetition, but repetition without replication" (Hutcheon, 2006: 7). In Hutcheon's perspective, adaptation is more than transmedia storytelling that focuses on media travel in the wave of capitalism. She rejects the juxtaposition of adaptation and transmedia storytelling (Hutcheon, L., & O´Flynn, S., 2013: XXVII). The theory of adaptation by Linda Hutcheon positions it as inherently multi-perspectival, addressing product, process, and context (Pujiati, 2024; Pujiati et al., 2023). As product, adaptation concerns form and storytelling techniques. As process, Hutcheon's framework emphasizes the recreative process and intertextual relationships with previous works. The contextual dimension examines who, where, when, and the ideology underlying adaptation. Audience immersion, world construction, and media intersect with the product, process, and context of adaptation. Adaptation functions palimpsestically through active audience engagement in tracing previous texts within new works. Audience knowledge of source material creates pleasure through recognition in new works. Diagram 1 illustrates the logical relationships among elements in Linda Hutcheon's adaptation theory.

Adaptation repeats existing works without replicating them, allowing events to evolve within an evolutionary paradigm. Rather than maintaining a hierarchical relationship to the source text, adaptation creates new works equal in status to their predecessors—a fundamentally postmodern conception. The simultaneous engagement with process and product extends beyond structural considerations, operating under contextual frameworks that reflect poststructuralist thinking. Postcolonialism emerges in this theory through the violation of "repetition but not replication," ensuring that "the authority in the adapted work is no longer absolute" (Hutcheon, 2006; Pujiati, 2024: 92). The new aesthetics of adaptation demonstrate adoption, transformation, and reconstruction of previous works, indicating their status as "hybrids" that further strengthen the postcolonialist perspective within
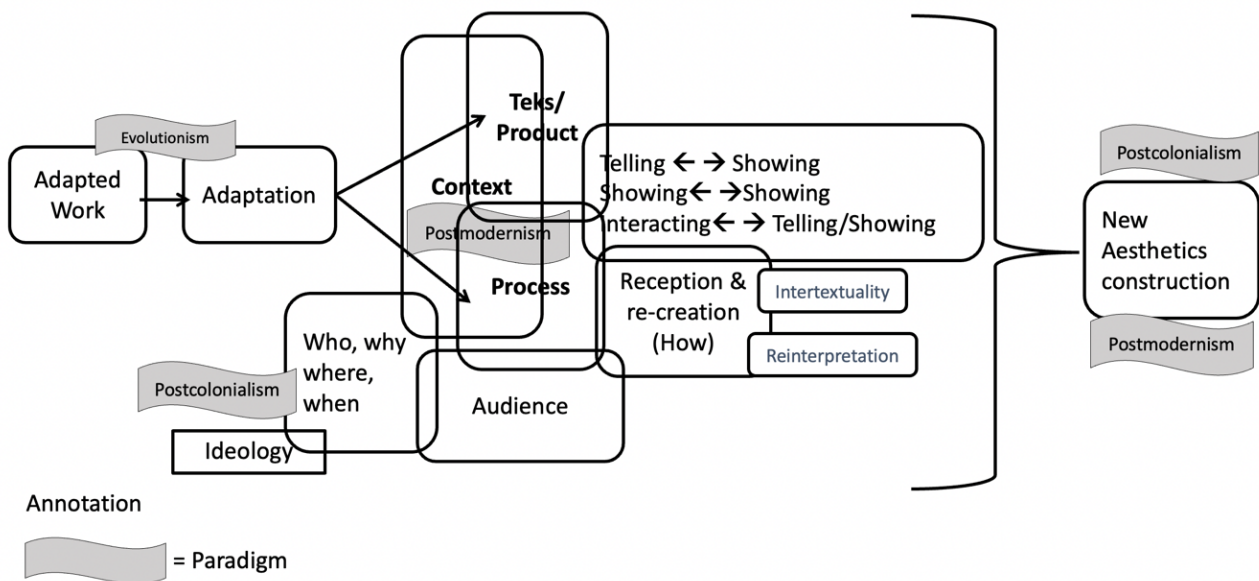

Diagram 1. Theory of adaptation by Linda Hutcheon as a multi-perspectival construction as modified in Pujiati's dissertation (source: Pujiati, 2024)

Hutcheon's adaptation theory (Pujiati, 2024: 92).

The methods through which works undergo adaptation influence the structural, aesthetic, and ideological construction of new adaptive works. In examining adaptation as a multi-perspectival phenomenon, Hutcheon proposes analyzing how works engage through *telling*, *showing*, or *interacting* modes of engagement. Shifts or combinations of storytelling techniques reveal the motives and ideologies underlying adaptation. Beauty as a mechanism for transposing the fairy tale into women's worlds within adaptation requires a conceptual framework for understanding "world" in this analysis. The term "world" draws from Thomas Pavel's concept addressing world as a narrative field. Richard Saint-Gelais named the "sharing of elements, mostly characters, but also imaginary locations, events, and entire fictional worlds, by two or more works of fiction" as transfictionality (Bell & Ryan, 2019: 70). The transfictionality constructing possible worlds in *Imperfect* represents an intertextual relationship with *Beauty and the Beast* through transposition, as defined by Lubomír Doležel, where the plot moves to "a different spatial or historical setting representing a different world" (Bell & Ryan, 2019: 11). While the world of *Beauty and the Beast* as fairy tale differs from the world in *Imperfect*, beauty as a force revolving around women's lives remains central to both storyworlds.

