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**JASMINE'S FAIL ATTEMPT TO ACHIEVE
'TRANSCENDENCE' AS A FORM OF HER INTERNALIZATION
AS 'THE OTHER' IN *BLUE JASMINE* (2013)**

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Abstract

Although there have been more Hollywood movies having their stories centered on female characters, their representation in Hollywood cinema is still problematic as most of these female characters do not become subjects in their own stories. They often internalize the notion of women as the Other. According to Beauvoir (2010), since women are deemed to be the Other, they become inessential part of the society. In the movie *Blue Jasmine* (2013), Jasmine has no power to design and lead her future as she subjugates herself to men. Then when she tries to free herself from this situation, she experiences oppression that comes from a male higher-up. Using textual analysis to analyze this character, this paper found that what she experiences represents women's everyday struggles in the society which resembles Beauvoir's concept of immanence and transcendence. Jasmine initially is stuck in immanence, when she depends on men, letting them have power over her. When she wants to take control over her own life, getting her independence, through education, she can achieve transcendence. However, this does not happen, and she falls back into the immanence instead because her environment makes it impossible for a woman to transcend. Moreover, this failure leads to her tragic ending which conveys a message that in the society women are bound to immanence.

Keywords: *Blue Jasmine*, transcendence, immanence, the Other, Beauvoir

Introduction

It is inevitable that even in the modern day, oftentimes, marriage has been disadvantaging for women. There have been progressive changes, but these do not diminish the fact that it is women who need to compromise to make marriage works. Sandra Black, a professor at University of Texas at Austin who was also President Obama's Council of Economic Advisers from 2015 to 2017, argues that discrimination and flattening wages keep the past progress to barely have an impact today (Kitroeff, 2017). She asserts "Now the progress that we had seen before in improving women's participation is no longer sufficient to offset these negative forces" (Kitroeff, 2017). Additionally, Princeton research suggests that the high costs of child-care affected the declining women's employment by 5% from

1990 to 2010 (Kitroeff, 2017). On the other hand, Susanna Mancini, a former lawyer, reveals her decision to leave her career is due to her husband's greater success (Barghini, 2012). Mancini asserts, "At that point it was clear that my wage had become family pocket money. There was a real opportunity to do other things that did not require being chained to a desk" (2012). A study from Federal Reserve also shows that the number of workforce of college-educated women with similarly educated spouses declined by 0,1% between 1993 and 2006 (Barghini, 2012). The survey from Bureau of Labor Statistics also shows that the number of women in the workforce declined in 2010 and is expected to fall further in 2020 (Barghini, 2012). These researches imply that women's interest in the workforce keeps on falling, even for those who fulfil the requirements to participate in the workforce, such as educated women. The institution of marriage then becomes one of the reasons of this phenomenon, whether it be the child-care costs or the domination of men who provide more economy stability in marriage.

Blue Jasmine (2013) also discusses about male domination in the area of economy in a marriage. It shows the signature of Woody Allen, the director, in portraying women. Woody Allen is a Manhattan auteur whose works often portray American lifestyle and societies. He was a comedian in 1950s to 1960s before he began to make movies in the late 1960s. Satirical comedy and point of view can often be seen in his works. Many of his movies center on female characters and fall into the genre of melodrama, and some may even call them 'woman's' film (Oria, 2013). Melodrama itself functions to expand new frameworks in relation to the conflicts surrounding class, race, and love (Boulé & Tidd, 2015). Likewise, Allen also constantly incorporates lifestyle background in his works, such as in *Vicky, Cristina, Barcelona* (2008), *Match Point* (2005), *Magic in the Moonlight* (2014) and his several other films. Because of his depiction of conflicts that circle around his female characters and how these characters respond to the conflicts, people wonder whether he tries to reinforce feminist's belief of independency and liberation or he tries to demean it.

