

# CHAPTER I

## INTRODUCTION

### A. Background of the Study

In people greatest life, wit holds necessary part to manage their life. The definition of the wit according to Thesaurus dictionary is the natural ability to perceive and understand intelligence. The other definitions are the keenness and quickness of perception or discernment, ingenuity. The wit can infer that the ability to perceive and express in an ingeniously humorous manner the relationship between seemingly incongruous or disparate things. It is one note for this ability, especially one skilled in repartee. The wit describes a person with exceptional intelligence.

If people have the wit, they can manage time well. Time is a part of the measuring system used to sequence events, to compare the durations of events and the intervals between them, and to quantify rates of change such as the motions of object. The temporal position of events with respect to the transitory present is continually changing; events happen, there are located further and further in the past. Time has been a major subject of religion, philosophy, and science, but defining it is in a non-controversial manner applicable to all fields of study that have consistently eluded the greatest scholars. A simple definition states that "time is how clocks measure".

In this life, women are expected to be able to divide time. As a woman and also a mother, they must be critical and smart in dividing time. The first duty of mother is managing family. It is better if she can do another useful activity like writing blog. In general, woman's natural roles are still regarded as caretakers, caregivers, and house wives.

Maternal activists and researchers today agree that motherhood as it is currently perceived and practiced in patriarchal societies is disempowering if not oppressive for a multitude of reasons, ranging from the societal devaluation of motherwork to the endless tasks of privatized mothering and the impossible standards of idealized motherhood. Maternal activists and researchers likewise contest, challenge, and counter patriarchal motherhood by way of a plethora of theories of and strategies for maternal empowerment.

The *Journal Of The Association For Research On Mothering* alone has examined motherhood topics as diverse as sexuality, peace, religion, public policy, literature, work, popular culture, health, carework, young mothers, motherhood and feminism, feminist mothering, mothers and sons, mothers and daughters, lesbian mothering, adoption, the motherhood movement, and mothering, race, and ethnicity.

Feminist as a word gained widespread usage in the western world in the 1890s. It emerged at this time as a way to identify individuals who supported not merely an increased public role for women but also women's right to define themselves as autonomous being. Throughout the past century, as women's private and public roles have expanded and altered, the definition

of a feminist has also broadened to include political, cultural, economic, sexual, racial, and ethical dimensions.

Film is considered to be an important art form, a source of popular entertainment and a powerful method for educating or indoctrinating. Film also shows what is happening with human being. It reflexes and expresses what phenomena which happens reality. It also gives experience and lesson, how it can be better and do not repeat the fool mistakes. Film criticism is the analysis and evaluation of films. In general, these works can be divided into two categories: academic criticism by film scholars and journalistic film criticism that appears regularly in newspapers and other media.

Writer and also as the director, Katherine Dieckmann, is the most recent feature film is *Motherhood*, starring Uma Thurman, Anthony Edwards and Minnie Driver, and produced by Rachel Cohen, Pam Koffler, Jana Edelbaum and Christine Vachon (Ideal Partners or Killer Films). It is the life comedy, tracking a harried mother's identity crisis on the day she has to throw her daughter's birthday party, premieres at the Sundance Film Festival in January 2009.

Dieckmann began her directing career by making music videos for such bands as R.E.M., Wilco, Aimee Mann and Everything but the Girl, and was the originating director on Nickelodeon's groundbreaking live action children's serial, "The Adventures of Pete & Pete," for which she received a CableAce nomination for Best Direction of a Comedy Special. An Assistant Professor in the Columbia University's Graduate School of the Arts, where

she teaches screenwriting, Dieckmann lives in New York City and Rensselaerville, NY with her husband and two children.

In the *Motherhood* Movie when Uma Thurman as Eliza finds herself so crushed by daily household duty that she can no longer see beyond them. But she is also fiery, opinionated, melancholy, funny, compassionate, loving and pissed off. *Motherhood* insists that while the experience of motherhood inevitably trades in certain clichés (playground etiquette, the politics of snacking, the perils of over praising), it also encompasses much more than that. The maternal condition in and of itself probes questions of female selfhood, the often-painful passage of time and the loss that accompanies it, the relationship of sacrifice to identity, even if sometimes those depths are masked by the art of the self-deprecating .