This study has examined numerous previous studies and finds that most discuss *Imperfect* as a novel, treating the work as written narrative fiction with aesthetic elements conveyed through language as medium. Studies addressing the media transformation from what they term "novel" to film approach *Imperfect* under the framework of ecranization, emphasizing reduction, addition, and variation of literary elements in film adaptation (Aco et al., 2021; Ferayanti & Indarti, 2023; Pratiwi, 2022; Santaciacita, 2023). Analysis of fictional characters and moral values in the book has been conducted since *Imperfect* is treated as a novel (Lestari, 2022; Rizki et al., 2022), while women's image analysis addresses the source book as memoir (Ardanela & Hayati, 2024). Other studies of *Imperfect* as film have approached it linguistically, particularly examining various character dialects as indicators of social fluidity among urban workers within the story's setting (Pandiangan & Rosadi, 2023). The research gaps between this study and previous ones emerge from these approaches. Ecranization discussed in previous research addresses only technical changes across different media between book and film versions. Research treating *Imperfect* as novel focuses solely on characters and characterization, moral values, and womanliness as partial literary analysis while neglecting its unique qualities as memoir. This analysis positions *Imperfect* as memoir adapted into film, with beauty serving as world transposition of fairy tale within postmodern women's world construction phenomena. This study defines "world transposition" as the process by which narrative elements from one fictional world are transferred and transformed within different cultural and media contexts, creating new meaning while maintaining recognizable connections to the source.

Furthermore, fairy tales, folktales, myths, and rites function as sites of enchantment or magic for building culturally rooted powers through female characters in reinterpreted stories, whether intertextually or hypertextually (Adji, 2017; Djohar, 2019; Raveendran, 2021). Julian, in her article "Mitos Kecantikan dalam Cerpen-Cerpen Dwi Ratih Ramadhany" (The Myth of Beauty in Dwi Ratih Ramadhany's Short Stories), identifies differences between beauty myths in Western fairy tales as combinations of obsession, sadism, and cannibalism, while Indonesian beauty myths also constitute supernatural phenomena (Julian, 2016). Artists, scholars, and common people continue relating to and reproducing magical story elements for social, political, economic, and cultural purposes (Pujiati, 2024). Whether through hypertextual or intertextual approaches, contemporary literary works tend to construct transfictional worlds through fragments of fairy tales, folktales, myths, and rites.

Beauty preservation in fairy tales is demonstrated by their frequent reproduction (Baker-Sperry & Grauerholz, 2003). Moreover, Baker-Sperry and Grauerholz's research on hundreds of fairy tale reproductions related to feminine beauty preservation shows that stories tend to present physical attractiveness "associated with being white, economically privileged, and virtuous" (Baker-Sperry & Grauerholz, 2003: 722). They propose that beauty preservation in fairy tales connects to efforts promoting consumerism. While Bartter examines the origins of *Beauty and the Beast* from Gabrielle de Villeneuve's 18th-century version through De

Beaumont's simplification to Disney's adaptation, she finds that "beauty" and "beast" symbolically relate to body, religiosity, and sexuality, transforming and becoming increasingly secularized in contemporary society (Bartter, 1998). Women's bodies have served as objects of values and morals since ancient times. Being beautiful requires societal confirmation, which changes as human thought develops over time. *Imperfect*, as both memoir and film, presents Meira's struggle to construct her own beauty concept against society's beauty standards. The main character's bodily transformation in *Imperfect* follows a similar pattern to "*Beauty and the Beast*." Meira's body transformation toward largeness leads people to treat her as if having a large body constituted deformity. This analysis hypothesizes that women's body construction in the memoir and film recalls fairy tale worlds within postmodern women's worlds.

Despite varied discussions of *Imperfect* adaptations, examining beauty as world transposition from memoir to film and its intersection with ancient fairy tales represents a new scholarly topic. The memoir as adapted work has not yet been considered significant in narration studies or its effects upon readers and audiences. This study addresses beauty issues to reveal hidden patriarchal dominations embedded in narrative presentation forms and patterns across different media and eras. Furthermore, this study analyzes whether alternative beauty concepts offered by these narrations, in relation to storytelling techniques and media used, effectively immerse readers and audiences. Therefore, this study contributes to unpacking patriarchal ideas in written and visual culture through adaptation analysis. Mapping world construction in the memoir and film through beauty transposition from *Beauty and the Beast* constitutes the first analytical step toward the second objective: discovering how and why *Imperfect* engages with its constructed world.

