

GRADUATION PROJECT

Degree in Dentistry

**ANALYSIS OF MONSTROSITY THROUGH THE
ORAL CAVITY**

Madrid, academic year 2022/2023

Identification number: 87

SUMMARY AND KEYWORDS

Introduction: Dental traits plays an important role in both our physical and social life. Monsters have been made up by humans as normative mirrors to show unappealing appearances and socio-psychological traits. **Objectives:** The objective of this review is to identify relationships between social traits and oral features based on the analysis of the construction of the monstrous oral cavity in audiovisual resources. **Methodology:** The methodology was based on two main parts. One was based on the analysis of oral structures in audiovisual resources of films about the construction of a monster. The other was based on the foundation of this analysis in the available academic bibliography. **Results:** After collecting the information, a comparative analysis was made based on the main aspects that the dental aesthetic take into account. The chosen features were sharp teeth, teeth color and size, lip color, crowding or misalignment and prognathism. Moreover, their social traits were collected and used for an analysis of the relation between these physical and social traits. The main social traits were aggressive, charming, depressed, angry, fearless, fierce, merciless, kind, loyal, brave, wild beats, brutal strength, ugly and evil. **Conclusion:** Similarities were found between these social and physical traits. Sharp teeth were associated to aggressiveness and danger, except with vampires who only presented specific sharpness, showed both danger and seduction. Prognathism and homodocny were connected to their bestiality, due to the resemblance with animal mandibles. Misaligned teeth recalled unattractiveness and stupidity, associated to a social exclusion.

Keywords: Dentistry, Monster, Dental Esthetics, Sociopsychological traits, Audiovisual

RESUMEN Y PALABRAS CLAVE

Introducción: Los rasgos dentales juegan un papel importante tanto en nuestra vida física como social. Los monstruos han sido contruidos y representados por los humanos como espejos normativos que muestren apariencias poco atractivas y rasgos socio-psicológicos poco atractivos. **Objetivos:** El objetivo de esta revisión es identificar relaciones entre rasgos sociales y rasgos bucales a partir del análisis de la construcción de la cavidad bucal monstruosa en recursos audiovisuales. **Metodología:** La metodología se basó en dos partes principales. Uno se basó en el análisis de estructuras orales en recursos audiovisuales de películas sobre la construcción de un monstruo. La otra se basó en la fundamentación de este análisis en la bibliografía académica disponible. **Resultados:** Después de recopilar la información, se realizó un análisis comparativo en base a los principales aspectos que tiene en cuenta la estética dental. Las características elegidas fueron dientes afilados, color y tamaño de los dientes, color de los labios, apiñamiento o desalineación y prognatismo. Además, sus rasgos sociales fueron recolectados y utilizados para un análisis de la relación entre estos rasgos físicos y sociales. Los principales rasgos sociales eran agresivos, encantadores, deprimidos, enojados, intrépidos, feroces, despiadados, amables, leales, valientes, salvajes, brutales, feos y malvados. **Conclusión:** Se encontraron similitudes entre estos rasgos sociales y físicos. Los dientes afilados se asociaron con la agresividad y el peligro, excepto con los vampiros que solo presentaban una agudeza específica, mostraban tanto peligro como seducción. El prognatismo y la homodoncia estaban relacionados con su bestialidad, debido al parecido con las mandíbulas de los animales. Los dientes desalineados recordaban la falta de atractivo y la estupidez, asociados a una exclusión social.

Palabras clave: Dentistry, Monster, Dental Esthetics, Sociopsychological traits, Audiovisual

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1. INTRODUCTION

1.1 Monsters and Society

If you want to know who the bad guy is in a movie, just look for the one that looks bad. Villains will usually be marked by some physical disability or unappealing trait. In Horror films, they would use the word “Monster” to describe those who are “scarred, deformed, disproportionately built, hunched over, exceptionally large, exceptionally small, deaf, speech impaired, visually impaired, mentally ill, or mentally subnormal (1).”