The narrative of the film centers around Manhattan socialite, Jasmine French who is at first depicted as an 'idealized' woman, a composed woman with elegance who easily socializes with other socialites, before she gets her life out of hand. Jasmine, who was born as Jeanette, is adopted along with a girl named Ginger. Jasmine drops out of college and abandons any chance of being an anthropologist for she does not know how that title can be beneficial for her. Instead, she climbs up the social ladder by marrying Hal, a successful money manager. Being a socialite and hosting parties among members of Manhattan's upper class, Jasmine feels that she has gotten her life together. She plays the role of a socialite housewife who does not have her own career and never disagrees with his husband's way of life, his work choice and his way of spoiling her. In other words, she voluntarily subjugates herself to her husband. However, her life starts to fall apart when she finds her husband's multiple affairs. He even intends to leave Jasmine to be with his French au pair. Consumed with anger, Jasmine reports all of Hal's frauds to FBI. Series of unfortunate events begin after that. First, Hal commits suicide in the prison. Then Jasmine's step son cuts her out of his life, so she loses all her fortune and has to move in to Ginger's modest apartment. Finally, she is kicked out of her socialite circle which used to be her identity. This film shows that following traditional gender roles in patriarchal society does not guarantee Jasmine's happiness as her partner finally cheats on her and leaves her with nothing. Since she is fully dependent on Hal's fortune, she feels lost.

The circumstances that surround women and further influence her prospect in life is Beauvoir's concern in her book *The Second Sex* (2010). As Beauvoir (2010) asserts, "Every subject posits itself as a transcendence concretely, through projects; it accomplishes its freedom only by perpetual surpassing toward other freedoms; there is no other justification for present existence than its expansion toward an indefinitely open future" (p. 37). The primary value amid existentialists that is discussed by her is for one to achieve the state of transcendence (Crowell, 2015). Transcendence is the freedom to project one's future without being affected by the dependency on others. Beauvoir's idea is that the freedom of having such projection was barred from women most of the time (Hancock, 2012). The immanence can simply be put as the opposition of transcendence; immanence is referred as an individual who does not live as a subject in existential sense, but rather living the given fate (Shepherd, 2015). Women live in ways that inhibit their capability for human emancipation (Shepherd, 2015).

The previous researches are needed to further discuss the disempowerment of women who are the main characters in Hollywood movies. Their central role does not necessarily give them the power to surpass their inability to excel as a member of society. Firstly, Elizabeth Oria in her research titled *Genre and Ideology in Woody Allen's Another Woman* (1988), talks about the film's main female character who misses the chance of true love and blames herself for being a career-oriented person. It indicates that stepping out of gender roles will lead to suffering and unhappiness. This movie depicts that women's attempt to gain prosperity and stability is condemned if it crosses the boundaries of gender stereotypes (Oria, 2013). For instance, Marion Post, the main character in *Another Woman* (1988) who is a successful philosophy professor, is left with a failed marriage and emptiness. It can be inferred that a woman needs to sacrifice and compromise her career in order to have a balanced and meaningful life.

The second research in this area is of Elizabeth Hancock's *Film and the Second Sex: Situations and Characters in Popular Hollywood Cinema* (2012). Analyzing women representation in film becomes necessary as it holds the fundamental of the meaning-making that film industry has embodied and it is troublesome that women characters in popular Hollywood cinema seems to revolve in woman's immanence (Hancock, 2012). Her research studies Beauvoir's woman's immanence to Hollywood movies in order to determine whether Beauvoir's idea is visible in the analyzed movies. Her finding concludes that indeed, Beauvoir's notion of women's immanence exists within the pre and post-code popular Hollywood films.

Albeit the previous researches dwell in the same discussion about women character in Hollywood movies, marriage, and immanence, never has the case of Jasmine French been comprehended. Oria's choice of film, *Another Woman* (1988) indeed talks about marriage, but it centers on the love itself and the self-blaming aspect of the character. Moreover, she does not associate the case with Beauvoir's concept of the Other. Hancock, in her paper also analyses the film using Beauvoir's perspective and talks about women and marriage. However, the marriage is based on sexual attraction. What differs the character Jasmine and other film characters of the previous researches is her belief of depending her financial and lifestyle security in the hand of marriage. In a way, she perceives marriage as a promising career, and this has not been examined.