Data for this study derive from written text in *Imperfect* as memoir by Meira Anastasia (2019), *Beauty and the Beast* by Charles Perrault (1697), reprinted by Gutenberg publisher in 1921 and published online in 2010 (Perrault, 2010), and multimedia text in *Imperfect* (2019) as film directed by Ernest Prakasa. Beauty concepts are coded by identifying: (1) explicit beauty-related terms and descriptions in written texts, (2) visual elements signifying beauty/ugliness in film stills, and (3) thematic patterns relating to beauty

discourse across both media. In written texts, beauty constructions manifested through words, sentences, and themes are collected and analyzed semiotically and discursively through Barthesian and Foucauldian perspectives.

This study adopts Christian Metz's concept of the frame as film analysis's smallest unit (Metz, 1974). Film reading techniques at their smallest units, as proposed by Nick Lacey (Lacey, 1998) and Adrian Martin (Martin, 2014), are applied throughout this article. Camera movements, audio, and *mise-en-scène* elements constitute crucial components for understanding messages presented in film.

Research data are approached from an adaptation perspective based on Linda Hutcheon's theory. Identifying repetitions of adapted text within text adaptation under themes of beauty and world construction represents the first data processing step. Next, juxtapositions of fairy tale beauty standards in memoir and film are noted while highlighting their innovations. Furthermore, artist and audience sensibilities and attitudes toward chosen media, indigenization, and historical contexts of these artworks are correlated within their discursive formations to address the research questions.

FINDINGS & DISCUSSION

Naomi Wolf defines beauty as "a currency system" with a standard of exchange that is "determined by politics" (Wolf, 1991: 12). In other words, beauty is a construction that changes; it depends on the dominant power that is always political. This article finds that beauty is discursively constructed as the opposite of beast or ugliness, judged morally and physically as pleasure for mind and senses. Beauty has no universal standard, yet agendas exist behind every beauty standard. As a product, the adaptation of *Imperfect* from memoir into film maps world transposition from the fairy tale as follows.

Transworld Identity of Beast into Meira and Rara

Transworld identity is a concept in postmodernist fiction referring to the presentation of objects or characters belonging to other fictional possible worlds while remaining the same entity, even when appearing in different or contrasting narrative worlds (McHale, 2003: 18, 35–36). The beast in *Beauty and*

the Beast is the male character who, at the story's end, deserves to marry the most beautiful girl in the village. Beast is described as a creature with fur and large size. The main character of *Imperfect* as memoir is "I" or Meira Anastasia herself, who feels insecure about her "big" body. Beast and Meira differ by gender, but both experience being "the monstrous" one who then becomes beautiful. People tend to judge Meira physically—from her body size to her skin tone and hairstyle—fostering her insecurity. The following quotation demonstrates her discomfort with these judgments:

> *Masalahnya:*
> 1. *Temanku adalah perempuan.*
> 2. *Dia tahu betul aku tidak sedang hamil.*
> 3. *Dia melontarkan pertanyaan itu di depan perempuan lain yang nggak terlalu kukenal.*
>
> (Anastasia, 2019: 16)

Here are the issues:
1. My friend is a woman.
2. She knows full well that I'm not pregnant.
3. She asked the question in front of other women I don't know very well.

This quotation confirms Meira's discomfort with being "big and ugly," paralleling the Beast's presentation in the fairy tale. Both in fairy tale and memoir, ugliness becomes the source of life's misery.

Rather than the magical bodily transformation experienced by the beast in the fairy tale, Meira consults a surgeon for breast implants because she feels insecure about her breasts after breastfeeding her second child. Their altered shape undermines her confidence in intimate moments. Accompanied by her husband, their first surgical attempt fails due to the doctor's disrespectful gaze upon seeing Meira's "ugly" breast shape, which hurts the couple (Anastasia, 2019: 72–73). The emotional fluctuations of feeling ugly in the memoir reinforce the common assumption that women's physical perfection guarantees happiness. Having imperfection becomes a curse for Meira, similar to the Beast's experience in the fairy tale.

In the film, the main character is named Rara, a single woman. The "ugliness" attributed to Rara focuses on her size and her struggle to overcome personal insecurities.

Figure 1. Promotional poster for *Imperfect* and memoir cover (source: PT Star Vision, 2019)

The poster above uses the same image featured in the memoir's reprint following the film release. Two characters stand on a weight scale—the male displays a humorous expression directed at the female, while she shows confusion with outstretched arms. The poster signifies that size matters as a standard for women's beauty but serves merely as a joke for men.

The first image (Figure 2) employs a high angle to convey subservience; Rara's full body appears in frame, exposing her plus-size figure with disheveled hair in a cluttered room. Rara's portrayal contrasts with her mother's posture as an ex-model, hands positioned on her waist in a judging stance toward her daughter. The frame positions Rara as "ugly" while her mother represents "beauty." The subsequent image reinforces these "ugly" concepts by constructing "the ugly" as someone with a large size who enjoys snacking, appears messy, and lacks cleanliness. Such portrayal recalls how the beast is narrated in Perrault's "Beauty and the Beast," where Beast exists in deformity, animality, ableism, or abnormality (Dula, 2020). Rara's role as a character compared to other

Figure 2. Rara depicted as the 'ugly' character in the film (Prakasa, 2019, 00.03.52, 00.38.29)

characters' beauty follows the same pattern as Beast's position in the fairy tale.

