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**Multidimensional Sex Goddess-Scarlett Johansson: A Case
Study of Representation of Femininity in Woody Allen's
Movies**

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Research Paper

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1. Introduction

For Hollywood actresses, sexuality can be an effective weapon they use to outshine hundreds of millions of actresses because in an industry that is mainly controlled by males, women are constantly “looked at and displayed” for the male spectator’s pleasure (qtd. in Dutt 5). However, some actresses who are bounded by the role of “sex goddess” do suffocate, not being able to break through the invisible constraint on their performances. Being known as one of the sexist woman in present Hollywood film industry, Scarlett Johansson has been put on the list of “talent to watch” since 14 years old (Sweeney 55). Her beautiful face, green eyes, blonde hair, fair and charming body or even her husky voice make her a sex icon like Marilyn Monroe once was. However, she once said that she would rather be a character actor than a simple and stupid “sex symbol” (Button). After being spotted as the successor of Marilyn Monroe, Scarlett Johansson took actions to explore different possibilities in acting by performing in independent films like *Lost in Translations* and *Girl With A Pearl Earring*. In those art films that are highly praised by commenters, however, she could not get rid of the title of “the sexiest one.” For example, the iconic opening shot in *Lost in Translation*, lying on the bed with her peachy sheer underwear, “cemented her reputation as a sex symbol ” (Button). In all Scarlett Johansson’s films, three of them can be specially categorized and highlighted as they are all directed by Woody Allen: *Match Point* (2005), *Scoop* (2006), *Vicky Cristina Barcelona* (2008).

Being one of the most successful and prolific filmmakers of independent films,

Woody Allen can always imprint his unique styles on his films. Even though he is a male director, his portrayal of female figures is one of the most well-known and iconic features of his film. As Itzkoff suggests in his article, those memorable women that Allen has portrayed are “as much a hallmark of his movies as the venerable Windsor font in their credits.” Besides the fact that he is fond of creating female characters, he likes to cooperate with a particular female actor in several films for a period of time. Some well-known actors and actresses are even willing to take less money only for the chance of appearing in Woody Allen’s films (Lax). Analyzing one who plays different roles in a few of his films, therefore, is a good way to study Woody Allen’s gender views towards certain types of women in a certain period of time. For actress like Scarlett Johansson especially, to see whether she could shake off her sex goddess reputation in Woody Allen’s films is the main target that is going to be analyzed.

Directing Scarlett Johansson’s performances in Woody Allen’s three movies *Match Point* (2005), *Scoop* (2006), *Vicky Cristina Barcelona* (2008) in order to argue that in casting Johansson, Woody Allen focuses on or starts with Johansson’s sexy body in order to either position her as a sexual object, or, while adding depth to her roles, fits her into the director’s trademark binaries of social norm vs. social margin, playing either the role of the desirable other, or that of the clumsy “self” and serving to expose the hypocrisy of social norms.

2. Scarlett Johansson’s Typical Images in Media

Searching the key word “Scarlett Johansson” with the word “sexy” in Google, you will find almost thirteen million results, which suggests that Scarlett Johansson has been tightly bound by the image of “sex goddess.” Her characters in films are always flat. In these films, she is attractive to males simply because of her boobs rather than her brains. Scarlett Johansson’s sexual allure has been explored since her age of 19 after starring the movie *Lost in Translation* and *Girl with A Pearl Earring*. (Sweeney 55). Ironically, these two movies are thought to be her two most approved art films at that period of time. *Lost in Translation*, like what has been mentioned before, captures her sexy butt with underwear in the very beginning, which lays the foundation of her fame on “the modern Marilyn Monroe.” As for *Girl with A Pearl Earring*, Michael Srago, a professional movie critic, comments that in this film, she’s used for her ability to conjure an aura rather than her skill at revealing character (qtd. in Titchener 42).

Besides her image of young attractive woman in those art films, another typical filmic image of Scarlett Johansson’s is powerful woman that appear in commercial Sci-fi films or super hero films. Even in the action films like *the Avengers*, her beauty and curvy body shape are highlighted with the skintight leather suit as well as shots of close-ups of her faces and body shape along with the super power (Dutt 18). Her latest film *Ghost in the Shell* is a Sci-fi film that is adapted from a famous Japanese animated film. The main theme of this film is sophisticated: the true value of humans; however, the poster of this film seems to use Scarlett Johansson’s strong sexual attraction to catch people’s interests by depicting her plump and curvy body shape.