The elements in this movie that show how the Jasmine is portrayed become prominent evidences to further point out the misconception that the film carries within its narration.

There are several important dialogues and scenes that shape the false notion of woman belonging in the state of immanence, thus believing that they are the Other. Applying Beauvoir's concepts of transcendence and immanence clearly elaborates the issue and makes it easier to discern the problems. Using textual analysis, the scenes and elements of it, including important dialogues, are analyzed to see whether Beauvoir's concern of women's immanence is incorporated in this movie. This research questions the movie's environment that seems to confine its main female character in the state of immanence and how this character internalizes herself as the Other. In line with the aforementioned researches on woman portrayal as immanence, *Blue Jasmine* adds to the list of this false representation. This research aims to investigate how women's internalization as the Other is reinforced in *Blue Jasmine* (2013).

Jasmine's Immanence as a Married Woman

Being a rich housewife is a part of Jasmine's past that she cannot simply let go. She cannot move on from her past despite the shame and misfortune that Jasmine's late husband, Hal, had created. The series of flashbacks of her past life when she was still Hal's wife constantly appear throughout the movie which indicate her longing for the past. In the beginning of the movie, we learn from her conversation with a lady in an airplane to New York that Jasmine dropped out of university to marry Hal ("*And one more year and I would have graduated. But I quit BU to marry him. I mean, what was I learning at school anyway?*" (01:43)), and she does not regret her decision ("*I mean can you picture me as an anthropologist? Is that a joke?*" (01:51)) This is a sacrifice that she had to make. Her action of leaving education behind can be seen as throwing away self-investment as education can be a beneficial and useful asset for one's future. She then traded that investment with marriage. She believes that marriage can ensure her well-being and is a more promising than a career as an anthropologist. This attitude, according to Beauvoir (2010), is related to women's perception of marriage. "Marriage is a more beneficial career than many others" (Beauvoir, 2010, p. 507). Beauvoir also highly criticizes the phenomenon of woman in love as the beginning of woman's downfall that does not reflect self-respect (Morgan, 1986).

This emerges from Jasmine's belief that having the right man will save a woman from whatever misfortune she experiences. She concludes that the most important thing in life is for a woman to choose the right man. Marriage and a man whom she takes as substantial will make a greater investment. Therefore, Jasmine tries to instill this idea into her sister, Ginger's mind. Ginger is Jasmine's modest sister. She is currently working in a grocery shop as a cashier who also helps bag her costumers' groceries. She was married to Augie, a handyman, and later they got divorced. Currently, Ginger is dating Chili, whom Jasmine refers as "another version of Augie. He's a loser." This sparks Jasmine's antipathy towards Chili's presence. Later, she tries to further impose the idea of finding a prosperous partner to Ginger by asking "*I mean, God, don't you wanna meet some decent man? You know, someone who can take you out of this—*" which Ginger bitterly cuts and continues "*what? This hole?*" Jasmine tries to convince Ginger that she lives in this "hole" is due to her inability to search for a better man. Jasmine's belief here is in accordance with Beauvoir's idea that "the economic advantage held by male forces her to prefer marriage over a career," (2010, p. 507). In this conversation between Jasmine and Ginger, Jasmine emphasizes the notion of 'being saved by a man' instead of improving one's life independently. Jasmine does not suggest

Ginger to pursue a better career or to improve her qualities as an individual. Instead, she advises Ginger to find a better man. In a sense, Jasmine encourages Ginger to depend her well-being on a man. Ironically, Jasmine's concept of relying on a man is what leads her into her current affliction.