Charles Perrault presents Beast as perceived in the following statements from his version of *Beauty and the Beast*:

> What a pity he is so ugly,' she said, 'for he is so good.'
> …
> You distress me, Beast. I wish I could marry you, but I cannot deceive you by allowing you to believe that that can ever be. I will always be your friend—be content with that.'
>
> (Perrault, 2010: 129)

Beauty's response to Beast's appearance in the first quotation establishes contrast. The second statement reveals identical structure, confirming that Beast's appearance remains unacceptable to her. She possesses comparative concepts of beauty and ugliness acquired from her society. Her rejection of Beast's marriage proposal follows logical construction within the story. Juxtaposing Beauty with ugliness represents negative value in the narrative. Even when she eventually changes her mind about marrying Beast, the beast's physical transformation accompanies the marriage narration. Magic becomes the solution
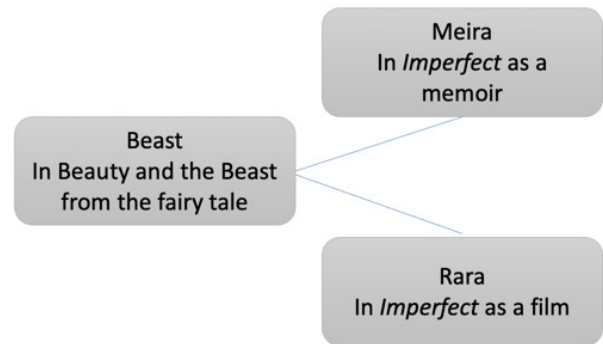

Diagram 2. The transworld identity of Beast in the fairy tale into the memoir and the film

for resolving the contrast between Beauty and Beast through transformation. Magic constitutes an irreducible element that defies empirical explanation (Faris, 2004; Pujiati, 2024), making the unity of Beauty and Beast followed by transformation a chronological logic loop. Overall, the anxiety of ugliness causing self-insecurity in the fairy tale world is reconstructed in *Imperfect*. However, while the fairy tale's anxiety world focuses on deformity or monstrosity regardless of character gender, the memoir constructs insecure womanhood from a mother's perspective, and the film from an unmarried woman's viewpoint.

Diagram 2 illustrates the transworld identity of Beast transformed into Meira and Rara in the adaptation. Beast's deformity repeats in the memoir through Meira's "ugly" breast shape, thighs, and hairstyle, leading to self-insecurity as the story's central conflict. Rara, a young woman whose large size equates her with a pregnant woman, also represents a repetition of "deformity," causing her struggle with body shaming. However, this repetition of Beast's deformity manifests differently across media: the memoir, using language as medium, presents ugliness through intimate emotional tone, while the film tends to reproduce the male gaze through other female characters' perspectives. The ways *Imperfect* repeats Beast's deformity create varying degrees of reader and audience immersion in the stories. The memoir enables readers to fictionalize themselves more intimately and emotionally within the narrative, while the film, through its audiovisual medium, frames women's resistance to male gaze perspectives as adventure.

Hegemonic Beauty: Transposition of a Fairy Tale's World and the Process of Adaptation of *Imperfect*

Intertextuality and reinterpretation constitute the reception and re-creation processes within adaptation. Meira's insecurities regarding herself and her body represent socially installed knowledge. She attempts to achieve beauty according to societal standards because of the punishment and reward systems that accompany beauty discourse. Meira and Rara in the memoir and film present identical beauty concept structures and become hegemonized in their stories' opening sections. They attempt transformation to gain love and social privileges. The standard of ideal beauty is constructed in society from what is politically and culturally dominant, until people do not question it and accept it as a normal thing, at the point it turns into a hegemonic beauty. Perrault's hegemonic beauty repeats in *Imperfect* by transforming the presence of Beauty and Beast characters from the fairy tale into Meira in the memoir and Rara in the 21st-century film.

> 'Dear Beast, you shall not die,' said Beauty; 'you shall live and become my husband.
>
> (Perrault, 2010: 133).

Beauty's exclusion of Beast as "beast" through rejection finally changes. She decides to marry him because she has been hegemonized by his kindness and comfort offerings. At the story's end, Beast's curse breaks because of her sacrifice in accepting him as husband. She actually becomes Beast's salvation, not someone saved by Prince Charming. However, Beast's transformation into Prince Charming rewards Beauty for her obedience. The fairy tale concludes after the marriage between Beauty and Beast, preserving beauty narration with a sweet ending.