(see Pic. 1) Those highlighted body depictions show how films decrease the true value of female characters and fix Scarlett Johansson as a sexy object to be possessed by presenting her just by her body.



(Pic. 1)

3. Johansson's Images in Woody Allen's Films

Being targeted as modern aphrodite, Scarlett Johansson has been trapped in the pigeonhole for a long time. Johansson herself considers “sex symbol” as a constraint that she constantly seeks to break out of. In many cinema commenters views, it is Allen's films that have done most to define her career to date, which is to say that Allen's films can be considered as a turning point to Johansson's career as an actress. Scarlett Johansson herself once commented her relationship with Allen as “unbelievable friendship” and Allen is “someone who can see potential” in her (Gay 4).

In Scarlett Johansson's cooperation with Woody Allen, Allen's portrayal of the characters Johansson plays bear considerable similarities with those she plays in the

other films. Similar to her cliché images in most of her movies, the characters she plays in Allen's movies are also beautiful and sexy. Besides, she is objectified because of her allure. Different to other cliché films, Woody Allen's typical way of portraying sexual relations cynically and putting social relations in the binaries of social norm vs. margin contributes values and depth to Scarlett Johansson's characters. However, the binaries of social norm and margin that Allen likes to discuss still fall into patterns, which shows Woody Allen's limitations and stereotypes in depicting female characters.

3.1 The Sexy Beauty

Similar to her typical media images, the characters that Scarlett Johansson plays in Woody Allen's films are all beauties with strong sex appeal, at least at an important moment in the plot. In *Match Point*, Scarlett Johansson plays a role of an American actress called Nola. All her dresses and shirts are either tight or low-cut, which can easily show her curvaceous body shape. Every time when Nola is chatting with the male characters, Woody Allen uses close-up shots to capture her beautiful green eyes and sexy lips, which aims at making audience overwhelmed by her beauty. The camera is used to guide the audience where to see and enables the audience to enjoy her "to-be-looked-at ness" (Mulvey 809). One of the first few sentences that main male character says to Nola is that "Did anyone ever tell you you have very sensual lips," which is exactly the same sentence that appears in a later film that Scarlett Johansson cooperates with Woody Allen called *Vicky Cristina Barcelona*.

In *Vicky Cristina Barcelona*, Scarlett Johansson as Christina appears as a typical American blonde beauty with green eyes and sexy lips. “You have beautiful lips, very full, very sensual,” praised by Antonio, the main male character in this film, the first time they meet. Cristina is a woman who is totally aware of her own beauty and attractions and knows how to show her charm to attract people’s attention. Woody Allen also uses a lot of close-up shots to emphasize her beauty.

Different from her roles in the other two films, Johansson, or Sandra appears in *Scoop* first as a clumsy journalism student, but turns out to be very sexy and attractive to the male protagonist. In *Scoop*, Sandra is a girl with a pair of glasses and dental braces. Her neurotic appearance and her gawky way of walking and talking surprise the audience at first because it is totally different with her previous figure as a sex goddess (Hassenger 7). While I will discuss this neurotic image later, suffice it to say here that by the time Sandra first meets the main male character Peter, she poses herself as a blonde beauty with charming and sexy body shape in a skin-tight swimming suit--without glasses or dental braces. Even though the daily appearance is different from her other films, she is still portrayed and described as a beautiful woman by repeatedly praised by her friend, Peter, and the people around her. She can attract a famous director the first time they meet each other and she also makes a young and handsome billionaire fall in love with her.

3.2 The Sex Object

Besides the fact that Woody Allen stick to portraying beautiful and sexy figures of Scarlett Johansson, he also keeps her as a sex object to be possessed by men in his three films. The first interaction between Nola and the male characters in *Match Point* can clearly show how Scarlett Johansson's character is spotted as an object. When Nola firstly appears, the main male character, Chris, tries to teach her how to play table tennis by holding her from the waist. By the time Nola's fiancée comes by, Chris let her go and Nola is once again held intimately by her fiancée with the same pose (see pic. 2 and pic. 3). The pose of being held by the waist shows that Nola is possessed by males around her. What's more, Nola, as an unsuccessful American actress who live in England, all she can count on is love. Thus, she values commitment and has a strong sense of insecurity. "All men who see you want to attack you," Chris praises her. However, this sentence also shows how unrespectable she is looked at. She is seen as a vulnerable sex object that is owned by males.



