

**AN ANALYSIS OF FEMINISM IN *MONA LISA SMILE***

**MOVIE SCRIPT**

***SKRIPSI***

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## ABSTRACT

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This research deals with feminist ideas in *Mona Lisa Smile* movie script. The objectives of the research were to find out feminism used in the movie script *Mona Lisa Smile*, the form of feminist ideas in Katherine Watson's character in the movie script *Mona Lisa Smile*. This research was conducted by using descriptive qualitative content analysis. The data were the conversational utterances in 12 scenes of *Mona Lisa Smile* movie script. The findings of the research showed feminism (feminist ideas) in the main character of *Mona Lisa Smile* movie script. The movie reflect the women conditions at the time that still hold the tradition controlled by patriarchal. Mother and being a wife were regarded as women's most significant professions. Katherine made the students realize that they had rights to show up their capability in public as men had. Katherine made her students believe that they could do two things in the same time; having family and their goal as well. It could be concluded that film all utterances spoken by Katherine Watson in the movie script *Mona Lisa Smile*, there were 33 times of utterances containing feminism (feminist ideas).

**Key Word : Feminism, *Mona Lisa Smil*, movie skript**

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## CHAPTER I

### INTRODUCTION

#### A. Background of the Study

Feminism is the belief in the right of women to have political, social and economic equality with men based on (Jane Pilcher and Imelda Imelda 2004). The word feminism originated from the French word *feminism* in the nineteenth century, either as a medical term to describe the feminization of male body, or to describe women with masculine traits. It is a discourse that involves various movements, theories and philosophies which are concerned with the issue of gender difference, advocate equality for women and campaign for woman's right and interests.

Women have been uniquely viewed as a creative source of human life in the early times. Historically, however they have been considered not only intellectually inferior to men but also a major source of temptation and evil. The resulting stereotype that "a woman's place is in the home" has largely determined the ways in which women have expressed themselves. Although some developments have freed women for roles other than motherhood, the cultural pressure for women to become wives and mothers still prevents many talented woman from finishing college or pursuing careers.

Traditionally a middle class girl in West culture tended to learn from her mother's example such as cooking, cleaning and caring for children, were the behavior expected from her when she grew up. Based on Betty Friedan (2003:893) who explore the idea of women finding fulfillment beyond traditional

roles. Tests made in the 1960s showed that the scholastic achievement of girls was higher in the early grades than in high school. The major reason given was that girls own expectations declined because neither their families nor their teachers expected them to prepare for a future rather than that of marriage and mother.

This condition often inspires the film industry to produce film which is related to women culture especially in 1950s. That is what Mike Newell wants to describe throughout the film of *Mona Lisa Smile*. It is a film about women's awareness of education. It is a 2003 American film that was produced by Revolution Studios and Columbia Pictures, directed by Mike Newell, and starring Julia Roberts, Maggie Gyllenhaal, Kirsten Dunst and Julia Stiles.

*Mona Lisa Smile* is a story of a woman, who happened to be living in the early 1950s. Katherine Watson (Julia Roberts) is a Berkeley graduate who arrives at Wellesley College, a conservative women's private liberal arts college in Massachusetts, United States, to teach Art History . Initially her students try outsmart their teacher, which is a little surprising for her, however she does not let them know about it. But she is very surprised when she knows the knowledge that most of her students get at Wellesley and they aspire for is a wonderful husband and they do not care of pursuing any kind of professions. She wants to make difference to women at Wellesley College.

Katherine Watson is the main character in *Mona Lisa Smile*. Katherine Watson also in her character shows feminism in herself in *Mona Lisa Smile* movie script. Katherine as a teacher and a woman , she tries to open her students' minds through her teaching as a teacher and a woman. She always makes a difference

and gives something new in her syllabus. She uses her art teachings to tell her opinion to her students at Wellesley College that they need, not to conform to stereotypes of women become housewives and mothers. She gives suggest to her students that they can do two things at the same time, like having higher education and a family. She feels that young women at Wellesley College have the right to pursue higher education and career. She believes that women need to be changed if they want to achieve better future.

The movie shows Katherine's persistence and fighting in making changes at Wellesley, although she has to face many intimidations that come from people around her there who dislike what she does. Katherine's ideas of feminism interests the researcher to analyze them and this is also the reason to do the research with the title An Analysis of Feminism in *Mona Lisa Smile* movie script.