In adapting "the Beast," *Imperfect* as memoir highlights its aim of accepting the self with imperfections. The story flows by maintaining consistency in the self-acceptance journey to spread ideas to other women readers. The positive perspective emerging from Meira's ups and downs becomes the plot outline. A subchapter entitled *Prahara Payudara* (The Breast Turmoil) divides into two parts, sharing her experiences with breast shape insecurities and concluding with self-reconciliation. Gym exercises eventually changed her appearance by altering her body posture. Therefore, the memoir also provides exercise guides and healthy living with safe dietary systems, aligning with the memoir's aim to empower readers to navigate social judgments about womanliness and womanhood. As a writing mode that tells real experiences of real figures in real life, the memoir presents introspective and raw emotional tones that make it personal and close to reality. As memoir, the narrator delivers emotional intimacy with readers, so approaching readers through motivational strengthening for "real" goodness confirms the memoir's (pseudo) truth. Health guides through exercise and healthy diet instructions embedded in the memoir legitimate its fidelity to reality's truth. This fidelity distorts the *fairytaleness* of physical transformation in Meira's experience due to the writing genre. While the memoir's adaptation into film fictionalizes all truth-telling to meet audience expectations, even though memoir truth remains artful truth (De Bres, 2021: 17).

Imperfect as film demonstrates different approaches to represent Rara within beauty discourse. The Figure 3 illustrate the film's adaptation in negotiating societal beauty standards.

The first picture in Figure 3 shows Rara learning makeup application from her sister in front of a mirror. Makeup tools are arranged on the dressing table, and both girls display joyful expressions represented through laughter. The shot employs deep focus to showcase expressions supported by the *mise-en-scène* within the frame. High key, low key, and fill lighting enhance the focus on their expressions. The second picture also uses fill lighting to reveal Rara's transformed appearance; her face appears more oval and tapered. Her act of chewing a bitten apple narrates Rara's dieting efforts to achieve societal body standards. The third picture depicts Rara's serious commitment to attaining standardized beauty in size and weight. The frame employs a medium shot to show normal conditions, with two characters around Rara warmly welcoming her at the gym. The series of film stills in Figure 3 represents how women desire admiration, as inclusion in beauty discourse constitutes privilege. They willingly endure pain for adjustments as payment. The gym scene demonstrates Rara's health efforts with slimness as bonus, forming part of the film's fiction. As show element, the film's interpellation of healthy living with slim bonus proves weaker than the memoir's ideological call to alternative beauty subjects. This weak interpellation

Figure 3. Rara's efforts to gain the beauty standards through makeup, diet, and going to the gym
(Prakasa, 2019, 00.46.37, 00.46.37, 00.47.33)

Figure 4. Privileges for the beauties
(Prakasa, 2019, 00.15.03, 0015.10, 00.56.24)

consequently reduces audience immersion degrees in the story. The film contests beauty as glamorous appearance aligned with happiness, as demonstrated in the following stills from *Imperfect*.

The first picture in Figure 4 shows people in the elevator warmly welcoming Marsha in a fuchsia suit, with their expressions changing immediately when Rara in a grey cardigan joins them in the second picture. The final picture shows Rara, having changed her style with a slimmer body, replacing Marsha's position from the first picture. All employ deep focus, medium shots, and fill lighting to present people's reactions to beauty. Bright colors represent confidence in Marsha's suit while Rara's appearance suggests the opposite, generating different responses from surrounding people.

When Rara transforms into a fashionable, slim figure with straight hair and fair skin, she receives the privileges Marsha previously enjoyed. The series of film stills in Figure 4 represents a discursive formation constructed in society where women's inclusion and exclusion operates under beauty's canopy, meaning that being different or outside beauty standards proves difficult for women. Therefore, women are constructed to remain in competition with other women. Rara changes her appearance by adjusting her body and style through gym exercise and clean eating as diet. She wears bright-colored clothes, straightens her wavy hair, and applies makeup. The narration that "beauty is pain" finds representation

Figure 5. Physical judgments followed by body shaming in the film *Imperfect*
(Prakasa, 2019, 00.15.24, 00.46.45)

through Rara's journey toward self-confidence. The film stills in Figure 5 expose women's competition to become beautiful.

The first picture captures Rara's colleagues' expressions in their office upon seeing her size and outfit with her porridge packs. One colleague remarks that the food she brings would be good for her unborn baby—a form of verbal body shaming. The second picture shows their expressions upon seeing Rara's transformed appearance as beauty. Both employ medium frames and shots with fill lighting to capture the setting and clear facial expressions. The "ugly" Rara is juxtaposed with beautiful women in frames that demonstrate comparison. *Showing* technique plays crucial roles in both written and audiovisual media. The antagonistic women in the film are presented as morally problematic. In contrast, *telling* technique in the fairy tale supports the presentation of envy among characters and provides moral judgment as narrated. The beauty world of the fairy tale transposes into both memoir and film. However, beauty remains culturally rooted and hegemonic.

Jealousy among girls in the film repeats fairy tale scenes. While the film places girls in competition for the spotlight, the fairy tale positions them within

moral justification, as demonstrated in the following quotations:

> "This youngest girl was not only prettier than her sisters, but very much nicer. The two elder girls were very arrogant as a result of their wealth; they pretended to be great ladies, declining to receive the daughters of other merchants, and associating only with people of quality. Every day they went off to balls and theatres, and for walks in the park, with many a gibe at their little sister, who spent much of her time in reading good books."