(Pic. 2)



(Pic. 3)

Appearing as a nebbishy journalist students in *Scoop*, Johansson's character Sandra also has little independence after falling in love with the serial killer Peter. She set up a plan to reveal Peter's murder cases. However, when she falls in love with Peter, she deceives herself that he is not a serial killer even though she has already

found several pieces of evidence. As a foolish woman in love, she even gives up the dream of achieving fame in her journalist career and is willing to submit herself to her fantasized lover. Only when she is going to be killed by Peter, does she finally decide to inform the police that Peter is the killer. Even though she reveals the truth, it is more like an instinct of survival instead of an action that is motivated by self-consciousness and self-accomplishment. Only when she is going to be killed by Peter, does she finally inform the police that Peter is the killer, which is rather a matter of survival instinct than an intelligent act.

Sandra's position of a sexy object can also be found in the poster of *Scoop* (see pic 4.) In the poster, Peter is positioned higher than Sandra, which may refer to his dominant role upon Sandra. Peter is holding a Tarot card, the same as the red background of Scarlett Johansson's character in the poster, which may suggest that Sandra herself is like a manipulated Tarot card that is held by the lover she admires and looks up to. The poster of the movie directly portrays Johansson as a subordinate object.

Being a sexy and romantic actress in *Vicky Cristina Barcelona*, Johansson's character Cristina is commented as "pretty and not exactly difficult to maneuver into the sack" by her friend Vicky's fiancée because she welcomes sex and is not as prudent and cautious as Vicky. Comparing with her intelligent friend Vicky, she is more like a sex object who occasionally made off-kilter quips that sounded strange coming from her mouth (Addario). As an artist, she is not confident. Other people's

impressions on her are not about her works but her beauty and how easily it is to go to bed with her. Cristina is positioned as a sex symbol rather than a creative artist in *Vicky Cristina Barcelona*.



(Pic. 4)

Woody Allen has portrayed Scarlett Johansson as a sex object that can be possessed by male characters in his films. Being a stunning young blonde with nice curves, Johansson's characters' emotions and personal autonomy are very much in the hands of the male characters. Her characters are unable to figure out what she really wants as well as seeking her dreams and life goals.

3.3 Depth in Role Shaping: Different way of portraying sex

With all these cliché features of Johansson's characters that have been mentioned above, Woody Allen does add meanings and depth to her characters in his films and separate these characters from those she plays in other films at the same period of time. The first evidence of how Woody Allen adds depth in Scarlett Johansson's characters is that he uses unique ways to portray sex.

Being continuously related with sex, Johansson in Woody Allen's films cannot escape sex scenes. Unlike her other films, however, the sex scenes in Woody Allen's

films appear and develop in a unique and unpredictable way (plural).

In *Scoop*, the first time that Scarlett Johansson shows up, she wears a pair of glasses, dental braces and she is going to interview a famous director. With the neurotic appearance and her ambitious aim, the audience cannot predict the sex scene that will appear two minutes later. She is asked to have sex with the director if she wants to get the opportunity to interview him. What is surprising is that after having sex with the director, she still does not obtain the interview. This scene challenges values and effects of her sex allure as well as creating suspense of her ability to fulfill her dream of achieving fame.

For Cristina in *Vicky Cristina Barcelona*, sex is one of the most important parts in her life. However, Allen also uses a surprising way to portray her sex with Antonio. Antonio takes her and Vicky to Oviedo (a small town of Spain) at the first time they meet. Cristina and Antonio both know that they are likely to have sex in the trip. At the night they stay together, everything's fine and they start to kiss each other. When the audiences all assume that there must be a sex scene, Cristina vomits and of course a sex that is thought to be perfect is over.

The unpredictable development of sex in Allen's films not only reveals Woody Allen's humor and cynicism about sex but also shows that Johansson's characters are not simply bimbos that are related to sex only.

3.4 Depth in Role-Shaping: Social Norm VS. Social Margin

Challenging traditional ideas is another feature of Woody Allen's films. Besides placing traditional romantic idea of love and sex in different social contexts, Allen

also interested in deconstructing traditional opinions about social norm and margin. In Allen's vision, social norm is usually opposed to different types of social margin. This pattern also appears in the three films starring Johansson, which also add meanings and depth to her characters. "Not that the parts he wrote weren't sexy, but they had substance to them," Johansson herself said. She is satisfied with her cooperation with Woody Allen for he explores something different from her typical images of being a brainless dumb blonde and humanizes her roles in his films in order to experiment his ideas of social norm and social margin.

