



American Cultures Reflected in the Three Faces of Eve Movie (1957): Sociology of Literature

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Abstract. This study deals with the reflection of American cultures of the 1950s in *The Three Faces of Eve* movie. It aims at finding the relation between the movie and the socio-cultural realities of the American society in the 1950s. The data includes texts and images using the document analysis as the method of collecting data conducting note-taking and screen-capturing of the relevant scenes. The primary data source was *The Three Faces of Eve* movie directed by Nunnally Johnson. The secondary data sources were previous studies related to the movie. The data were analysed Method of data analysis lies on qualitative method using context-oriented approach as the technique of analysis based on the perspective of sociology of literature. This study concludes that *The Three Faces of Eve* movie reflects the socio-cultural realities of the American society in the 1950s in terms of social practices consisting domestic and public realms. Domestic realms include domestic role division and women subjugation. Public realms include clubbing, drinking alcohol, smoking, funeral, divorce, and family mealtime.

Keywords: American Cultures · Movie · Reflection · Socio-Cultural Realities

1 Introduction

The Three Faces of Eve movie chronicles a story of a post-war house wife named Eve White who suffers from Dissociative Identity Disorder with two more distinct personalities, Eve Black, known for her mischievous trait and Jane, known for her stability, whom are quite different from Eve White herself. She lives in Georgia with her husband, Raph, and her only daughter, Bonnie. It takes her years to eventually get healed from her disorder with the help and support from her family and two doctors, Dr. Luther and his partner, Dr. Francis.

The Three Faces of Eve movie is a film produced in 1957 that describes a person with Dissociative Identity Disorder which has been studied in previous studies with different focuses. Studies on *The Three Faces of Eve* movie generally focused on the narrative elements of the movie. Priyoto & Aulia, (2019) focused on the psychological aspect of the main character [1], and Kopelman et.al, (2006) emphasised the laboratory experiments to reveal emotion in negotiation [2], James et.al, (1958) focused on the subliminal stimulation [3], and Emma, (2014) emphasized how cinematic depiction reflects society's view of psychiatry [4]. Zucker, (2019) analysed the movie from feminist

perspective [5], Lloyd & Johnson, (2003) focused on the popular cultural narratives about women in the 1940s to 1950s [6].

In the 1950s, the American people underwent the period of post-world war II due to the influence of its effect to nearly every dimension of American life, especially in the cultural aspect. From this, there is a multitude of cultural distinctions, for instances, social changes, compared to the present era which is most likely no longer practiced [7].

In this study, the authors focus on revealing the reflection of cultural aspect of American society during the 1950s in *The Three Faces of Eve* movie in terms of social practices as seen in the movie.

2 Literature Review

The study by Priyoto and Aulia, (2019) about the dissociative identity disorder of the main character in *The Three Faces of Eve* movie suggested that the cause of her disorder comes from traumas, the comparison of each personality goes to be quite distinctive, and the psychological effect of suffering from the disorder leads her to anxiety, depression, and suicide attempts [1]. Other authors from the previous study, Kopelman et.al, (2006) demonstrated that the movie strategic displays of positive, negative, and neutral emotions in negotiations involving the laboratory experiments concerning about the disorder [2]. James et.al, (1958) emphasized that the main character in the movie was being stimulated through hypnosis to deal with the disorder during the therapy [3]. Emma, (2014) suggested that the medication in the 1950s was able to cure the main character from the disorder [4]. Meanwhile, Zucker, (2019) found the implications between the three distinct personalities of the main character and Eve based on the biblical theory concerning about the representation in rabbinic writings and the feminist thoughts [5]. Lloyd and Johnson, (2003) elaborated that the main character is presented as 'woman as wife-companion' with a doubled plot of femininity in the 1940s to the 1950s as the impact of World War II [6].

The authors describe more details of the theories to analyse *The Three Faces of Eve* movie in accordance with the problems that have been formulated.

2.1 Sociology of Literature

Sociology of literature is a theory that involves social factors included in a literary work which becomes a material for understanding social phenomena that occurs in society outside the literary work. There are three perspective of literature, consisting of: 1) literature as a direct reflection of social structures, 2) literature as the social context of the author, and 3) literature as the acceptance of a particular society based on the historical moment [8].