> (Perrault, 2010: 113)

> "Beauty used to rise at four o'clock in the morning, and was busy all day looking after the house, and preparing dinner for the family. ... When she had leisure she read, or played the harpsichord, or sang at her spinning-wheel."

> (Perrault, 2010: 115)

These quotations reveal moral judgment regarding beauty concepts. Beauty's designation emerges from her character as kind-hearted, intelligent, and diligent. Moreover, her choice to replace her father in Beast's castle represents sacrifice that elevates her value as an obedient daughter.

> "She dressed in her very best on purpose to please him, and nearly died of impatience all day, waiting for nine o'clock in the evening. But the clock struck in vain: no Beast appeared."

> (Perrault, 2010: 133)

Beauty also attempts to please Beast, the man cursed with animal appearance. Her method of pleasing Beast by dressing "in her very best" means she willingly changes her style to subject herself to beauty construction designed by men. What men prefer becomes what women do, following Beauty's example in pleasing Beast.

The Table 1 maps beautiful and ugly criteria in the analyzed works.

The table demonstrates differences in beauty and ugliness criteria and their judgments across the three analyzed works. Beauty tends to receive moral rather than physical judgment in the fairy tale. The fairy tale presents ugliness through physical judgment when addressing Beast, yet maintains moral perspective when judging Beauty's sisters.
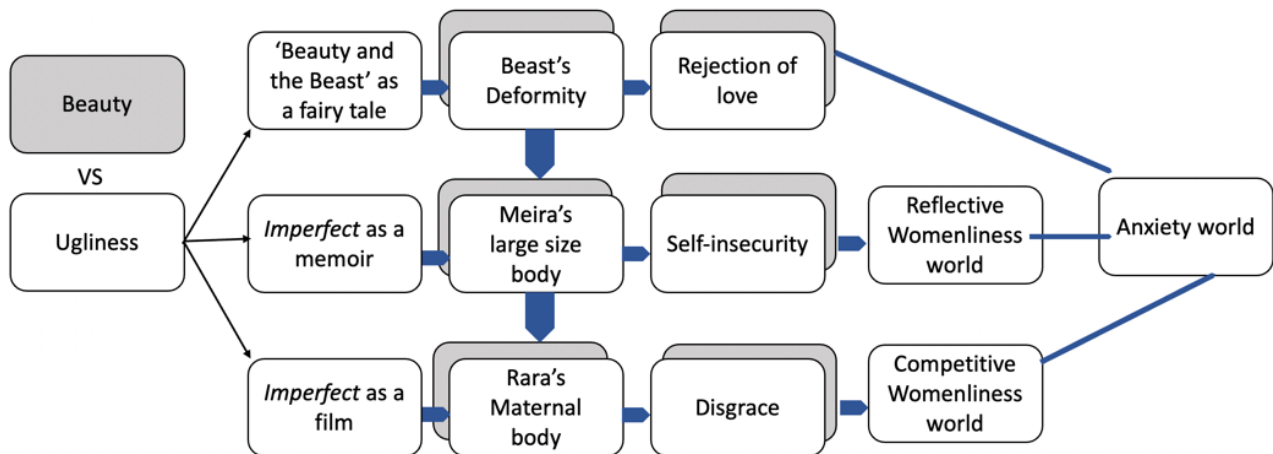
Diagram 3. The process of anxiety world adaptation in the adaptation of *Imperfect*

Table 1. Beauty and ugliness criteria and their judgments in the fairy tale, memoir, and film

Works	Beauty	Ugliness	Judgment
Fairy Tale 'Beauty and The Beast' (1697)	• Diligent • Able to manage domestical works • Obedient • Polite • Smart • Kind hearted	• Deformity • Animal-like • Monstrous • Arrogant • Lazy • Wealth chaser	Moral and physical
Memoir 'Imperfect' (2019)	• Long hair • Fair skin • Slim • Fashionable • Firm breasts • Put on make-up	• short hair • Dark skin • Chubby • Dowdy • Sagging breasts • Bare face	Physical
Film 'Imperfect' (2019)	• Long straight hair • Fair skin • Slim • Fashionable • Tall • Put on make-up • Healthy diet life style	• Curly and messy hair • Dark skin • Chubby • Dowdy • Short • Bare face • Foodie	Physical

Four centuries of beauty standards evolution from fairy tale to memoir and film produces shifts in female character judgment. In the postmodern era, physical judgment of women reflects changing societal values. Having different physical appearance due to exclusion from beauty standards creates insecurity for women. Whether through moral or physical beauty standards judgment, beauty remains significant in constructing women's worlds.