3.4.1 Social Norm VS. Social Margin: Family and Love

Social norm and social margin are two contrasted ideas. Social norm is "a moral expectation shared by a group of people, entailing social stigmatization or at least moral indignation aimed at those who deviate", while social margin is of course defined as those people or behaviors that "deviate social norm" (Kübler). In Woody Allen's movies, the opposition between these two social elements is mostly made in terms of family and career.

The three films thus convey different attitudes towards marriage, love and social classes.

Love and marriage have been Woody Allen's favorite themes. He always examines different facets of love and marriage including gender, power, success and failure, which reveal not only charm and wit but also pain and anxiety in love (Glenn

1). In most traditional Hollywood romantic films, women have no doubt on their feelings of love. These films portray that heroines can always find her true love then be happily ever after forever with the help of fate in order to avoid ambiguities related to identities and intimacy (Negra 7). Thus, female characters suspecting what true love and values of marriage are can show the rise of women's self-consciousness.

In Woody Allen's films, social norms on family are those well-educated delicate women and wealthy men who form stable and respectable families. These people meet general definition of "a good and happy family" that is commonly accepted by most people in society. On the contrary, on the families' margins in Woody Allen's films are people who are portrayed as the other woman/man or people who do not have a stable marriage, of which Scarlett Johansson's characters are ones.

Cristina, in *Vicky Cristina Barcelona*, is the most evident case that fits the definition of social margin on family. Through her failure of making a film about love, she knows that "love is too difficult to define." As an outgoing sexy girl, she always welcomes different possibilities of love and is willing to accept suffering because she believes that it is an inevitable component of deep passion. However, she herself cannot tell what she really wants to obtain in one relationship. Being defined as having "chronic dissatisfaction," she is uncertain of what she wants but she knows what she does not want. At the end, she has to "keep searching ...certain only of what she did not want."

Similar to Cristina, Scarlett Johansson's two characters in *Match Point* and

Scoop continuously doubt the fidelity of their love and evaluating the condition of their love. Nola in *Match Point* is the other woman who invades her lover Chris's marriage life and Sandra in *Scoop* is anxious about whether the relationship between she and Peter can be called true love. All of them are in a dangling situation. Through their anxiety and struggling, the depth of their characters can be explored by audience and can also motivate audience to consider this eternal topic in life as well.

With these doubts on love and marriage life, Scarlett Johansson characters in Woody Allen's films are more sophisticated than her other flat and typical figures. Through their anxiety and struggling, the depth of their characters can be explored by audience and can also motivate audience to consider this eternal topic on social norm and margin in life as well.

3.4.1 Social Norm VS. Social Margin: Career

Differences in social classes of families are sometimes caused by different careers. Besides the social norm and margin in families, this paper also aims at studying the social norm and margin on career in Woody Allen's films. Social norm about career in Woody Allen's films are jobs that are stable and thought to be "worthy to be worked on." For example, Vicky in *Vicky Cristina Barcelona* is a scholar and Chris in *Match Point* is the executive of a big company.

As an artist, Allen likes to portray artists in his films. Even for the career of artist, there still exist those artists who can be defined as "norm" and artist who can be

defined as “margin.” For those artists who are in the social norm, they are clear about values of their works and themselves. They are certain about their career path, such as Maria in *Vicky Christina Barcelona* and Chloe in *Match Point*. However, for those artists who are defined as social margin, they are not confident about themselves and always doubt their values of being an artist. Johansson’s characters in *Vicky Christina Barcelona* and *Match Point* can be categorized as social margin.

Both of her two characters encounter difficulties and barriers in their career paths. In *Match Point*, Nola is an unappreciated American actress who always fails at auditions no matter how perfectly she has prepared before the auditions. She is really confident and flirtatious when she is chatting with male characters but behaves anxious before the auditions. When she is asked “where was all this confidence when you needed it in your audition” by Chris, she changes the subject stiffly, which reveals her uncertainty and anxiety towards the role of being an actress.

And in *Vicky Christina Barcelona*, Johansson is also portrayed as an anxious actress who is not satisfied with her productions: “Spending last six months writing, directing and acting in a 12 minute film which she then hated.” She finds herself interested in photography but is not confident of her photos as well. Only after the praise given by her lover Antonio and his ex-wife Eleanor, who are two talented painters, does Cristina finally recognize her gift on photography.