Jasmine's incarnation of immanence begins in the past when she was married to Hal. In their marriage, Hal dealt with many contracts and business decisions, while Jasmine sat back and relaxed and let him do the job. As seen in Figure 1, Jasmine did not seem to have any interest or curiosity when Hal was meeting his lawyer. She would rather sit under the shade and relax than assist Hal in doing his business as seen in Figure 1. Jasmine also utters "*Oh, I never pay attention to Hal's business affair. I have no head for that sort of thing.*" Those lines affirm Jasmine's passiveness in the subject of



Figure 1

finance in her marriage with Hal. While Jasmine took this as her privilege of marrying such a successful man, she unconsciously accepts being the Other in her marriage. Jasmine internalized herself as the Other, the one whose contribution was not important. Every important decision was made by Hal. She did not mind since she could keep her financial security, sustain her lifestyle, and remain in an upper social class. The reason behind her subjugation is because Jasmine is integrated with these privileges as she married Hal. However, her subjugation to Hal also results in her inability to control the marriage. It matches Beauvoir's idea that in marriage a man holds the control; "He is economically the head of the community, and he thus embodies it in society's eyes. She takes his name; she joins his religion, integrates into his class, his world" (2010, p. 506). Therefore, it is confirmed that Jasmine's wealth and status were given rather than gained.

Nevertheless, Hal's domination in the marriage has come to an extent where he conducted multiple affairs. He belittled Jasmine as shown in his reaction after Jasmine found out about the affairs. He did not have any guilt or regret when Jasmine confronted him about his affairs. Moreover, he decided to leave her and start a serious relationship with another woman. He planned his future together with Lisette, the woman he had had an affair with, without considering Jasmine's feeling. He tried to justify himself by saying "*I will take a very good care of you.*" Just because Hal believed that he could continue to provide Jasmine with 'a very good care', he was certain that his action could be rationalized. Hal was firm with his determination to live with Lisette. As he walked out the door, he said "*When you calm down, we can talk like two civilized adults about the arrangements we have to make.*" It can be inferred that these arrangements are made by him to fulfil his needs. Furthermore, the way he stated "*when you calm down, we can talk like two civilized adults,*" shows that he believed it was only him who was able to think clearly; thus, he was the one to make further plans for their future.

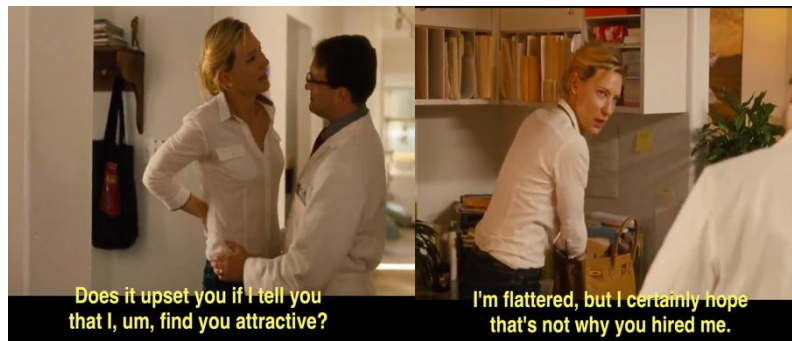


Figure 2

The *arrangements* implicitly imply the preparations for both of them to adjust with his will, his new life with Lisette, and these arrangements were unavoidable and obligatory. This situation embodies Beauvoir's claim that "man is a socially autonomous and complete individual; He is regarded above all as a producer, and his existence is justified by the work he provides for the group" (2010, p. 503). Furthermore, as McCabe (2004) puts it "Woman verifies male transcendence; she is the object against which the male must differentiate himself to attain subjectivity" (p. 4). Hal took his own decisions, and Jasmine lived by that decisions. Once Hal's fraud was uncovered, Jasmine started to suffer because of bankruptcy. These are the consequences of Jasmine passiveness, her immanence, in her marriage.

