

CHAPTER 1

INTRODUCTION

A. Background of the Study

In daily life, we are surrounded by evidence of the position and role of women in society. In general, woman's natural roles are still regarded as caretakers, caregivers, and house wives. They are expected to take off time from work and other activities to take care for their children and do house hold (Woods, 2001:55). In other words they do not have the similar accesses to men to participate in public life. In patriarchy, a social system positioning a man as a superior and a woman as inferior creates the pattern of sex role behavior which embedded deeply in the mind of both man and woman (Anderson, 1997:13). It means that the system of the culture and their dependent to men, positioning woman easily to be exploited.

Feminism is a body of social theory and political movement primarily based on and motivated by the experiences of women. While generally providing a critique of social relations, many proponents of feminism also focus on analyzing gender inequality and the promotion of women's rights, interests, and issues.

Feminist theory aims to understand the nature of gender inequality and focuses on gender politics, power relations and sexuality. Feminist political activism campaigns on issues such as reproductive rights, domestic violence, maternity leave, equal pay, sexual harassment, discrimination and sexual

violence. Themes explored in feminism include discrimination, stereotyping, objectification, sexual objectification, oppression and patriarchy. While generally providing a critique of social relations, many proponents of feminism also focus on analyzing gender inequality and the promotion of women's rights, interests, and issues.

Maid in Manhattan is a movie written by John Hughes and Kevin Wade. It is directed by Wayne Wang, and produced by Elaine Goldsmith-Thomas, Paul Schiff and Deborah Schindler. Distributor of this movie is a Sony Pictures Entertainment. It was released on December 13, 2002 in the United States. This movie is about 105 minutes run time. The genre of this movie is romantic comedy. These movies are performed by Jennifer Lopez as Marisa Ventura, Ralph Fiennes as Christopher Marshall, Tyler Posey as Ty Ventura, Natasha Richardson as Caroline Lane, Stanley Tucci as Jerry Siegel and more cast.

This movie tells about Marisa Ventura, a struggling single mother who tries to get by with her young son Ty by working as a maid for a hotel. When not in school, Ty spends time among Marisa's fellow hotel workers, most of whom treat the pair as family. Marisa hopes someday she is promoted to management.

While Marisa and fellow maid Stephanie are cleaning the room of socialite Caroline Lane, Stephanie convinces Marisa to try on a coat that Caroline had previously asked be returned to the store, arguing that it "technically" doesn't belong to anyone at the moment. Elsewhere in the hotel,

Ty befriends hotel guest and senatorial candidate Christopher Marshall; Ty wants to go with Chris to walk his dog and the pair go to Caroline Lane's room to ask Marisa for permission. Chris meets Marisa, who is wearing the fancy coat, and assumes that she is Caroline Lane. The trio spends some time together in the park. Though Marisa and Chris are attracted to each other, Marisa is terrified that management will find out about the ruse and makes it a point to avoid Chris afterward.

Chris asks the hotel's head butler Lionel Bloch to invite "Caroline Lane" to lunch, but he is confused when the real Caroline shows up instead of Marisa (ironically, Marisa was present when she received the invitation, and even offered Caroline some advice on what to wear to the date). Chris asks his assistant Jerry Siegal to find "the other Caroline Lane". Promising that he will attend an important dinner if she will go with him, Jerry asks Lionel to find her. Lionel, who has figured out that Marisa is the woman Chris has been looking for, tells her to go to the dinner and end the affair swiftly if she wants to keep her possible future in hotel management intact. He and the hotel's staff assist her in preparing for the fancy dress affair, styling her hair and loaning her a fancy dress and a spectacular necklace.

Marisa attends the dinner and attempts to do as Lionel instructed her, but Chris stops her from leaving and the pair spends the night together in his hotel room. Marisa sneaks out the next day but is seen by Caroline, who informs hotel management. The truth is revealed, and Marisa is fired from the hotel. Chris tries to get the whole story out of Marisa, but she refuses to speak

to him, claiming that he wouldn't have noticed her if she had been in her maid uniform.

Some time later, Marisa has obtained a job at another hotel. Ty attends one of Chris' press conferences and asks him whether people should be forgiven if they make mistakes. Chris responds in the affirmative and Ty leads him to the hotel Marisa is now working at. Chris and Marisa are reunited. The film ends with images showing that Chris has been elected, he and Marisa have married, Marisa has started her own hospitality business, and Marisa's maid friends have been promoted to management.

This movie belongs to J. Lo, a star who has already reached the career point where her presence informs and overwhelms anything she does. When Lopez gets dressed in the employee locker room, instead of thinking things like "Oh, there's a maid getting ready for work," the conversation in your head is something like, "Oh, J. Lo looks pretty good in a maid outfit, especially when she has her hair down like that." The movie is one long string of J. Lo tableaux: There, she is taking the bus (she pays the fare with change). There, she is reading Alice Miller's *Drama of the Gifted Child*. There, she is scrubbing the toilet. There, she is trying on a guest's \$5,000 white Dolce & Gabbana jacket, and so on for about 90 minutes.