2.2 Culture

The concept of culture is referred to as a knowledge network that includes substantive ideas about learning the aspects of life, thinking, feeling, and interacting with others [9]. Culture becomes a physical act that is closely related to an ideational event which

is a combination of production mechanisms and skilled concepts [10]. The concept of culture is a unifying paradigm for the branch of anthropology that focuses on knowledge, cultural practices, social life and beliefs by involving comparative cross-cultural studies and an emphasis on in-depth studies [11]. In a broad sense, the concept of culture includes all works, thoughts, which can only be sparked through a learning process. In this case, the concept of culture is quite broad because it almost covers all human life. Therefore, there are seven elements that divide the concept of culture into several parts, including religious, social, knowledge, language, art, livelihood, technology and equipment systems [12].

The three identified forms of culture consist of social practices including mental facts, social practices, and physical facts. Mental facts lead to a complex of values, norms, ideas, rules, or beliefs of the acceptable and unacceptable things in society cannot be touched nor documented. Social practices includes social facts, customs, habits, traditions, social class, and etc. Physical facts concerns about artefacts or objects made by humans involving the development of technology and information, arts, architecture, fashion, and many more [12].

3 Method

This study is a literary research. The material object of this study is centred on The Three Faces of Eve movie with the formal object concerns about social practices. Types of data applied in this study consist of texts and images using the document analysis as the method of collecting data conducting note-taking and screen-capturing. Method of data analysis lies on qualitative method using context-oriented approach as the technique of analysis.

4 Findings and Discussion

4.1 Findings

There are several dialogues and monologues in the movie in which they depict a picture about freedom of self-expression. From these dialogues and monologues researcher has found that each of them represents different types of self-expression.

Domestic Realms

Domestic Role Division

Domestic role division specifies a stereotype with the distinction of roles between men and women in a scope of relationship and family bond. Men will rather chase after career to gain a million of advantages concerning to earn money and support their families. Meanwhile women are valued as housewives who merely concern about becoming a perfect wife to take care of the family without chasing after career or achievements to work.

In the movie, Eve White is described as a housewife who only focuses on raising her child, Bonnie, and taking care of all the house works. This is shown a scene when Eve plays a ball with Bonnie at the back of the house, spends a lot of her times with Bonnie,

and takes care of her. This indicates a domestic role division when a husband goes to work and a wife can only stay at home.

The dialogue from minute 00:08:00 between Raph, Eve and Bonnie at home confirms the existence of this stereotype in the 1950s.

Raph : "Anybody home?"
 Eve White : "Oh, hey. Just a minute while I hang out the wash."
 Raph : "Where's Bonnie?"
 Bonnie : "Here I am."

While housekeeping the house and taking care of Bonnie, Raph goes to work. At the time Raph goes home, the tables and everything are supposed to be ready. The dialogue indicates more clearances in accordance with the assumption of the distinction of roles in a family. In this case, Raph just gets home and checks everything by asking her wife whom he assumes to stay at home the whole day with Bonnie. Raph also asks Bonnie to confirm she's safe since Eve White is supposed to take care of her when Raph is working. A minutes before, Raph gets a response from her wife which indicates that she is not finished at doing the house works, especially the dirty laundry.

The another scene goes with the dialogue from minute 01:14:11 between Eve and Bonnie while playing ball back and forth at the back yard.

Eve White : "Now, are you ready? All right. Here it comes. Very good."
 Bonnie : "Do it again, Mommy."
 Eve White : "Okay, here we go. Uh-oh."

Eve White seems to mostly spend her time taking care of Bonnie at home by playing with her the whole day. This claims the existence of domestic role division concerning a motherhood and a wife contribution as a common stereotype in the 1950s reflected in the movie where women are mostly supposed to own no carrier than being a wife and a mother at home.

Women Subjugation

Women subjugation is inclined with harassment or sexual assault centred on women as the victims. The signs of women subjugation are quite seen in the way men threat women outside the scope of social relation existing between them. In this case, strangers can somehow attempt the women subjugation which mostly goes to men as the suspect.