Jasmine's Fail Attempt to Achieve 'Transcendence'

After experiencing bankruptcy, Jasmine moves to San Francisco and stays in Ginger's apartment. There Ginger sets a meeting with Chili, her boyfriend, and Eddie, Chili's friend. In this meeting, Chili and Eddie learn the bankruptcy that Jasmine is going through. Thus, she is bombarded with the questions by Chili and Eddie regarding what she wants to do next. As they ask the questions, Chili suggests that she work for a dentist who is looking for help. Jasmine rejects it by saying that she wants to go back to school. She also expresses her regret of leaving college, "*I mean, the biggest mistake I made was leaving college in my last year and not completing my education.*" This comment contradicts her previous idea that sees the title anthropologist as a joke. It can be inferred that this realization is driven by Chili's question and Ginger's comment which suggest that Jasmine needs to have a job. Eddie is also involved in this conversation by guessing what Jasmine is going to study. He guesses that Jasmine is going to be a nurse which receives a negative response from Jasmine "Is that how I impress you? A nurse?" Eddie's comment here shows how he internalizes gender roles in the society; a nurse is a 'feminine' job that is suitable for Jasmine. Although offended, Jasmine is motivated to have her own career because of this meeting and talk.

Jasmine's own consciousness to pursue her career marks the beginning of her path to transcendence. She eventually realizes the need to better herself as an individual to get her out from her trouble. Jasmine determines to rise up from her misfortune as seen in how she wants to get her degree and be substantial, someone who has power and knows her worth. This is confirmed by her lines "I wanna go back to school. I wanna get my degree and become, you know, something substantial." This comment is her answer to Ginger's suggestion about working for the dentist. Eventually, she accepts the work as a receptionist in

a dental clinic with a male dentist. This job is intended to provide enough money for her to pay for her computer course. Later, her skills in computer are intended to help her gain her degree in interior design online. Jasmine's conscious realization about getting a job to better herself, to take her out from her current situation, is her way of resolving her problems. As suggested by Beauvoir, in this phase, "The real problem for the woman refusing these evasions is to accomplish herself as transcendence," (2010, p. 85). Indeed, Jasmine takes the chance to transcend amid her difficult situation. However, Jasmine's attempt to accomplish her transcendence is denied.

The failure of Jasmine's transcendence exists because she is reminded that she, as a woman, holds the position the Other by Dr. Flicker, the dentist whom Jasmine works for. He somehow helps Jasmine since her new career as a receptionist marks Jasmine's start of a new life in which she relies on herself, and, therefore, feels that she is substantial. This intention to transcend is, however, challenged by the situation she is indulged in. Dr. Flicker embodies the position of the One, a dominant being. This notion is proposed by Beauvoir (2010) as she claims that men are the One and women are the Other, who are the dominated beings. Dr. Flicker, who holds a superior position in the office, finds Jasmine to be attractive and sexually harasses her. He touches Jasmine's hips without her consent and inveigles her by commenting "*The way you dress, I sometimes find very... arousing,*" which then Jasmine replies "*Really? I don't think I dress in the slightest provocatively.*"

As can be seen from Figure 2, Jasmine wears neat white shirt and applies a minimalist makeup and hairdo; thus, it can be seen that Jasmine's outfit does not even reveal her body parts. She tries to keep her professionalism by wearing appropriate office outfit. However, Dr. Flicker has crossed the boundaries of professional relations between a dentist and his receptionist. Having acknowledged that Jasmine feels uneasy and objects his actions as depicted in the Figure 3, Dr. Flicker continues to lure her by saying "*Don't be upset,*" "*Stop being so standoffish,*" and he also asks her "*Ever gotten high on nitrous oxide? It would remove your inhibitions.*" Dr. Flicker takes Jasmine's rejection as her being standoffish, and that her attitudes are parts of her inhibitions instead of comprehending that her actions are her individual choices that have to be respected. He does not seem to understand or tries to obtain her consent. Moreover, Dr. Flicker's degrading comments continue as he says "*You should be proud. You've made a conquest,*" and his forces to kiss Jasmine. Dr. Flicker does not take Jasmine and her ambition of having a real career seriously nor respectfully, in other words, he considers Jasmine as the Other. This scene exemplifies Beauvoir's "feminine destiny" that asserts "being a woman would mean being an object, the Other; and at the heart of its abdication, the other remains a subject" (2010, p. 84-85). Dr. Flicker classifies Jasmine into that category and this may affect Jasmine's further decision as she yells "*I'm never coming back here. I don't have to put myself through this nonsense.*" Her decision of quitting her job is the result of Dr. Flicker's oppression in the form of sexual harassment. When she wants to start reaching transcendence, she fails. Dr. Flicker who is a common representation of the