The stars in *Motherhood*, like Uma Thurman (Eliza), Anthony Edwards (Avery) and Minnie Driver (Sheila) plays the character well. Eliza is a writer who channels her desire for self-expression into a mom blog called "The Bjorn Identity." Avery is as Eliza's husband has problem with Eliza in time, but he is a good husband. He works in a medical, so he has a little time to his family. Sheila is Eliza's close friend. She is like a place to Eliza's story and problem, but she meets a problem with Eliza. It is because of Eliza's reckless in writing. All conflicts in that film can be solved well with the funny and attractive plot.

The problem of the film is a mother opens her mouth to talk about something mother (or child)-related, her audience is presumed to be only

other mothers, because only other mothers could be interested in what that mother has to say even though everyone on this planet originated from a mother, and thus might be curious about what aspects of that person's existence might be like. This is but one reason why Dieckmann loves the poster the marketing team came up for "*Motherhood*": a gigantic head shot of Uma-as-Eliza with a big pink pacifier stuffed in her mouth. As if to say, "Speak in this voice only." or "Watch out, sister, motherhood will shut you up." And in some wider societal sense, it often does.

The mom blogger turns an entrenched history of domestic muffling on its head by allowing any woman with a high speed connection and a laptop to design a cool home page, come up with a funny-idiosyncratic site name, and then express whatever the hell she wants to express about what is going on with the kids, her own interests, or odd passions. What was most amazing about my conversation with the mom bloggers and the posts that resulted from it was how profoundly many mothers need to feel that there's a community of mothers who are both dedicated parents and committed to expressing themselves in the odd corners of the day. One can both serve and speak. These mom bloggers are trying to unplug the big pink pacifier and break a very isolating silence, the same one that created the phenomenon of "mother's little helper".

There are four reasons why the writer has an interest to study this movie. The first reason is the film reflects the wit of a mother in dividing time on both managing family and writing. The second reason is the attractive plot.

The third reason is the mother's experiences constitute a life. The fourth reason is lesson which is got from the story and experience in the *Motherhood* film.

The first reason is the film reflects the wit of a mother in dividing time on both managing family and writing. The story tells the experience of the mother's wits. "*Motherhood*" is an experiential, quotidian kind of story that says one day in a mother's life, with its chores and errands and fervent efforts to make kids happy and keep a marriage alive and then, possibly sustain an independent thought. Certainly films have been hung on far less. And yet, somehow, for reasons that warrant a much deeper exploration, motherhood is never enough.

The second reason is the attractive plot. The plot is so attractive and easy understandable. It will make the viewer enjoy in watching the plot. The third reason is the mother's experiences constitute a life. A mother's experiences constitute a life both rich and sometimes frustrating, but above all, it is a meaningful life. So instead of treating motherhood as an insular experience of interest limited to only its own female practitioners, maybe it is time to consider that motherhood can actually help give a woman her voice.

The last reason is the lesson in that film gives experience in the *Motherhood* film. Unless a mother's experience is integrated into the rest of the world's with some sense of agency, moving beyond the usual one-note deification or withering reduction that is just another way of robbing a mother of dimension, and until a mother's activities are considered to have as much

value as a space warrior's or an assassin's, a movie like "*Motherhood*" is going to stand on its stubborn, lonesome two feet, feet that may very well not have seen a pedicure in months.

Based on those reasons, the writer will observe *Motherhood* Movie. So, the writer appoints the title **“THE WITS OF MOTHER IN DIVIDING TIME ON BOTH MANAGING FAMILY AND WRITING IN KATHERINE DIECKMANN’S *MOTHERHOOD* MOVIE (2009): A FEMINIST APPROACH”**.