Physical appearance constitutes a visual dimension of perspective. Physical beauty judgment in memoir and film emerges from eclectic culture in the postmodern era, as massive information becomes enormous repertoire, demolishing signifier and signified relations while realities transform into simulacra toward hyperrealities (Baudrillard, 1994; Jameson, 1991). Form and content become separate entities with independent perspectives. Women receive judgment not morally in film and memoir but through their form or appearance. Beast, as the ugly figure in Perrault's fairy tale, faces physical judgment, while women in the fairy tale receive moral assessment regardless of their ugliness or beauty. The judgment mode in the 17th-century fairy tale considers both form and content, while 21st-century postmodern works predominantly employ physical judgment modes. Discursively, judgment modes in stories are constructed within the age of their production. Objectivism represents Renaissance to Enlightenment legacy that led human civilization into modernity, the age when fairy tales were reproduced. While the fairy tale addresses deformity for male character ugliness and beauty as rare female perfection in society, film and memoir also contrast these but offer alternative beauty through diversity. Beauty contestational discourse in constructing women's worlds operates physically in memoir and film but tends toward

humanistic morality in fairy tales.

Rather than presenting female character confrontation through jealousy over beauty, the memoir focuses on addressing ugliness that causes Meira's anxiety. Meira does not compete with other women for spotlight attention but experiences bullying through comparisons to her husband's popularity. The Diagram 3 summarizes beauty construction in the *Imperfect* adaptation.

Diagram 3 illustrates ugliness transfictionality from fairy tale into memoir and film. From Beast's deformity in constructing ugliness to Meira's large, sexually unattractive body and Rara's maternal body, consequences include lover rejection, self-insecurity, and disgrace. Furthermore, media and genre characteristics in the three works create anxious worlds, with memoir representing reflective womanliness anxiety while film represents competitive womanliness anxiety. Discourse formation of ugliness in the three works also presents beauty discourse shown in grey boxes within the diagram. The role of engagement modes in these works contributes to new adaptation construction as discussed in the following section.

Redefining Beauty: An Intersection of Adaptation as Product and Process with Context

The different techniques employed in *Beauty and the Beast* and *Imperfect*, told across different centuries, produce several consequences. First, the *telling* mode of engagement in the fairy tale creates minimal visual presentation in the story. Beauty and ugliness are conveyed through brief descriptions and male gaze perception as the narrative voice. Second, written media used in the memoir presents events through both *telling* and *showing* modes. Beauty perception and psychological consequences for the main character employ *telling* mode, while insecurity as the story's central topic utilizes visual mode. The film version, operating through audiovisual media, emphasizes *showing* as dominant approach, though alternative concepts are presented through combined *telling* and *showing* modes.

In Figure 6, the first picture employs a medium shot of women in different sizes and styles. They do not fall within discursive definitions of beautiful women but rather demonstrate that diversity creates comfortable living atmospheres for all while reducing

Figure 6. Alternative beauties
(Prakasa, 2019, 00.32.10, 01.43.39)

conflicts. A harmonious environment represents the achievement goal of mutual respect for healthy social life in society. Finally, alternative beauty concepts are presented through public exhibition in Rara's following statements:

> "*Jadi perempuan memang tidak mudah. Ada banyak ekspektasi yang membebani kita standar kecantikan yang sering sekali tidak masuk akal; cantik itu langsing, cantik itu putih, padahal perempuan sangatlah beragam. … teman yang baik tidak menghakimi, teman yang baik tidak menyudutkan, dan teman yang baik membantu kita mengenal siapa kita sesungguhnya.*"
>
> (Prakasa, 2019)

> "Being a woman is not easy. There are many expectations that burden us with beauty standards that often don't make sense; beautiful is slim, beautiful is white, yet women are very diverse. … good friends don't judge, good friends don't corner you, and good friends help us get to know who we really are."

Beauty concepts in the quoted scene prove too abstract for event presentation, requiring Rara to concretize the idea through literal speech. The
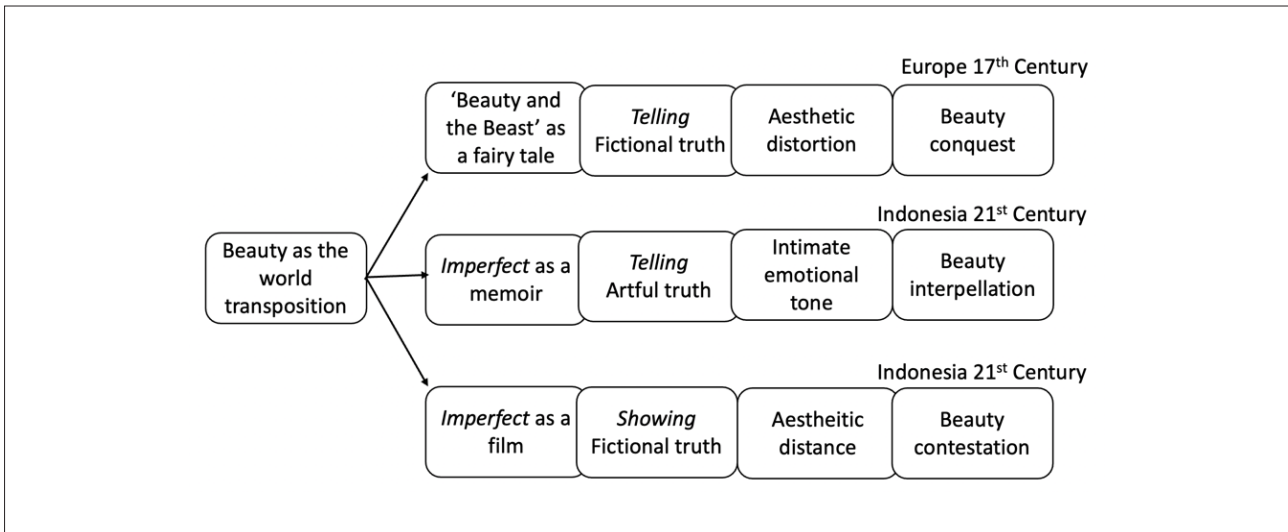
Diagram 4. The world transposition of fairy tale into the adaptation of *Imperfect*