Between 1840 and 1950 sideshows were at the peak of their popularity, and more specifically, “Freak shows”. These shows exhibited Non-westerns people together with those with physical or mental disability or abnormality. These individuals would commonly be referred as “human oddities”, and were displayed in carnivals or circuses to amuse the public. Their perceived abnormality would make them into attractions (2). Nowadays if you went to one of these so-called “Freak shows” you’d feel uncomfortable and rather embarrassed to be seen as one of the spectators, because today these people are considered disabled individuals and are not socially represented as someone to make fun of but rather someone to respect as their equal. Some of these exhibited humans were judged only by opposition, such as being non-Westerns or by their peculiar performances, like sword swallows, fire-eaters or knife throwers, associated with territories far from the West. This process of “otherness” would be what Edward Said would call “orientalization”, referring to the way in which the West has represented and constructed an image of the “Orient” as exotic, mysterious and backward. Orientalism would be constituted as a form of power, allowing the West to exert its power over “the other” by representing it as inferior and backward, which would justify further processes of colonial domination (3).

The eighteenth century was an era in which laughing at others for their deformities was a common practice among the high class as amusement, whether for the spectator or

the performer. "The individual who contravenes norms is often simultaneously "a source of massive cultural anxiety and figure of humor and intrigue (3)."" The "freak" was then seen as both monstrous and funny, or rather someone to laugh at than laugh with, and this was due to their different appearance, which excluded the social boundaries and was therefore considered as very ridiculous. The Freak shows were a mix of laughter and fear, causing these "cultural anxieties that human anomalies literally embodied (3)."

But what is it that really defines a monster? Is it something that was decided at birth and that he is fated to live with? Robert Bogdan suggests that what defines them as "freaks" has not something to do with them directly, but its rather the relation between them and us, it is our own creation, "a social construction"(1). In other words, what really makes someone a "monster" or a "Freak", is not such features that are out of the norm but rather social perceptions and interpretation of them. Though where is the line between monster and human? Aren't they also human? So, what makes them different from us and us different from them?

Over time, freak shows became controversial and were criticized for their exploitation of marginalized people, as well as for their sensationalism and cruelty. Human rights advocates argued that these shows were immoral and stigmatized people with disabilities. Thus, these shows began to lose popularity and began to close in the 1930s. During the 1940s and 1950s, the civil rights and disability rights movements led to a total ban on freak shows between the 1960s and 1980s (4). However, as these spectacles gradually closed down, other new forms of construction and representation of otherness emerged. In fact, from the 1930s onwards, television began to make regular broadcasts in Europe and became the virtual stage on which alterities were shown and "others" were constructed on the fringes of the real (5). In this sense, the audiovisual resources were morally more permissive, since there was no power relationship, through economic or physical extortion, as visible as in the case of the freak shows. Thus, the representations of the human "others" and those of the fictional monsters began to interweave to the point where they both constructed each other.

In general, otherness has been used to differentiate between "us" and "them", and to define the identity of a group in relation to other groups perceived as different. In some cases, the construction of otherness has been used to justify colonization, slavery, war and other acts of violence against groups perceived as different or inferior. For example, during the colonial era, Europeans justified the domination of indigenous peoples in the Americas and Africa by arguing that they were "savages" or "inferior" and needed to be "civilized". In other cases, the construction of otherness has been used to establish group identity and to foster social cohesion. For example, a culture's traditions and myths may be used to distinguish it from other cultures and to establish a sense of belonging and community among its members (6).

As in every era, tastes, perceptions and fears have been different, the use of "others" to represent it has varied over time, but it seems plausible that monsters in cinema are constructed from these relations based on otherness. That is, that monsters embody desires, fears and what is considered outside the norm.

Studies have shown that we tend to forgive and empathize more with the handsome male villains than we do with the "non-attractive good guy" (7). In movies or story telling we also give the pretty ones' positive personality traits, making it impossible to like someone else.

Vampires seem to have caught the spectators heart, especially in western culture, where fear of death and aging is common, they would envy him for his youthful appearance and everlasting life. Superpowers are also appealing for the spectators, whether it is Dracula or superman, they will always be envied by it (8).

The 20th century has introduced another kind of monster, not the one born with a physical deformity, but rather one who is "both civilized and savage"(8). Hannibal Lecter(9) represents a man who is seen as someone rather charming, though he is considered a monster. From the outside, he looks like any other man, because he hides the monstrous part of him, which are his mentality and actions. He is a psychopathic serial killer, loved by Hollywood, he does not look neither evil nor mentally unstable, though he kills for pleasure and game. Despite all that his peculiar activities are asked to be overlooked by the viewers. "Charm, Hollywood would have us believe, excuses

almost everything [...] Greed is good and murder could be fun”(8). If it weren’t perhaps for his good manners and his good looks, his crimes would probably not have been forgiven by the viewers. Then if he had to live through the COVID-19 pandemic, would he still have caught people’s hearts while wearing a surgical mask?