Figure 3

society reminds Jasmine that she belongs to the Other and her determination to have a career must be suppressed as a woman is seen more of an attractive person than a capable person in the work field.

Jasmine's Stagnation in the State of Immanence

Jasmine's attempt to transcend must fail and fall back into what Beauvoir (2010) describes as 'immanence'. Her attempt to transcend is interrupted—her effort of having a job that will give her money to pay for her course is denied by the situation that she is in. A woman is identified as an immanent being, and she embodies the stagnation within the society as described by Beauvoir, "She lives condemned to immanence; she incarnates only the static aspect of society (2010, p. 108). Her projection of the future is denied, and she fails to gain her transcendence and falls back into the immanent spectrum. Through this experience, Jasmine French is reminded of her inferiority and re-embraces it. Thus, Jasmine is pulled back into square one where she surrenders herself into the notion that only through a man can she regain the security of her well-being. This is personified by her next attitude after Dr. Flicker's harassment. After telling Sharon, her classmate in computer course, about the harassment she has received from Dr. Flicker, Jasmine asks her "*Sharon, do you know any men? Men that would be good for me. I just moved here, so I don't really know anybody. Someone substantial.*"

These lines express another solution that she thinks will resolve her plight. Sharon, as a fellow woman, seems to support her decision of man-hunting. After Jasmine tells her about the incident with Dr. Flicker, Sharon gives her comment, "*I don't blame you for being shaken up. I'd have that dentist reported. If I told my boyfriend that story, he would go to the guy's office and break every bone in his body. You can sue him. That's harassment,*" which is replied by Jasmine "*No, I'm never going into another courtroom,*" Sharon confirms Jasmine's fear of the courtroom by saying "*Ugh. I don't blame you. My boyfriend's a lawyer. He's got court stories.*" This conversation shows how Sharon infers that if she experiences the harassment, it is her boyfriend, a man, who can confront and somehow punish Dr. Flicker.

In other words, a man's action is considered equal only to another man's action. A woman does not have the power to face a man as she is deemed unequal. Again, aside from Dr. Flicker, Sharon as a woman, also accepts the subordination of women in the society. Furthermore, what can be highlighted from this conversation is Sharon's awareness of the existing law and Jasmine's reluctance to report Dr. Flicker. Sharon, aside from having her boyfriend, is also conscious that she as a citizen is protected by law. Sharon is aware that she has her boyfriend and also the law, whereas Jasmine is missing the element of having a boyfriend but she still has the law to protect her.

However, she does not want to indulge in another activity involving law and courtroom, perhaps due to the traumatic experience she had when facing Hal's trial, which is not explicitly shown in the film. She does not want to deal with heavy-duty and intense cases. As a citizen, she has the right under the law to seek justice. However, she focuses on another option, which is to have a boyfriend, as a solution to her problem. The former action shows her independency while the latter shows her dependency which, in other words, reaffirms her role as the subordinate; she needs a man to solve her problems.