## **B. The identification of the Problems**

The problem of this research identified as follow :

1. The use of feminism(feminist ideas) in the movie script *Mona Lisa Smile*
2. The main character, Katherine Watson shows feminism in the movie script *Mona Lisa Smile* in the era of 1950's.
3. The woman at that time did not care of persuing any kind of professions.
4. Katherine tries to open her stedents' mind through her teaching as a teacher and a woman.
5. Katherine believes that women used to be changed if they want to achieve better future.

**C. The Scope of the Study**

This research scope is the use of gender criticism in the movie *Mona Lisa Smile* and the limit is feminism (feminist ideas) showed in Katherine Watson's character.

**D. Formulation of the Problems**

The problems of this research are :

1. Is there any feminism (feminist ideas) in the movie script *Mona Lisa Smile* ?
2. What feminism (feminist ideas) does Katherine Watson's character show in the movie script *Mona Lisa Smile*?

**E. The Objective of the Study**

The objectives of this research stated below:

1. To find out feminism in the movie script *Mona Lisa Smile*,
2. To find out the feminism (feminist ideas) owned by Katherine Watson's character in the movie script *Mona Lisa Smile*.

**F. Significance of the Study**

1. Theoretical:

The findings of this research are expected to contribute knowledge about the feminism (feminist ideas) especially in Literary Criticism study.

## 2. Practical:

- Students of English Department, to increase their knowledge about feminism especially when studying literature.
- The readers, as the source of information about feminism.
- Other researchers, as the source of information to understand feminism (feminist ideas) literary study.

## CHAPTER II

### REVIEW OF LITERATURE

#### A. Theoretical Framework

##### 1. Definition of Feminism

Feminism concerns themselves with women's inferior position in society and with discrimination encountered by women because of their sex. Based on ane Freedman (2001:1) that in the middle ground stood women (and a considerable number of men) who wanted to use the political system, rather than a constitutional amendment, to correct the most glaring inequalities between the sexes. Furthermore , one could argue that all feminists call for changes in the social, economic, political or culture order, to reduce and eventually overcome this discrimination against women. And these lead women to a feminist movement.

According to *Soenarjati Djajanegara* (2003:4) that the aim of feminist movement is that the feminism's aims to have equal right and position between women and men. The main objectives of feminism is to encourage the idea that the women and men are totally different in biology but have the same position and right.

The term feminism can also be used to describe a political, cultural or economic movement that is aimed at establishing equal rights and legal protection for women. Feminism involves political, cultural and sociological theories, as well as philosophies concerned with issues of gender difference. It is also a movement that campaigns for women's rights and interests. Feminism is thus a

term that emerged long after women started questioning their inferior status and demanding an amelioration in their social position. Even after the word feminism was coined, it was still not adopted as a term of identification by many of those who campaigned for women's rights. Even many of the women's rights organizations in the late 1960s and early 1970s did not call themselves feminist: the term feminism had a restricted use in relation to specific concerns and specific groups (Delmar 1986).

It is only more recently that the label feminist has been applied to all women's rights groups indiscriminately, and this non-coincidence between these groups' self-identification and subsequent labelling as feminist clearly relates to the problem of what criteria are to be used in deciding whether a person, group or action is 'feminist'. Again a positive answer may lead to a diffusion of the meaning of feminist beyond the bounds of what is theoretically or politically helpful. On the other hand, there are those who argue for a much tighter definition of feminism, and, as Delmar (1986: 13).

The point out:there are those who claim that feminism does have a complex of ideas about women, specific to or emanating from feminists. This means that it should be possible to separate out feminism and feminists from the multiplicity of those concerned with women's issues. It is by no means absurd to suggest that you don't have to be a feminist to support women's rights to equal treatment, and that not all those supportive of women's demands are feminists. In this light feminism can claim its own history, its own practices, its own ideas, but feminists can make no claim to an exclusive interest in or copyright over problems

affecting women. Feminism can thus be established as a field (and this even if scepticism is still needed in the face of claims or demands for a unified feminism), but cannot claim women as its domain.