In the movie, Raph is described as a highly temperamental husband which is shown by the way he scolds Eve White whenever another personality, Eve Black, takes over and commits bad things. The first scene indicates a verbal and physical abuse during the conversation between Eve White and Raph. It starts happening at the time Raph finds out about a lot of glamorous dresses which cost a huge number of money scattered on the bed. Since the dresses were bought without Raph permission and Eve White never admits buying them, Raph meets his temper.

The dialogue from minute 00:11:28 claims a scene how Eve White gets scolded by Raph as a trigger of women subjugation.

Raph : "Will you come here?"
 "I got a good mind to slap your face."

Eve White : “What’d they say?”
 Raph : “What kind of dope do you think I am?”
 Eve White : “I don’t know what ‘re talkin’ about.”
 Raph : “What did you think I was gonna do? Nothing? Let you get away with it? bucks!”
 Eve White : “I didn’t buy ‘em.”
 Raph : “You mean Miss Effie Blandford’s a liar?”
 Eve White : “She said I bought ‘em?”
 Raph : “She didn’t say nothin’ else.”
 Eve White : “I don’t see how she could.”
 Raph : “You mean to tell me you didn’t try on those dresses?”
 Eve White : “I haven’t been in the Beehive in months.”
 Eve White : “Sometimes I don’t know whether you’re crazy or you think I am.”

The dialogue depicts Raph with his emotional state climbing up his head which then puts Eve White as a victim of women subjugation. This specifies how Raph scolds Eve White for buying those dresses she didn’t remember buying. The next scene brings out a clarity of the conduction of physical abuse happened to Eve White.

The dialogue from minute 00:12:46 indicates a continuous scene to edge of dispute between Raph and Eve White.

Bonnie : “I’m hungry, Mommy.” (screams)
 Raph : “Evie!”. (shrieks). “It’s all right, honey.” (wails).
 “It’s okay. You’ll be all right. It’s all right, honey.”

By the time Eve White was being scolded by Raph, Eve Black, the personality who bought those dresses, comes out and suffocates Bonnie with curtain ropes above the sofa. This pressurize Raph to hurl Eve Black’s body to the ground with no doubts. He then begins to warmly hug Bonnie and threatens Eve to pay for what she has done to Bonnie. To contrast, Raph doesn’t only attempt to help Bonnie, but he also has the courage to hurt Eve White with no doubts regarding to how hard he pushes her to the ground. Thus, the factual depiction of this scene goes to women subjugation in the way Raph appears to both verbally and physically harassing Eve White.

Unfortunately, there is another scene claiming a women subjugation by Raph when he finds out that Eve Black frequently goes clubbing without his permission. The dialogue from minute 00:55:54 between them at the furnished room examines the confirmation of the harassment.

Raph : “You didn’t have to wait up for me.”
 Eve Black : “Shut that door.”
 Raph : “All I was doin’ was just dancin’.”
 Eve Black : “I didn’t buy ‘em.”
 Raph : “Come here. Come here!”

The dialogue derives a strong clarity of claiming Raph as an abusive husband who frequently relies on his temper, not his sense to tackle things up. In this case, the social practices shown indicates Raph conducting women subjugation towards Eve White in a family context.

The third scene portrays another harassment conducted by Raph towards Eve White in public, at Dr. Luther's office. The following dialogue from minute 00:13:44 is happening between Raph, Eve White and Dr. Luther during the consultation.

- Raph : "How can she say a thing like that when I saw her with my own eyes?"
 Dr. Luther : "You mean you don't remember doing it."
 Eve White : "I didn't do it."
 Raph : "I suppose you didn't buy those clothes?"
 Eve White : "I'd die before I'd hurt Bonnie."
 Dr. Luther : "Why do you suppose Ralph says things like that if they're not true?"
 Eve White : "I love her too much."
 Raph : "You wouldn't come home last month. She went to Atlanta and then wouldn't come home cause' she was havin' too big a time."
 "When I went up to get her, she cussed me and said she never would come home."
 "How about how much you loved her then?"
 Dr. Luther : "Will you let me talk to her alone?"
 Raph : "She wouldn't come home to me or to Bonnie."
 Dr. Luther : "We'll just be a few minutes."

The argument that goes between Raph and Eve White during the consultation reflects a form of social practices concerning about women subjugation. In this case, Eve White is protected by Dr. Luther in the way he concerns about how temperamental Raph is during the argument. Technically, Raph attempts verbal abuse harassment towards Eve White as a form of social practices shown in this scene.