There are indeed studies showing how the surgical masks, that had to be worn during the COVID-19 pandemic, had a huge impact on interpersonal communication. Face masks made it difficult to understand people’s expressions and the message they were trying to deliver. A patient feeling anxious about visiting his doctor might feel reassured by the physician’s positive facial expressions, but the mask might affect their relationship, also making it difficult for the professional to read his patients emotions and therefore not being able to measure his response to the situation (10).

Furthermore, the mouth is a very important feature whether it is for lip reading or just general reading of the emotions, but also the mental consequences of bad oral health. A research in south of Brazil analyzed the oral health self-perception of adult individuals. The study showed that some people were affected on a social interaction level because of “bad smell”, “limitations to chewing ability” which made them avoid going to certain places or eating certain types of food. They would also show a feeling of shame and embarrassment due to their negative oral health perception. “This negative perception compromised these people’s self-esteem, their relationships/social interaction, and brought limitations to the possibility of smiling.”

Once these patient’s oral health and problems were restored, a positive self-perception would immediately join. An improvement in their social relations would arise with the person’s smile restored, “now I distribute smiles”(11). The mouth occupies a big part of our face and has great importance on our social life.

Thus, taking into account that: (i) monsters are social constructions and representations that embody desires and fears based on the disjunctive "Us-Them"; and (ii) that the oral cavity is highly variable in such representations but a key structure for social interrelation, this work proposes an analysis of personality and social traits through a monstrous oral cavity anatomy comparison. For such purpose, we will select some of the most representative monsters of cinema in order to identify common features and

differences in oral anatomy. Based on this, we will try to establish correlations between common personality traits and oral features.

For the analysis proposed in this paper it is necessary to understand first some of the parameters that guide the current practice and demands in the field of dental aesthetics.

1.2 Monsters and dental esthetics

Now what is the solution to not look like a monster? If you are a fictional novel character, controlled by some crazy author making you look like some unappealing individual with crazy looking teeth, then you're out of luck. If, on the other hand, you are in control of your esthetic choices, some professionals in dental esthetics have come up with different criteria to follow in order to get "the perfect smile".

In Dental esthetic, it is important to analyze everything that composes the face, including the location of the eyes, nose, lips and chin, which are used as references.

It is important to go through the outside and the inside of the mouth, including Macroaesthetics and Microaesthetics.

1.2.1. Macroaesthetics

Macroaesthetics includes an analysis of the face, periodontum and teeth.

Face:

For the face analysis, we will study the shape of the face, facial midline, interpupillary line, Incisal plane and lips.

There are three main types of face shapes; Round or oval, triangular and square. Then for the midline, we would follow a vertical line that goes from the glabella, to the tip of the nose, the philtrum and end in the tip of the chin. 3% of asymmetry is considered the maximum limit for a facial irregularity.

Then the interpupillary line is a horizontal line going through the center of both eyes, which should be parallel to the incisal-occlusal plane and the gingival margin line(12).

The goal would be to have a parallelism between all horizontal lines, though small deviations are not considered unaesthetic (13).

The smile is also studied. We would measure the amount of gingival exposure and separate them in 3 categories, High, medium and small. If the teeth are completely exposed and show more than 1 mm of the gums, then it is considered a high smile, and if more than 3mm it would be called a Gummy smile, which is not considered attractive. A medium smile means that between 100 and 75% of the teeth crown are showing, and a low smile would be under 75% of crown exposure.

These crown exposures depend on the different teeth characteristics but also on the lips. Smaller lips tend to lead to high or gummy smile, and the opposite with bigger lips, which leads to less tooth length exposure.

The lips are measured both vertically and horizontally categorizing them into, thick, thin, medium, narrow, wide, short and long. The upper lip should be half the height of the lower lip, though with age a flattening process occurs (14).