Ralph Fiennes sees Jennifer Lopez in this Dolce jacket, assumes she's a guest at the hotel, and they exchange the time-honored movie look of love—wide-eyed, lips slightly parted. From this point forward, you would assume that Fiennes would try to woo Lopez, but he really seems to be smitten with

her son Ty. He and the grade-school-age Ty talk about politics, they exchange confidences, and they develop their own coded rapport. The kid is everywhere. It's nice to know that Fiennes' character is premium daddy material and that J. Lo's Marisa is a good mother, but couldn't they, at least once, just have an extended conversation with each other? Being nice to children is a way of underlining that a celebrity is caring and real (see Eminem in *8 Mile*) or that a bachelor has honest intentions, but it's also a clichéd cop-out. Show us how two adults might fall in love, or at least give us an honest cad or a single mother who wouldn't mind leaving her child at home every now and then.

The movie, unsurprisingly, also treads recklessly over the race divide. There's a sharp, funny moment when Ralph Fiennes describes Jennifer Lopez as "5 feet 6 inch, Mediterranean looking," but that's about it. Lopez has presence, but she's not called upon to act or even to be sexy. Her image of late, at least in film, has been aggressively prim, a long way from the Fly Girl dancer she once was on *In Living Color*. Forget about Ben Affleck, it's as if she broke up with P. Diddy and got hitched to her white turtleneck. The big love scene between her and Ralph is a shadowy embrace that fades to the rain outside, and her triumphant debut at a black-tie benefit is equally tame. She looks like she's on her way to the prom. Next time, the dress should be a little more South Bronx, a little less Scarsdale.

At this point in the movie, the concern is not will Ralph and Jennifer make it after all, but rather, why did she sleeps with that uncomfortable-

looking Harry Winston necklace on all night? Yet Wayne Wang paces the scenes leisurely, and a supporting cast of Stanley Tucci, Natasha Richardson, and an underused Amy Sedaris keeps the proceedings reasonably buoyant. J. Lo will earn her share of the holiday box office pie, although this movie makes one thing perfectly clear: She's a pretty woman, but she's no working girl.

The film has some nominated awards, and for the examples are Image award for Outstanding Actress in a Motion Picture Jennifer Lopez in 2003, Blimp Award for Favorite Movie Actress Jennifer Lopez in 2003, Razzie Award for Worst Actress Jennifer Lopez Also for Enough (2002/I) and Choice Movie Actress – Comedy Jennifer Lopez in 2003, Teen Choice Award for Choice Movie Liar Jennifer Lopez and Choice Movie Liplock Jennifer Lopez and Ralph Fiennes in 2003, Young Artist Award for Best Family Feature Film – Comedy in 2003.

The writer is interested to analyze the *Maid in Manhattan* movie entitled “*Women’s Position and Right in Wayne Wang’s Maid in Manhattan Movie: A Feminist Approach*,” because of some reasons. The first, this movie tells romantic comedies tend to present being lower class as one of life's petty obstacles, easily surmounted, like not having the right haircut. But whenever class becomes the central arc of a movie rather than a footnote, it can provide a necessary kick, electrifying the whole affair. Think of those two perennial guilty pleasures, *Working Girl* (1988) and *Pretty Woman* (1990). Melanie and

Julia do actually live low—in a halfway convincing Hollywood style—before they get to live high. They may go uptown via their sex appeal and a snappily-paced shopping montage, but we knew them when they were just a secretary and a prostitute.

The second reason is this movie gives educational aspect to the readers dealing with the life of woman in the film if they are able to understand the content of this film. From whole film it has been told that live in simple condition always arises in people's life. This condition occurs to show the human's problem and every human being wants to get a better life in his or her future.

The third, it shows that people never feel satisfied with what they have got. Therefore, they will do anything to have something that will belong to them forever. It means by having such things, for example, an occupation, the society will give a high respect. Moreover, the fee that they accept makes them become a wealthy man. Then, to make their dream comes true they begin to arrange the better way to fulfill their wish. They do not care whether it is right or wrong. When someone has the goal to reach his obsession, he needs internal motivation in order to reach his dream. Sometimes, in reaching his dream, someone has weaknesses. In solving his weaknesses, he needs to be more aggressive in order to achieve the perfect life. This condition makes someone unconfident; therefore, he struggles to leave it through the hard efforts. For example, one who is not clever, and never gets a good mark tries to study hard until he gets the good mark. Someone who lives in poverty

works hard to get much money. He tries to manage it well until his condition change, to be rich person. In other case, someone who is not famous tries to look for the fame by showing his potency to his/her environment. In addition, every human will make any efforts in order to reach their dream.