Sharon finally invites Jasmine to join a party where there will be a huge crowd and that Jasmine may find someone for herself. Jasmine comes to the party with Ginger. There,

she meets Dwight Westlake who works at the State Department, a member of the diplomatic corps. Dwight has the necessary qualification to be Jasmine's future husband. Dwight expresses his vision to Jasmine, "*My ambition is to come back after a few years and enter politics. I'd like to run for office in California. It might just be an inflated ego, but I think I'd make a good congressman.*" It can be inferred that Dwight has already achieved his transcendence. This movie's depiction somehow agrees with the situation in patriarchal society described by Beauvoir (2010); transcendence is a masculine attribute. Transcendence and immanence are of gendered categories. Men are included into the transcendent group, while women belong in the immanent group (Beauvoir 2010). Jasmine sees that her relationship with Dwight can bring her fortune and assure her well-being. She relies on Dwight as he has a promising career and wealth that will secure her prosperous future. In other words, Jasmine depends on Dwight's state of transcendence in order to have her security and stability. Dwight confesses his intention to marry Jasmine.

I have it all planned, but obviously you can say no if it sounds terrible. All right? But you come with me next month to Vienna. We live there for few years and I can teach you to waltz. And you can have all the chocolate cake and wine you want. And then we come back and I get serious about my political dream. And then we adopt kids and we live in the house that you're gonna do such a fantastic job making beautiful. What do you think?" (*Blue Jasmine*, 1:12:35).

These lines show that how he is going to spoil Jasmine with a dreamy future that they will have together. This vision of the future is very much similar to her previous marriage. All 'happiness' is given rather than achieved by Jasmine. The idea of this so-called happiness is relevant with Beauvoir's idea about woman's happiness. As Beauvoir (2010) asserts, immobility is mistakenly taken as happiness by those who stagnate. "There is no way to measure the happiness of others, and it is always easy to call a situation that one would like to impose on others happy: in particular, we declare happy those condemned to stagnation, under the pretext that happiness is immobility. This is a notion, then, we will not refer to. The perspective we have adopted is one of existentialist morality," (Beauvoir, 2010, p. 37). The perspective of existentialist values how one is supposed to define one's own meaning through the freedom that is not translated into acting rationally, but rather existentially, through choice and transcendence (Crowell, 2015).

Therefore, the character of Jasmine proves Beauvoir's claim that a woman possesses neither freedom nor transcendence and, thus, making her stagnates and achieves her happiness through the immobility (Beauvoir, 2010). Dwight believes that by providing Jasmine high class lifestyle, he can offer her happiness while what he does is actually putting her into immobility and stagnation in the state of immanence. Furthermore, Dwight continues "*Downside for you is you have to stand next to me and smile at photo ops when I throw my hat in the ring.*" This line reaffirms that Jasmine will regain her passiveness all over again in her future relationship with Dwight; in other words, she will re-embrace her immanence. Dwight also finds this downside nothing while in fact this is immobility which actually traps Jasmine into stagnation. She is going to be insignificant again in her future relationship with Dwight. If they marry and have kids, Jasmine will live a life similar to her life with Hal in which she plays a role as a passive housewife and socialite who depends on her husband.

Dwight's beliefs also implies that it is a man who will work and provide for a woman and his family, so he places himself as the active subject in the relationship, in this case, marriage. It is a man who gives, and woman who receives. Dwight's actions will determine Jasmine's life; wherever he goes, she will follow. It is captured from Jasmine's reaction towards Dwight's thought of marrying her. She gives a positive response by saying "*I wanted you to want me and now you do.*" Jasmine accepts the idea of stagnation and immobility. Dwight's attempt to confine Jasmine in the golden cage of luxurious lifestyle is in accordance with Beauvoir's idea that this attempt "is made to freeze her as an object and doom her to immanence, since her transcendence will be forever transcended by another essential and sovereign consciousness," (Beauvoir, 2010, p. 37).

Dwight is a man of freedom, he has his career, and he takes Jasmine as his partner; all due to his self determination. With or without Jasmine's presence, Dwight's stability is not affected. Therefore, Dwight has independently gained his own state of transcendence without depending on anyone. His quality as a substantial man is what attracts Jasmine because she believes that she can ensure her well-being with him, and she can get a secured life, in other words, she depends on a man to live her desired life. This notion is a false sense of transcendence because she does not possess neither the freedom nor the liberty of expanding herself independently towards the future. According to Green (2002), "Immanence involves accepting objectification and attempting to rely to an exterior transcendence for justification," (p. 6). Based on Beauvoir (2010), the freedom and independence to design a future are vital characteristics that one needs to have in order to transcend.