Finally, for the face analysis we have the lower labial and incisal line. Lower lip line should contact the upper incisal line, and should be parallel. The incisal line is made by following the contact points of the upper anterior teeth. If there is a space between these lines due to for example a concave incisal line, and a lack of parallelism we would lose the harmony and consider it an unattractive smile (Figure 2). We want them to follow a convex pathway. (Figure 1)

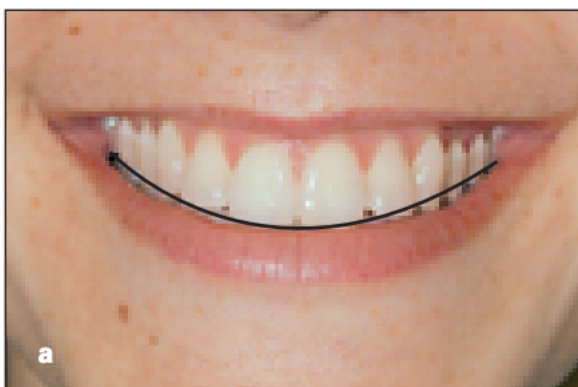


Figure 1. Picture showing convex labial and incisal line (15).

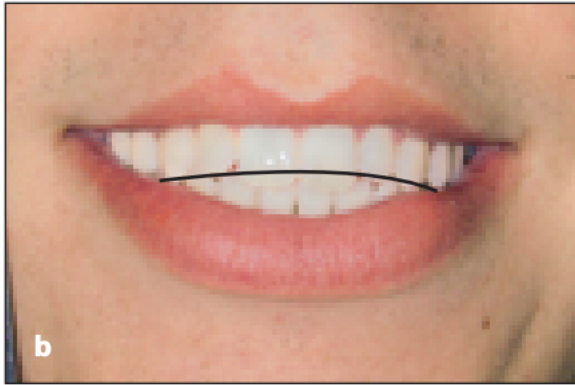


Figure 2. Picture showing a reverse smile line (15).

Gingival Analysis:

The gums should be following a pattern. A scalloped outline following the cement-enamel junction is what we want to achieve. The lateral incisors should also be located more coronally compared to the central incisors and the canines. We do not want a straight outline. Furthermore, we want the interdental papilla to fill the interdental space, in order to avoid black triangles in between each tooth (12, 16).

Teeth:

For a pleasant smile we want the midline, which is the line in between central incisors, to be at the midpoint of the face, which means it should follow the facial midline.

We also want the teeth to be aligned, the tooth axis should be slightly distal especially in the posterior part.

Then we also have relations in the dimensions between the central incisors, lateral incisors and the canines. The Central incisors should be 2 to 3 mm wider than the lateral ones and 1 to 1,5 mm wider than canines, which are 1 to 1,5 mm wider than lateral incisors (12, 17).

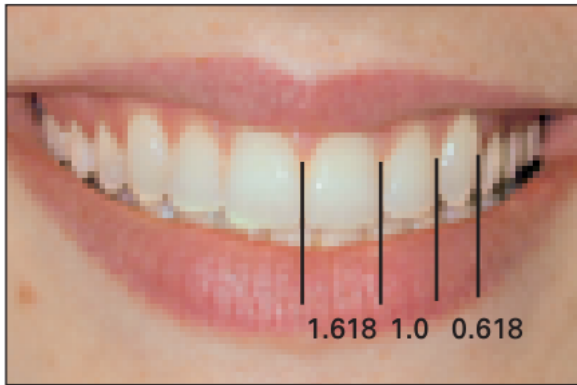


Figure 3. Pictures show mesiodistal proportion of the Maxillary anterior teeth (15).

1.2.2. Microaesthetic

It is the aesthetic of the tooth individually, including its shape, size, anatomy and colour.

Among dental shapes we have; square, oval and triangular, which some believe to have a relation with the face shape. It is also said that it could have a relation with personality, age and sex. For example, someone with a rounded shape would have a kind personality, and triangular teeth would bring out strength, aggressiveness and activeness, due to their sharp edges (18).

Then we have the dimensions like mentioned before, that follow a certain Golden ratio, which will also depend on whether it is a woman or a man.

Colour is also a very important factor because it can also make the teeth seem bigger or smaller according to how we play with it. It is a complex factor that follows several characteristics. We have brightness, translucency, saturation and Hue. They all play important roles in the perspective through human eyes.