Different from *Vicky Christina Barcelona* and *Match Point*, Scarlett Johansson’s character in *Scoop* is a journalism student who belongs in mainstream media, which can be categorized as social norm. However, through her love affair with the social

margin—a serial killer, Peter, she is somehow obscuring social norm and social margin. Besides, she is also lost when pursuing her career goal. She needs to be guided by the ghost of a famous journalist who is dead in order to find out the truth of the serial murder cases. Her clumsy way of interviewing, awkward chatting skill and insensitive observing skill block her from being successful in her career, which lead to her anxiety and desire of obtaining a scoop. Her anxiety and uncertainty about her career is the key element that drives the plot development of this film (“Jade Spence” & Sid).

Through the discussion of social norm and margin on marriage, love and career, Allen adds depth to Johansson’s characters by positioning the characters into the social margin or in the middle of social norm and margin. With the anxiety and uncertainty, Scarlett Johansson’s characters will resonate the audience because they are not simple dumb blondes anymore but more sophisticated figures.

3.5 Pattern of Social Norm and Social Margin: Doubleness in Female Characters

Through the analysis aforementioned, Allen’s views of binarism in society can be revealed. Similar to his way of depicting binary social phenomena, his portrayal of women also falls into binarism as well.

Besides being depicted as beautiful blonde, sexy object or characters who are sophisticated with struggles in career and love, Johansson in Allen’s films is always portrayed accompanied by another female character that makes contrast with her role. Comparing to Scarlett Johansson’s characters that can be categorized as borderline figures, the counterparts are always depicted as the norm that has been discussed

before. Through analyzing the phenomenon of the usage of doubleness of a pair of female characters, Woody Allen's gender views towards different types of women can be revealed.

In terms of social norm, highly educated women in Allen's films tend to have specific life goal and will be anxious once their life are not on the right track that they have planned. For the marginal characters, which is the category that Scarlett Johansson can be positioned in, they are whether "the desirable other" who are aware of their sexual attraction and are easily trapped by predicament that are caused by their beauties or "the clumsy one" who are dumb in relationship and career.

Scarlett Johansson's characters in Allen's films always appear along with a counterpart who is slim and well educated. In the film *Match Point*, her secret lover Chris's wife Chloe is one of the examples. Through the observation of their appearances, differences are clear: Chloe is a slim and "flat chested" girl with dark brown hair whereas Nola, played by Scarlett Johansson, is plump and curvy with bright blonde hair (see pic 5.) Nola herself says in the film: "What I am is sexy but she is classically beautiful." Besides, Chloe is from a rich family with good reputation (social norm), which is totally different from Nola, who is from a poor farm. Chloe is well educated and is interested in fine arts, old movies, quality literature works, operas and ballets, which are also different from Nola who is an unsuccessful actress and can only shoot advertisement.

The film *Vicky Christina Barcelona* even highlights the portrait of doubleness by using two female characters names directly in the film's name. Similar to the pair of

Chloe and Nora, Vicky and Cristina can be easily recognized both by their appearances and personalities. Vicky, like Chloe, is a slim and flat-chested woman with dark brown hair, which contrasts the image of Cristina (see pic 6.) In the beginning of the movie, the voice over introduces their personalities with contrast. Vicky is completing her master's in Catalanian Identity while Cristina is an actress. "When it comes to the subject of love, Vicky has no tolerance for pain. She is grounded and realistic while Cristina accept suffering and is resigned to putting her feelings at risk."



(Pic. 5)



(Pic.6)

Both Nora and Cristina can be defined as "the desirable other" while Sandra in *Scoop* is the "clumsy one." Her dumb way of expressing herself, awkward chatting skill and even the clumsy way of walking position her as a fumbler.

The typical pattern of female depictions shows how Woody Allen sees different types of women in terms of their appearances, personalities, backgrounds and

attitudes towards love and life. According to these pairs of female characters, we can see that those higher-educated women who are intelligent and attempt to take charge of their own life, categorized as “menopausal nuts” , are always slim in appearances with dark hair color (Wolcott). On the contrary, those curvy and sexy figures are always the one who are more likely to be emotional and are mostly possessed by men, which are what Wolcott defined as “coltish sluts”. The usages of doubleness reveals that Allen does have certain stereotype towards women and it may influences the different endings of these women at the end of the movies. For the intelligent good girl image like Vicky and Chloe, they settle down in a family and enjoy their dream life at the end, which fits the definition of norms in the society but for the sexy images like Nola and Cristina, they either ends up being murdered or being alone. These value-oriented endings may also show how Woody Allen positions different type of women into the fixed pattern of social norm and social margin.