Jasmine's failure to gain her sense of transcendence and her internalization as the Other can be seen in how the movie ends. In order to allure Dwight, Jasmine masks her life's background. When she meets Dwight, she creates a story in which she is a widow whose surgeon husband has passed away due to a heart attack and that she has no child. She also claims that she is an interior designer. Jasmine wants to win the chance of being together with Dwight, and she charms him using these lies. She creates an image of a highly educated woman with no shameful past so that Dwight will fall for her. Everything runs well in the beginning. Unfortunately, before they finally get married, her lies are revealed when she and Dwight stumble upon Augie, Ginger's ex-husband. In this meeting, Augie discloses the truth of Jasmine's past which puts an end to Jasmine's relationship with Dwight. Different from Jasmine, Dwight is a free individual who does not depend his future on Jasmine's existence. Therefore, even though his desired future which is to spend his life married to Jasmine is doomed, he is able to remain stable. Jasmine, on the other hand, is crying and having a breakdown where she starts uttering Hal's affair out of nowhere. She then visits Danny, her stepson. Upon meeting his stepmother, Danny says "*Just, please, don't spoil everything. Just get out of my life, so I can move on.*" It can be seen that Danny is able to make a conscious decision and show liberation, while Jasmine does not possess any.

Now that her chance of having a better life is reprimanded, she is left with nothing. She is basically poor.



Figure 4

In the final scene (Figure 4), it is shown that she sits on a city bench talking to herself. She sits there with puffy eyes and wet hair as she stares blankly at the sky and mumbles about Danny, Hal, and Hal's affair. This ending shows that Jasmine is locked in her state of immanence and she is unable to achieve her sense of transcendence. It is her dependency on man and her inability to free herself as an individual that cause failure in her effort to achieve transcendence. According to Tidd (2004), transcendence is more than the freedom to choose, but to exceed the current situation in order to pursue an open future, and Jasmine fails to do so. She encounters the stagnation that the state of immanence brings.

Moreover, with its depiction of Jasmine's fail attempt to achieve transcendence, it implies that when a woman tries to achieve the state of transcendence and fails, mental breakdown follows. Her dependency to a man will not guarantee her security. It becomes a reminder for women that it is better to stay at the stagnation; they will be safe. In the end, it is a situation that is created to place woman in her immanence.

Conclusion

All in all, this analysis asserts that in order for one to justify his/her existence, one has to gain the sense of transcendence; an ability to succeed in the future that is not defined by his/her past. In an ideal world, every individual should be able to gain his/her existence regardless their gender. However, the movie *Blue Jasmine*, through the portrayal of Jasmine French as the main character, implies and reaffirms Beauvoir's concern that the state of transcendence and immanence are of gendered categories (Beauvoir, 2010). Therefore, the notion that this movie presents is that women are immanent beings as depicted by Jasmine through her stagnation in the state of immanence.

This investigation of *Blue Jasmine* shows that although a movie centers on a woman, which appears in most Woody Allen's movies, it does not guarantee a positive portrayal of women. Internalization of women as the Other shown by Jasmine in the beginning brings negative impacts on her life. However, when she attempts to become the One, she fails, and her failure leads to her destruction.

To complement this study, future research analyzing other movies of Woody Allen or those whose storyline focus on women are needed in order to observe if Hollywood movies tend to represent women as immanence beings who should not try to reach transcendence.

Hollywood plays a great role in representing as well as influencing its audience's perspective, in this case, of women in the society. Therefore, it is important to debunk the negative portrayal of women in the industry. The audience, especially women, should be made aware of these dangerous, false gendered category of human being's existence. Investigating melodramas, such as *Blue Jasmine* (2013) raises audience's awareness of the misconception, finding that the films that center its narration on women's role do not accurately represent women in our society and that they do not necessarily depict gender roles correctly.

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