Today we have guides, like Vita classic shade guide, to help us choose the wanted final colour (19, 20).

Surface texture are also very important because it is directly related to the light reflection, and so to how the tooth is perceived (21).

But who defines the aesthetic rules? Is it cultural? Social? Or personal?

Our main objective is to identify the relationship between social traits and oral features of monster's oral cavity thanks to audiovisual resources. We will be comparing monsters features of their oral cavities with common characteristics or social traits, reflecting the importance of dental aesthetic nowadays.

2 OBJECTIVES

Main objective: To identify relationships between social traits and oral features based on the analysis of the construction of the monstrous oral cavity in audiovisual resources.

1. To identify the features of the oral cavities of the monsters analyzed.
2. To compare the oral cavities of the monsters and link common characteristics with common social features.
3. To determine the impact of these representations on aesthetic dental practice and public demands.

3 METHODOLOGY

The methodology of the work had two main parts. One was based on the analysis of oral structures in audiovisual resources of films about the construction of a monster. The other is based on the foundation of this analysis in the available academic bibliography. Regarding the audiovisual analysis, films and characters were selected based on their relevance and availability in online platforms like HBO, Netflix, Prime video, Disney+. In case they were not found in such platforms, public cinematographic displays, DVD's and Television channels were used. The films and characters selected for analysis are shown in **Table 1**. After the selection, an analysis based on the main structural features dental aesthetics deal with, as shown in the introduction, was made. A comparison table was elaborated and shown in this article **Table 2**, Result section.

The physical features were selected based on the most recurrent apparitions, and the films were chosen based on the most referenced monsters and their relation to the oral cavity. The classification made by IMDb were also taken into account for when choosing films for monster with increased popularity.

Once the audiovisual analysis was made, a bibliographic research was performed mainly through Medline/PubMed and Google Scholar, although some others more focused on social sciences such as JSTOR, for the needs of the present work, were used.

Initially, the following search equation based on Boolean operators was used: "social" [All Fields] AND "trait" [All Fields] OR "personality" [All Fields] AND "oral cavity" [All Fields] OR "mouth" [All Fields]. This equation gave a total of 1320 results in Google Scholar. However, almost all of which were outside the scope of this paper.

This accounted for the scarcity of studies that have tried to link aspects and oral structures to social traits or personality, and reinforced the need for such a study. However, for these reasons, simple equation searches were employed and, in other cases, the use of Boolean operators was dispensed with in favor of keywords use directly.

Film/Serie	Year	Director	Monster	Platform/Display
Lord of the rings Trilogy (22)	2001- 2002-2003	Peter Jackson	Uruk-Hai	HBOmax
Interview with the Vampire (23)	1994	Neil Jordan	Vampires	HBOmax
Sleepy Hollow (24)	1999	Tim Burton	The Horseman	Prime Video-Amazon
Teeth (25)	2007	Mitchell Lichtenstein	Dawn O'Keefe's Vagina Dentata	Prime Video-Amazon
Predator (26)	1987	John McTiernan	The Predator aka. Yautja	Disney+
Stranger things (27)	2016-	Shawn Levy, Matt and Ross Duffer	Demogorgons	Netflix
American Horror story: Freak Show (season 4) (28)	2014	Ryan Murphy and Brad Falchuk	"The Freaks"	Disney+

The Hunchback of Notre-Dame (29)	1996	Gary Trousdale and Kirk Wise	Quasimodo	Disney+
Alien (30)	1979	Ridley Scott	Alien	Disney+
Underworld (31)	2003	Len Wiseman	Werewolves and vampires	Netflix
Bram Stoker's Dracula (32)	1992	Francis Ford Coppola	Dracula	Prime Video-Amazon
Frankenstein (33)	1931	James Whale	Monster of Frankenstein	Blockbuster
Dr. Jekyll and Mr. Hyde (34)	1920	John S. Robertson	Mr. Hyde	Youtube
An American werewolf in London (35)	1981	John Landis	Werewolves	Prime Video-Amazon
Vénus Noire (36)	2010	Abdellatif Kechiche	Sarah Bartmaan	Prime Video-Amazon

Table 1. Films and characters selected for the analysis

4 RESULTS

After collecting the information, a table was made to organize the different monsters' physical oral features and social traits.