## **B. Literature Review**

There are researches that are conducted by the other researchers in analyzing this movie. The first is on ABSTRACT in Rachel Diana Davidson’s research with title **”SUBVERSIVE VOICES IN CONTEMPORARY MOTHERHOOD: THE RHETORIC OF RESISTANCE IN INDEPENDENT FILM NARRATIVES”**.

The second is from the article by Andrea O’Reilly with title **“TONI MORRISON AND MOTHERHOOD: A POLITICS OF THE HEART AND ROCKING THE CRADLE: THOUGHTS ON MOTHERHOOD, FEMINISM, AND THE POSSIBILITY OF EMPOWERED MOTHERING”**.

It is associate professor in the School of Women's Studies at York University and the editor or coeditor of more than fourteen books on motherhood. She also the founder and director of the Motherhood Initiative for Research and Community Involvement, formerly the Association for Research on Mothering and the founder and editor in chief of the **“Journal Of The**

Motherhood Initiative”, formerly the “Journal Of The Association For Research And Mothering”.

The third, by Camille Wilson Cooper, examines "RACIALLY CONSCIOUS MOTHERING IN THE 'COLORBLIND' CENTURY: IMPLICATIONS FOR AFRICAN AMERICAN MOTHERWORK." The twenty-first century is remarkably unique given the widespread political, social, and educational claims that U.S. society is now or should be "colorblind." Yet a key paradox of the twenty-first century relates to the coexistence of racial transcendence and racial regression, which inevitably filters into African American mothers' consciousness.

The four is in "IT TAKES A (VIRTUAL) VILLAGE: MOTHERING ON THE INTERNET". May Friedman looks at the fascinating juxtaposition between the lived experience of mothering and the myriad ways that such work is documented on the Internet. Friedman argues that parenting has already become embedded in cyber culture and that, as such, any analysis of the pros and cons of the Internet as a parenting venue are facile; she notes that "despite the very real concerns present in understanding the ways that maternity is performed on the Internet, such an analysis must take place.

### **C. Problem Statement**

The problem statement of this study is “How does a mother divide time in managing family and writing in Katherine Dieckmann’s *Motherhood* by using a feminist approach?”



#### **D. Limitation of the Study**

In this research, the writer will limit the study on the analysis of the mother soul that influences the wits of mother in Katherine Dieckmann's *Motherhood* by using a feminist approach.

#### **E. Objective of the Study**

The objectives of the study are as follows:

1. To analyze the movie based on its structural elements of the *Motherhood* movie.
2. To analyze the *Motherhood* movie based on a feminist approach.

#### **F. The Benefit of the Study**

The benefits expected from the research are as follows:

##### **1. Theoretical Benefit**

This study is expected to give a new contribution and information to the larger body of knowledge, particularly the literary studies on *Motherhood* movie.

##### **2. Practical Benefit**

This study is expected to deepen experience and knowledge of the writer and other students both on UMS' students and others students in others Universities who are excited in literary study on the movie on A Feminist Approach.

## **G. Research Method**

### **1. Type of Study**

This type of research is qualitative study which takes the source data from words and other written text. Qualitative study concerns with providing description of phenomenon that occurs naturally. This study is attempted to present the data from perspective of the observed subject.

### **2. Type of the Data and Data Source**

These studies consist of two data sources:

#### **a. Primary data source**

The primary data source is the film itself; *Motherhood* by Katherine Dieckmann.

#### **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 method of collecting data 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 element 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 and documentation.

#### H. Paper Organization

The research paper organization of “**THE WITS OF MOTHER IN DIVIDING TIME ON BOTH MANAGING FAMILY AND WRITING IN KATHERINE DIECKMANN’S MOTHERHOOD MOVIE (2009): A FEMINIST APPROACH**” is as follows: Chapter I is Introduction; it consists of Background of The Study, Literature Review, Problem Statement, Limitation of The Study, Objectives of The Study, Benefits of The Study, Research Method and Paper Organization. Chapter II deals with underlying theory containing the description of the theory of feminism. Chapter III is 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.