Meanwhile, the another scene reflecting women subjugation can be seen through the dialogue from minute 00:43:50 between Eve and the man whom she meets at the nightclub when both of them are sitting on a table bar.

- The man : "Look, I gotta be back to the post by one. Let's go."
 Eve Black : "Are you crazy? L'm not going any place with you. I don't know what you're talkin' about."
 The man : "Don't give me that. I didn't buy you all these drinks for nothing."
 Eve Black : "All right, I'll go with you some other time."
 The man : "You're going with me now if you don't want some of this."
 Eve Black : "Stop it. That hurts. Let me go."
 The man : "See what I mean?"
 Eve Black : "You hurt me. I don't like to get hurt."
 The man : "You know how much I shelled out on you already? Eight bucks' worth. When I spend eight bucks on a chick, I don't just go home with the morning paper. So let's not have any more arguments about it."
 "What's the matter with you?"
 "What kind of a gag is this?"

The dialogue indicates how the man threatens Eve Black when she says no. This indicates a high possibility of stereotypes existing during the 1950s as the setting of this movie. Started with domestic role division, this stereotype leads to women subjugation

as an impact of patriarchy which seems to be boldly attached. In this case, Raph and the man are claimed to commit inappropriately abusive acts concerning about women subjugation towards Eve White and Eve Black, depending on which personality who comes out.

Public Realms

Clubbing

The social practices shown in this movie merely include activities carried out to satisfy desires, such as singing, dancing, and drinking alcohol at the nightclub. In the movie, the scene depicts Eve Black going to a nightclub across the river, namely The Big Apple. At the time she moves to the furnished house, it makes her a lot more frequent to go clubbing and do whatsoever she desires to. In this case, the dialogue from minute 00:42:18 between Eve Black, a man whom she's flirting with at the nightclub, and a band member at the very beginning of the scene reflects a form of social practices at the nightclub.

Eve Black : "I feel like singing."
 The man : "So what's stopping you?"
 Eve Black : "All right."
 "Hey. Do you know 'Hold Me'?"
 The band man : "You got it, pretty woman. Okay, fellas..."
 Eve Black : "Stand back, Big Daddy."
 The band man : "One, two..."
 Eve Black : (sings 'Hold Me')

The form of social practices derived from the above dialogue concerns about singing and dancing along to the nightclub music. Eve Black performs a song "Hold Me" which makes the people at the nightclub are getting spoiled with the music and dancing along in pairs or solely keen to relieve stress, fatigues, and boredom. In this case, Eve Black frequently goes to the nightclub in terms of chasing after sensual attraction, desires and satisfaction as a mischievous young lady.

To be clearly assumed, the dialogue from minute 00:43:37 between Eve and the same man whom she's flirting with reflects a further context of social activities.

The man : "C'mon, let's get outta here."
 Eve Black : "No, I'm thirsty. I want a drink."
 The man : "I'll get us a bottle on the way."
 Eve Black : "On the way where? Hey, how about a snort, tall, dark and ugly?"
 The man : "Come on. I'll find a place."

In spite of singing and dancing along to the music at the nightclub, the another form of social practices depicted in this scene deals with sensual attraction which triggers people to flirt with each other and move to another place as a continuity of fulfilling lust. This merely portrays the embodiment of activities attempted by people at nightclubs.

Drinking Alcohol

Drinking alcohol is clearly not only attempted at nightclubs, but also any places such as motel, hotel, or even at home. This is another form of social practices since the scene depicts Raph who is attempting to drink alcohol at his room at a motel where he stays at.

This is marked through the dialogue from minute 00:49:43 claiming a further clearance of Eve and Raph end up attempting to drink alcohol at the motel.

Eve Black : “Why don’t you fix me one of them drinks?”

Raph : “You kiddin’?”

Eve Black : “Well, don’t you wanna give me one?”

Raph : “Well, I never seen you take a drink before.”

Eve Black : “There are a lotta things you never seen me do before. That’s no sign I don’t do ’em. Are you gonna fix me one or not?”