A comparative analysis was made based on the main aspects that dental aesthetics take into account. The chosen features were: sharp teeth (including those with all teeth being cone shaped) and Specific sharpness (including those who's sharpness has a meaning or were made on purpose to enhance that meaning). We also included teeth color (this could represent dirtiness), size, lip color (this could be related to what they eat like for example the redness due to blood), crowding or misalignment and prognathism of the mandible (for a more animal-like appearance). Furthermore, their social traits were added to the table (Table 2) for a better analysis of the relation between these physical and social traits.

Monster/ character	Sharp teeth	Teeth color	Lip color	Uneven size of teeth	Crowding/ Misaligned	Homodont	Prognathism	Specific sharpness	Socio- psychological trait
Dracula/ Vampire			X					X	Serious, calculating, mysterious, charming, seductive, The evil incarnate, Blood sucker
Frankenstein's monster		X	X	X					Depressed, angry, fearless,

									desperate to be loved
Sleepy Hollow: The Horseman	X					X		X	Fierce, Merciless, mercenary
Quasimodo the Hunchback				X	X				Imaginative, kind, insecure, loyal, brave.
Werewolf	X						X		Tempered, loyal, bestial ferocity, unbridled cruelty, swiftness of movement, ravenous hunger.
Alien (1979)	X						X	X	Aggressive, Wild beast, act on survival instincts.
Uruk-Hai (LOTR)	X	X	X		X		X		Homicidal monsters, hostile species, killing hobby, cannibal,

									brutal strength.
Predator	X						X		Hunt for sportsmanship or rite of passage.
Demogorgons	X				X	X	X		Attracted to blood, similar to nocturnal predators like lions and coyotes, foreseeable, hostile, instinctive and brutal strength instead of intelligence.
Mr. Hyde		X			X			X	Ugly, evil, strong, induces fear and disgust, aura of malice, anti-social, dislikes children, has a short-temper, prone to sadism.

Table 2. Monster character, dental aesthetic analysis and socio-psychological features. The dental features chosen for the comparative analysis were: Teeth sharpness, teeth colour, lip colour, uneven size of teeth, crowding/misalignment, homodontia, prognathism and specific sharpness.

5 DISCUSSION

5.1. Monster traits

After the comparison analysis was made, a few similarities were seen between them, especially the sharp teeth, which were very much present, probably related to danger and aggressiveness. Dark or yellow teeth color were also seen in for example The Monster of Frankenstein and Uruk-Hai from Lord of the rings, which represent unattractiveness, and dirt, compared to for example Dracula who had very white teeth, and was seen as someone rather clean and elegant. Prognathism was also very present in these less Human-looking monsters all associated to sharp teeth. These included Demogorgon's, Alien, Predator and Werewolves who all were represented as very aggressive killers, though they did not use weapons to kill. Their Mandibular feature made them capable of killing and/or eating their prey, using only their teeth and nothing else. (Table 2)

5.1.1. Prognathism, Homodony and animality

Prognathism is a recurring feature in our analysis. It refers to a facial condition characterized by the presence of an anterioposterior discrepancy between the mandible and the maxilla. Though it is also very normal and recurrent in humans, it seems to be represented a lot in an extremely exaggerated way when trying to represent the less human-looking monsters. Werewolves, Aliens, Predators, Demogorgons and Uruk-hai, are all animal or foreign-creature looking monsters, who all seem to have a strong mandible, used to attack. In fact, werewolves undergo a transformation that is a metaphor for the human-non-human opposition. In the case of Quasimodo from the Hunchback of Notre Dame, his physical features seem to affect severely on the society's perception of him. Like the werewolves he also present pragmatism, but in his case, he seems to represent stupidity or lack of intelligence, bearing in mind that intelligence is considered a traditional and socially human aspect, although truly debatable on a scientific level. This would suggest that prognathism is a physical aspect related to an animalization, to the loss of human attributes of the individual in question. Sarah Bartmann is a good example of the use of prognathism by Westerners in order to

establish and perpetuate relations of power and subjugation of the African “other” through their animalization. The objective of this narrative was to prove how she, as a black woman, was different from them, the once believed to be; “superior white race”. Sarah Bartmann, born in South Africa’s Eastern Cape, was sent to England to participate in shows, for the audience to see her protuberant buttocks. She was later on also drawn and studied by a group of scientists, which was the beginning of what was known as “racial science”(37,38). She was indeed compared to animals and categorized as “the lowest rung in [...] human hierarchy”(39) due to her particularly “exotic features”; her protruded lips, small ears, particularly long labia minora and especially her large buttocks. She would constantly be compared to an ape “her skull resembles a monkey's more than any other [...] examined”(39) removing all possible humanity of her and exposing her to the public. In fact, she was exposed in freak shows, as a wild animal from an exotic country. She was later on used for thorough studies, and as we can see in **Figure 3**, she was being constantly compared to the westerns, and that even after her death.