4. Reason behind Woody Allen’s Portraits of Scarlett Johansson

There are two ways to interpret Allen’s binarist portraits of women: in terms of director’s style and of women’s position in Hollywood..

4.1 Woody Allen’s Personal Reasons

As a famous independent film director, Woody Allen’s own personalities and his unique style of producing films hugely influence his films.

Even though Woody Allen does contribute precious values and depth to make Scarlett Johansson’s characters sophisticated, he is still considered to be the one who limits Johansson’s development in characters and fix his female characters into

patriarchic pattern because through these female characters, he is actually expresses his typical artist anxiety rather than a genuine concern with or respect for women.

Woody Allen's unique style of producing his characters and films by projecting himself contributes to the depth in his female characters. According to Lax, Allen once said that he admired those directors who could "have their work intimately connected with their lives." He himself also keeps touching the nerve of self-realization in a dramatic way. In the book *The Films of Mike Leigh* Ray Carney once mentioned that the most interesting feature of Woody Allen's characters is that they all sound like Woody Allen, which means that they somehow embody different aspects of Allen's persona (Stevens). Cate Blanchett, a famous actress who have played a role in Allen's film *Blue Jasmine*, once suggests that Allen himself could have played the role she is playing. Allen often chooses to place himself in female roles. These female characters "give voice to the director's neuroses, fears, and midlife crises" (Shone).

The In other words, the Johansson characters' obtaining greater self-consciousness can be attributed to Woody Allen's own public persona: which is being doubtful, sensitive and anxious about artistic creation, true love and meaning of life. Like the actress in *Match Point* who experienced lots of failures in auditions, the photographer in *Vicky Cristina Barcelona* who is not confident about her works and the unknown reporter of a school newspaper in *Scoop*, Woody Allen himself always makes harsh comments on his films and his "distrust of anything more than faint

praise of them” are all symbols of his self-deprecation (Lax 279). The anxious artist figure is Allen himself but since he always put himself onto the characters he writes, Scarlett Johansson is also haunted by anxiety and doubts about herself in his films.

4.2 The Overall Condition of American Film Industry

Being positioned as a sex symbol with beautiful face and perfect body shape, Scarlett Johansson’s images in Woody Allen’s films still fall into patriarchy. One possible reason may be the unfair positions for women in this industry. The inequality between males and females in American film industry has lasted for a long period of time and still not been solved. American filmmakers and film workers can hardly escape from the influence of the whole industry. Woody Allen is no exception. According to Laura Mulvey, a famous feminist who study the relationship between feminism and medias, women are always being looked at and displayed for the male spectator’s pleasure, which convey the sexual pleasure through viewing, to communicate through a patriarchal system (qtd. in Dutt). The inequality appears both in image presentation and in salaries. Even though feminism has been paid attention thanks to the movements of woman’s liberation, female characters in American films are still like second class citizens because they are mostly defined as girlfriends, mothers or lovers and their values is determined by people they are in bed with, marry or birth: 58% of female characters in American films are identified by roles in their personal lives like wives or mothers but this case only appears for 31% of male characters(Lang). The presentations of females in films are mostly dependent,

overemotional and not as sophisticated as male characters.

Another significant unfairness between male and female actors is the huge gap between their incomes. As one of the highest paid female actors in Hollywood, Scarlett Johansson still protests that the incomes of her counterpart and herself are unreasonable and unfair. It is estimated that actresses only earn 85% of male actors' earning (Lee). With the same efforts, actresses cannot obtain the same rewards in salaries with male actors.

Gender stereotypes that exist in American film industry hugely influence the role-representations of actresses. Allen himself may be influenced by the overall condition of the industry and falls into the some gender stereotypes like the curvy sexy woman is always possessed by male characters like a doll while the well-educated woman is always the one who is slim and brown hair.

6. Conclusion

Through criticizing Scarlett Johansson's performances in Woody Allen's three films *Match Point*, *Scoop*, *Vicky Cristina Barcelona*, Woody Allen's gender view can be suggested by his ways of emphasizing Scarlett Johansson's beauty, body and position of being objectified as well as adding depth like self-consciousness into the characters. By discussing his binarism of norm and margin in society, we can also understand why he dichotomize women. Furthermore, analyzing the possible reasons behind his ways of depicting Johansson from both the social perspective and the personal perspective can also lead to the conclusion that Woody Allen still have gender stereotypes while molding his female characters like the ones played by

Scarlett Johansson. The breakthrough of Johansson's characters should be credited to Allen even though limits still exist. Allen and Johansson may explore more possibilities in their works in their future.

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