This indicates a strong possibility for them to occasionally drink alcohol at any places, such as motel. In occasion, Raph puts the alcohol as a release of disappointment and anger of what happened the day before which explains that Raph got mad when he found out Eve White went to the nightclub quite frequently without his permission. Meanwhile, Eve Black seems to put the drinking activity as a pleasure since she doesn’t seem quite depressed nor frustrated in anyway. This depicts the concept of drinking alcohol as a form of social practices which specify the American habits reflected in the movie.

Smoking

In the movie, there are approximately two characters who smoke, namely Eve Black and Dr. Luther. The scene portrays Eve Black lighting a cigarette on her hospital bed in front of Dr. Luther. The dialogue between them from minute 00:30:22 gains more clarity to explain the form of social practices.

Dr. Luther : “Can you control your emergence?”

Eve Black : “Says which?”

Dr. Luther : “I want you not to come out, even if you can.”

Eve Black : “I’m tired of this place.”

From the dialogue, Dr. Luther is attempting to control how Eve Black should behave in order to a better mental treatment. In purpose, Eve Black gets caught smoking a couple of times in scenes which leads her to deal with release of boredom and desire. Concerning about her condition compared to her personality, Eve Black tends to smoke and behave in a ferocious, wild way. The form of social practices presented in this scene lays on the smoking activity. There are certainly a couple of scenes portraying Eve Black smoking which assume how frequent she smokes as an American young lady.

Similar to Eve Black, there is also a number of scenes showing Dr. Luther smoking, mostly in his office during a discussion or serious conversations. This indicates how frequent he attempts to smoke in front of people during an urgent circumstances in terms of a sheer pleasure. This is considered a form of social practices which men mostly tend to do in the 1950s reflected in the movie (Fig. 1).

Funeral

Kissing the Dead

On the day of little Eve’s grandmother’s funeral, she is forced by her mother to kiss her dead grandmother as a beautiful, last goodbye which leads her to a trauma. The



Fig. 1. Wearing black outfits.

following dialogue from minute 01:25:43 is happening between little Eve, her mother, and father at home when she is playing with a friend under the house.

- Mother : “You’ve got to kiss Grandma good bye. Then you won’t miss her so much if you kiss her goodbye, sugar pie. You know that.”
- Little Eve : “Please don’t make me. I don’t want to. Oh, Papa.”
- Mother : “Evie, darling. Evie, you do like your mommy says.”
- Little Eve : “Come on, now, you give her to me. I know, sugar. All you’ve got to do is kiss her.”
- Mother : “Don’t make me, please.”

The dialogue indicates an assumption which says little Eve’s mother conducts a coercion towards her. This is somewhat concerned as a form of family tradition as an embodiment of condolences and loss. The form of social practices depicted in this scene emphasizes the reflection of faiths applied in a family tradition at a funeral which leads to an obligation for each family member to kiss the gone member.

Wearing Black Outfit

At Eve’s grandmother’s funeral, all people who attend the event wear black as a symbol of condolences. In this case, the people respect the mourning family by wearing black formal clothes, both men and women. In the scene, it is clearly shown that every single person attending the funeral seems respecting the loss by standing tall and staring at the coffin with a regretful, sorrowful look. This also indicates the colour ‘black’ as a symbol to represent ‘a loss’ or ‘a condolence’ to the mourning family.

The whole room is filled with flowers and ornaments as a funeral sign and the last reverence to the dead body. The family members also wear black clothes as the host of the funeral ceremony. The coffin lays down the floor where the people are following the priest’s leading them to pray (Fig. 2).

Divorce

Instead of being described, the divorce is implicitly explained through a mail letter. In this scene appears two years after Eve White was claimed healed from her disorder, which leads her to be ‘Jane’. The following dialogue from minute 01:30:39 contains the whole mail letter.

- Jane : “Dear Dr Luther, do you remember what today is? It’s the second anniversary of that day in your office, and still no more Eve White and no more Eve Black. That’s why we decided it was safe at last to have Bonnie with us.”



Fig. 2. Wearing black outfits.

“And so here we all are, Earl and Bonnie and me, going home together.”

Since there is no depiction of the divorce process or statement, the movie displays the last scene as the ending of the movie concerning Jane going home together with Bonnie and Earl without Raph. In this case, the clarity is underlined towards the divorce committed by Eve White and Raph before she writes the mail letter and starts a new life as ‘Jane’.