Figure 3. "A Pair of Broad Bottoms" caricature by William Heath, 1810 (38).

5.1.2. Sharpness, attractiveness and intelligence

Sharp teeth are one of the most frequently observed oral physical characteristics linked to monsters. Vampires, werewolves and other creatures are always associated to sharp or pointed teeth, useful for biting and tearing flesh.

One of the most famous monsters in literature is Dracula, who is known for his sharp, pointed teeth. In Bram Stoker's novel (40), Dracula's teeth symbolize his capacity to feed himself with others blood and expresses his predatory instinct. They also represent his strength and dominance over his victims, giving him control over his followers. In Francis Ford Coppola's film (32), Dracula's teeth are represented in a much more exaggerated way by making them grow longer and sharper every time he lusts for blood. The vampire's bite has also been used as a metaphor for sexual desire when penetrating the victim's skin, or is simply part of a sexual act in intercourse between vampires, like shown in the movie series *Underworld* (31). This could explain why they are associated to charm and seductiveness. "Blood circulates throughout vampiric sexuality as a substitute or metaphor for other bodily fluids (milk, semen)" (13).

Werewolves are also associated with sharp teeth, like we see in the movie *An American Werewolf in London* (35), the werewolf has a very animalistic behavior and is not able to control himself, separating him from his human side. Furthermore, the teeth are shown to be very dangerous and strong, facilitating the hunting and killing. These traits really separate them from their humanity making them feared and categorized as "different" by humans.

Those with sharp teeth seem to have social traits like "fierce", "wild", "beast", "aggressive", "brutal strength", "survival instinct". These very beast-like features would suggest that these sharp teeth, useful for hunting and catching their prey, is what makes them so similar to animals. Sharp teeth usually make you think of a dangerous animal ready to kill with just one bite, enhancing the fear they spread.

Although sharp teeth mostly represent aggressiveness and animality, in the case of paired sharp teeth like in vampires, they seem to reflect more elegance, intelligence and sexuality. Having a pair of sharp teeth seem to contain a good balance between ordinary

and sharp teeth, which reflects perhaps a dangerously-seductive feeling, as if it was a forbidden love. On the other hand, werewolves or the Horseman from *Sleepy Hollow* (24), whose mouths are filled with sharp teeth, strike more fear than attractiveness.

5.1.3. Misalignment, dumbness and social exclusion

In the novel *Frankenstein* (41), the monster was created using different body parts as if he was a living puzzle. This gave him a very deformed and irregular looking face and mouth. His physical traits made him much more different from normal humans and therefore more isolated, explaining his desperate need for love. Furthermore, the fact that he is not able to talk might enhance his frustration, for not being able to express himself correctly, leading him to anger.

Comparing Frankenstein's monster with Quasimodo from Victor Hugo's *Notre-Dame De Paris*, (29) they both show that a monster is not necessarily described as aggressive and dominant, but rather as "the other", excluded from society due to their non-appealing physique, despite their kindness and need for love. In the same novel, we see that Gipsy's were also excluded from society and despised by the French, still Esmeralda was loved by many men thanks to her beauty. This highlighting the importance of beauty in society. Victor Hugo created Quasimodo, as a monster capable of feeling and loving, and to be loved in return. Though monsters are usually represented as evil, the author decided to show another version of them, which could have opened a door for creating humanized monsters in future novels, to perhaps see ourselves in them (42).

These monsters are usually the ones that struggle to fit in with society. Perhaps it is not directly due to their physical traits, maybe it is because having that physique makes them seem like people with lack of intelligence, which might suggest an impulse to laziness, incompetence and unreliability. This makes them easy targets of social exclusion.