following picture displays ordinary Indonesian girls with their uniqueness from different tribes, creating beauty diversity as Rara mentions in her speech:

Figure 7. Beauty diversity
(Prakasa, 2019, 01.44.31)

Through high angle and long shot framing, fill lighting, crowd presence, and landscape, the picture reveals a ceremonial event. Photos of ordinary girls within the frame appear in monochrome black and white while costumes of event attendees display vibrant colors. Sunrays and green plants and grass create a cheerful atmosphere. The *mise-en-scène* in the above frame presents alternative beauty as an offering since it exists outside traditional beauty conventions. The contrast between monochrome and bright, colorful palettes represents a form of acceptance or consciousness that alternatives lack popularity, yet still require courage and support to spread diverse

ideas within beauty discourse. This concept aligns with the memoir's beauty alternative offer that being beautiful need not meet societal expectations but involves accepting oneself as is. The European fairy tale beauty concept becomes indigenized into Indonesian beauty as alternative beauty in *Imperfect*. Taking positions for the voiceless resonates with postcolonial perspectives in both *Imperfect* media. However, strategies to commodify womanliness for gaining economic appeal from readers and audiences recall neo-colonization. Diagram 4 summarizes world transposition in the *Imperfect* adaptation.

World transposition in this study presents truth differently, as the diagram demonstrates. The fairy tale employs telling technique in presenting fictional truth that creates aesthetic distortion of beauty. The contextual background of 17th-century Europe affirms early modern perspectives that fostered patriarchal ideas in viewing beauty. Moreover, the memoir, also using *telling* mode, presents artful truth because this writing mode produces pseudo-truth as readers expect. Intimate emotional tone in *telling* mode constructs beauty interpellation for more intensive reader immersion. *Showing* mode of engagement in film creates aesthetic distance in presenting fictional truth, enabling beauty contestation to emerge and ultimately offer diverse beauty. The 21st century as contextual background reverses patriarchal perspectives on male characters: Ernest Prakasa in the memoir and Dika in the film. They support their

partners through anxiety. *Imperfect* in both media juxtaposes male and female positions. Beauty as world transposition from fairy tale into memoir and film represents a beauty commodification strategy, recontextualizing it according to the spirit of the age while considering medium usage. Furthermore, media sensibilities and genre characteristics among fairy tale, memoir, and film in printed and audiovisual media play roles in establishing the stories' ideological positions.

CONCLUSION

European fairy tales provide foundational consciousness for both *Imperfect* as memoir and film. The title remains in English despite being written in Indonesian by an Indonesian memoirist and director. This phenomenon demonstrates that Indonesia's productive generation functions as active global citizens, as Anastasia indigenizes the fairy tale while globalizing Indonesian life in memoir and film. Today's technological information speed floods postmodern humans and generates multiple world consciousness to assume roles as subjects of global phenomena. The adaptation of *Imperfect* with its world transposition of European fairy tales proves that author and director actively offer alternative beauty as a global, enduring issue in women's lives. However, adaptation is also motivated by financial benefits from extended media. Besides media determining ideological changes in adaptation, this study's writing mode with its medium sensibilities proves its capacity to generate benefits. Reader immersion degrees in text promise financial returns. Reader expectations of memoir truth lead them to pursue truth in the author's life and become social media followers. The memoir increases possibilities for multiple transmedia storytelling.

Diverse beauty offerings in the *Imperfect* adaptation expand postmodern women's world experiences. Beauty judgment upon women adapts from moral objectivism as Renaissance humanism heritage into physical judgment aligning with subjectivism as postmodern age product, when signs represent only signifiers without signified meaning. The Renaissance restored classical humanism, and in the 17th century, this thought movement persisted and was preserved in fairy tales, particularly in female character beauty judgment. Rationalism and empiricism developing in the modern age delivered

industrial revolution that fostered technological growth, followed by human civilization changes, yet womanliness judgment remained unchanged. Therefore, in the film, Rara still declares that "being a woman is not easy." The difficulty of womanliness lies in men still defining their worlds. *Imperfect* as memoir and film resonates repressed voices in constructing their worlds and still requires additional movement support.

STATEMENT OF COMPETING INTERESTS

The authors hereby declare that this article is entirely free from any conflict of interest related to the processes of data collection, analysis, editorial handling, and publication with *Poetika: Jurnal Ilmu Sastra*. None of the authors were involved at any stage in the editorial review or decision-making process concerning this manuscript.

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