The last is this film wins many awards, and for the examples are image award for Outstanding Actress in a Motion Picture Jennifer Lopez in 2003. Won Blimp Award for Favorite Movie Actress Jennifer Lopez in 2003. Won Razzie Award for Worst Actress Jennifer Lopez also for Enough (2002/I) and Choice Movie Actress – Comedy Jennifer Lopez in 2003. Won Teen Choice Award for Choice Movie Liar Jennifer Lopez and Choice Movie Liplock Jennifer Lopez and Ralph Fiennes in 2003. Won Young Artist Award for Best Family Feature Film – Comedy in 2003.

Based on the explanation above, the writer is interested in analyzing *Maid in Manhattan* (2002) movie by using feminist theory. In this study the writer encourages herself to give a title **WOMEN’S POSITION AND RIGHT IN WAYNE WANG’S MAID IN MANHATTAN MOVIE (2002): A FEMINIST APPROACH.**

B. Literature Review

Maid in Manhattan movie (2002) by Wayne Wang’s is an interesting movie. The writer found only one study on this movie conducted by Galuh Purbosanti Muhammadiyah University of Surakarta (2010). Galuh Purbosanti

studied the movie for her research paper entitled “*Struggle for Better Life in Wayne Wang’s Maid in Manhattan movie*”. The aim of the study is to find out the fictional finalism, striving for superiority, inferiority feeling, style of life, social interest and creative power. The results are the major characters on the movie that actualizes herself to be more creative and shrewd to catch her better life.

The differences between the writer and the previous study are the theme and perspective. Galuh Purbosanti uses theme struggle for better life and the writer uses women’s position and right. The perspective which is used by the previous study is individual psychological approach and the writer uses feminist approach. So, here the writer will analyze *Maid in Manhattan* focusing on women’s position and right In Wayne Wang’s *Maid in Manhattan* movie (2002) by using feminist approach.

C. Problem statement

Knowing that the problem is the important part of research, the writer proposes, “How is women’s position and right reflected in Marisa Ventura’s *Maid in Manhattan* (2002) movie using Feminist Approach?”

D. Objective of the Study

The objectives of the study are mentioned as follows:

1. To analyze the movie based on its structural elements by finding characters and characterizations, settings, point of view, plot, style and theme in *Maid in Manhattan* (2002) movie.
2. To analyze the women's position and right of Marisa Ventura in Wayne Wang's *Maid in Manhattan* (2002) movie viewed on A Feminist perspective.

E. Limitation of the Study

The writer will focus on analyzing the women's position and right of Marisa Ventura as a major character in Wayne Wang's *Maid in Manhattan* (2002) movie based on feminist approach.

F. Benefit of the Study

This study is expected to give benefit as follows:

1. Theoretical Benefit

This study is hoped to give a new contribution and information to the larger body of knowledge, particularly the literary studies on *Maid in Manhattan* (2002) movie.

2. Practical Benefit

This study is hoped to enrich knowledge and experience of the writer and other students of Muhammadiyah University of Surakarta or other Universities who have interest in literary study on the movie from Feminist Approach.

G. Research Method

1. Type of Study

The method used in this research is qualitative study which takes the source data from words and other written text. Qualitative study is concerned with providing description of phenomena that occur naturally. This study attempted to present the data from perspective of the observed subject.

2. Type of the Data and the Data Source

These studies consist of two data source:

a. Primary data source

The primary data source is the movie it self; *Maid in Manhattan* by Wayne Wang.

b. Secondary data source

The secondary data sources are from the article, internet, book and reference which are relevant with this study.

3. Technique of the Data Collection

The methods of collecting data are as follows:

- a. Watching the movie repeatedly.
- b. Finding out and taking notes the important data
- c. Arranging the data into several classification of parts based on it category of elements of literary study.
- d. Looking for the supporting data in the library and internet.

4. Technique of the Data Analysis

In analyzing the data, the writer uses descriptive technique, it is used to describe the elements of the play to understand the play. Descriptive technique is a type of research method that does not include any calculation or enumerating (Moleong, 1989:2). The analysis uses word, sentences or picture as the data research, and the data reports will contain quotation or documentation.

H. Paper Organization

To give clear understanding of the contents of this study, the writer has appointed the presentation of the study. The presentation of this study consists of six chapters. Chapter I deals with introduction covering the background of the study, literature review, problem statement, objectives of the study, limitation of the study, benefit of the study and research method and paper organization. Chapter II deals with underlying theory containing the description of the theory of feminism. Chapter III deals with social background of American society in the late of twentieth century. Chapter IV deals with structural analysis containing the structural elements and technical elements of the movie. Chapter V presents feminist analysis. Chapter VI is conclusion and suggestion.