The form of social practices reflected in this scene leads to ‘a divorce’. Considering the harassment by Raph towards Eve White and the temperamentally possessive husband, the probability goes to Jane for claiming the divorce as Eve White. To be assumed, during the two years of time, Jane gains more courage to get rid of Raph by claiming the divorce. This indicates a power and courage of a woman to stand towards her dignity after all the harassment she has gone through during the previous marriage.

Family Mealtime

In this scene, the camera angle displays a small dining table with three sandwiches on a small plate and three cups of milk. It is revealed that Raph, Eve and Bonnie are about to have meals together after Raph is home from work. The intention of having meals together is depicted on the scene displaying a table full of meals. The form of social practices stands on how Eve White calls out Bonnie to get inside the house after she notices that Raph is home already. Eve White asks Bonnie to stop playing and wash her hands. This indicates a close step to have meals together with the whole three family member at home.

The reflection of ‘having meals together’ leads to American habits presented in the movie during the 1950s in a family context. In this case, the whole family has an obligation to gather around and eat on the dining table. Since the husbands have to work, the rest of the family tends to wait for them to be home and have meals together. To be assumed, the probability of meals goes to either breakfast or dinner where all family members tend to stay at home (Fig. 3).

4.2 Discussion

This study indicates the results of analysing the American cultures in the 1950s reflected in *The Three Faces of Eve* movie in terms of social practices consist of domestic and public realms. Domestic realms include domestic role division and women subjugation. Public realms include clubbing, drinking alcohol, smoking, funeral, divorce, and meals.



Fig. 3. Planning to have family mealtime.

The perspective used in this study is sociology of literature in analysing *The Three Faces of Eve* movie in based on the cultural aspect in the form of social practices. From the result of this study, the movie is a reflection of American cultures based on the contextual background in the 1950s. In addition, the reflection of American cultures in the 1950s concerns about social practices in the scope of domestic and public realms.

Domestic realms in the form of social practices include domestic role division as a stereotype during the 1950s loaded in the ideal woman norm containing 90% of the norms refer to ‘non-work roles at home’ which leads to taking care of children and house-keeping [13]. Women subjugation also leads to a stereotype ‘men place women as sexual objects’, therefore, women’s status are lower to men which makes women have the obligation to follow the norms of ideal women by being set free from work in the post-war era [13].

Public domestic realms include clubbing which became one of the American entertainment zones along with drinking alcohol in the outdoors existing in the 19th century [14]. During the 1930s to 1960s, women became the target population of smoking between changes in tobacco marketing and parallel increases in smoking [15], as also concluded in studies, Pollay et.al, (1996) [16], Pierce et.al, (1994) [17], Pierce et.al, (1998), and Gilpin & Pierce (1997) [18]. Society had experienced changes to mourning rituals, with the majority surviving the traditional until paradoxically, commoners and royalty dressed in black in the 1950s [19]. Divorce rates in the 1950s decreased to approximately 15 per 1000 with the probability of divorce for women increased by age 30 [20], along with different origins of divorce in the previous cultures [21]. Family mealtime first designed by the Victorian middle class who later acquired the hegemony culture in modern America which very little was attempted by the society, however during the 1950s, mealtime culture was commonly attempted by the society [22] with wives making food at home inclined with the stereotype of the 1950s housewife [23].

In this study, the authors found similarities and differences between the result of analysis of this study and the previous study, Lloyd & Johnson, (2003) [6]. The similarities come to the perspective of sociology of literature and the discussion of popular cultural narratives about women in the 1940s to the 1950s. The authors of this study include the gender roles and little discussion of women in the 1950s as one of the forms of social practices reflected in *The Three Faces of Eve* movie. In short, this study supports the previous study where the authors state that the movie has an intensification of the gendering of home in the 1950s.

5 Conclusion

In accordance with the perspective of sociology of literature, there is a close connection between *The Three Faces of Eve* movie and the American society, especially in South America, Georgia, in the 1950s. This movie reflects the contextual background in the 1950s as the second type of the perspective of sociology of literature, especially in the cultural aspects in the forms of social practices.

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