5.2 Aesthetic trends and monsters' traits

As it has been shown above, the representation of monster's anatomical standards is established on the basis of power relations and is a way of normativising bodies. In that sense, monsters offer a field of study of undesirable traits and the logics underlying such social undesirability or, by opposition, the esthetic standards that have marked each era. Comparing with today's western aesthetic criteria's we can clearly see that these monsters do not follow the trends. Teeth sharpness for example, which might be usually represented in our canines, are in reality not sharp but only appear sharper or more triangular than the other teeth. Furthermore, the preferred color is white, the whiter the better, though sometimes it might seem unnatural, but it would usually be the preferred option between "too white" or "too yellow/dark". The darker color seems to be associated to filthiness or animals that are not taking care of their oral hygiene. This reflects the construction of white value, in opposition to the black as constructed historically in the opposition Western (white) – Others (black for africans, yellow for orientals...). Being of white skin color was considered a privilege by society and even "legitimated by science and was embraced in legal doctrine as "objective fact."". The law would decide on their race by checking their bloodline, even though they might "look white". If they had a "coloured" ancestor, they would not fit the category made "objectively" by the law (43). These differences in color might also play a role in the perception of shape and size of the teeth, which also seem to be one of the differences with aesthetic currents. Frankenstein's monster and Quasimodo both show uneven size of teeth, meaning a lack of symmetry. Ideally both sides of the midline should be identical as if they were each other's reflection in a mirror.

Another modern practice is orthodontia, which main goal is to straighten our teeth. It helps with reaching our symmetric goal and brings a form of order and neatness in our smile which inspires to an attractive and clean smile.

Though we look for symmetry we should not confuse that with even size and shape of each teeth. Yes, they should be more or less identical when comparing between both sides of upper and lower maxilla, but we do not want each and every tooth to be

identical. This would lead to a more straight and square smile, which doesn't follow the Lips's smile line. This smile line is very important to attire smoothness and kindness in a person's face. The line following the maxillary incisal edges are indeed supposed to ideally go upwards starting from the central incisors and going more posterior, making this convex shape we know from smiley faces. Homodont teeth will give a more aggressive appearance, and if on top of that they are all pointy, they'd have a menacing shark looking appeal (44).

Had one of our monsters lived in our era, they would have had the possibility to do orthodontia to straighten and incline their rough looking teeth into a smooth and appealing smile. They would have had that symmetry we look for in aesthetic dentistry, and would probably not have gone through all that bullying.

6. CONCLUSION

To define a monster, is not that simple, it depends a lot on societies judgement and knowledge. The main feature we notice though, is the monsters physical traits, and most importantly the mouth, which plays an important role in the surroundings perspective of a persons' personality and characteristics, in other words, their social traits.

Our analyzed Monsters presented a big number of sharp teeth, misalignment, variations in colour of lips and teeth, uneven sized and homodont teeth, and prognathism. By analyzing these dental features, we could see a relationship with their socio-psychological trait. For example, sharp teeth would mostly be associated to aggressiveness and danger. Though with the exception of vampires only having a pair of sharp teeth, manage to reflect a combination of danger and seduction, making them somehow appreciated by the viewers or readers. Prognathism and homodony brings a strong connection to animality. That protruded and often, very present, mandible, recalls on that wilderness of a beats. Werewolves are the perfect example of that relation between human and animal. On the other hand, Misaligned teeth do not inspire fear but rather the ridicule. In the examples of Quasimodo and Frankenstein's monster, both of them are socially excluded and considered rather unattractive than fearful. Their non-appealing traits seem to make them victims of bullying, and not the other way around. Being treated this way reflects the ways of our ancient and current society. Physical traits mater, and if you do not have a "pretty smile" you will be an outcast. To avoid being that victim, today's society has improved in dental aesthetics, making it possible for anyone to have that ideal smile. You might find someone wearing a surgical mask attractive, but once he or she removes it it's a whole other story. These pubic demands for aesthetic are the reasons why aesthetic knowledge has increased, and why most people find peace and comfort with themselves, after going through any aesthetical treatment.

Knowing what it is people and society wants is what helps dentists and others working on an aesthetic field, improve their performances. Though the trends keep changing through the years and depend on cultures and preferences, therefor we should be prepared to handle any request of any patient. We should adapt to their facial features, demands and personality.

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