Those who disagree with Chodorow argue that, apart from focusing on white middle-class families and thus falling into the trap of ethnocentrism, her theory centres too closely on the psychosexual workings of the family and ignores or underestimates wider social forces. But as Rosemarie Tong argues, despite the drawbacks evident in both Chodorow and Gilligan's analyses, they, like other feminists who have looked for the roots of difference in women and men's psychological development, have picked out issues which mesh with many of our ordinary intuitions about sexual behaviour, mothering and moral conduct' (1992: 171).

Feminism has finally changed traditional perspectives in a wide range of area in human's life. Many feminist activist have campaign for women's legal rights such as rights of contract, property rights, and voting rights. Nowadays they are also promoting women's rights to bodily integrity and autonomy, abortion rights, and reproductive rights. They have struggled to protect women and girls from domestic violence, sexual harassment, and rape. On economic scopes, feminists have advocated for workplace rights, including maternity leave and equal pay. In addition to that, they also fight against other forms of gender specific discrimination against women.

The feminist movement of the nineteenth century had several different streams of thought within it. Olive Banks (1986:45), writing of the British and



American scene, separated three groups; the evangelical, the enlightenment and the communitarian socialist traditions. Each group had its roots in the late eighteenth century. The evangelical feminists drew their inspiration from their religious beliefs (Quakers, Unitarians and other non conformists) and were focused on the social issues of the day. Their feminism was closely related to campaigns to abolish slavery, introduce temperance and attack prostitution, pornography and immorality. The second group of feminism identified that drew inspiration from the enlightenment which swept intellectual circles Europe in the late eighteenth century.

In addition, according to *Concept In The Social Sciences Feminism* by Jane Freedman (2001:1) there are basic version of this categorization would divide feminisms and feminist into three loose groups: liberal feminists, marxist or socialist feminism and radical feminism. Liberal feminism (equal opportunities), draws on the diversity of liberal thought dominant in Western society since the enlightenment and affirms that women's subordinate social position can be addressed by existing political processes under democracy. For liberal the key battle is access to education, following Mary Wollstonecraft, it is argued that if men and women are educated equally, then it follows that they will get equal access to society. In addition, liberal feminists would be more likely to accept in limited terms that women and men might well be suited to the separate spheres of home and workplace and simply lobby for greater recognition of housework and caring (Rosemary Putnam Tong 1998:16).

Feminists have pointed to the way in which, historically, a natural difference between men and women was assumed, and have analysed the ways in which this difference was given various social, political and economic meanings in different societies and civilizations. They argue that one constant of this differentiation, however, has been that women have been given an inferior or secondary status in societies because of this assumed natural sexual difference. As Sherry Ortner (1998: 21) argues: The secondary status of woman in society is one of the true universals, a pan-cultural fact. And as she goes on to explain, this secondary status of women can be explained by the fact that within the multiplicity of cultural conceptions and symbolizations of women that exist and that have existed in different societies, there is a constant in that women are seen as being closer to nature in their physiology, their social role and their psyche. Whereas women have been seen as closer to nature, men have been perceived as closer to culture, more suited for public roles and political association. For this reason, women have been relegated to a secondary status in society, often confined to roles in the home rather than able to accede to powerful public positions.

In seeking to describe feminism, this book clearly tends towards the position that feminism can claim to be a field with its own ideas, history and practice. It will be stressed throughout the book, however, that these ideas, history and practice are far from unified, and are indeed subject to continuing debate. For practical as well as political purposes, the limits of what feminism is must be drawn at some point, but again we should stress the contested and evolving nature

of these boundaries. Thus the ideas and practices described in this book should in no way be understood as a complete and fixed definition of what feminism has meant historically or what it means today.

Radical feminists see men's domination of women, as the result of the system of patriarchy, which is independent of all other social structures that is, it is not a product of capitalism. Radical feminists, particularly in the USA, emerged largely from new left and civil rights political groupings. Their politics was broadly radical left, but they became hugely disenchanted with the male dominated power play witnessed in leftwing radical groupings and formed the Women's Liberation Movement in order to allow a space for the consideration of women's oppression outside of the confines of male-oriented knowledge and politics. Many of their aspirations have been ridiculed or misunderstood by others and radical feminists are all too often sent up as dengarees, man-hating lesbians, totally obsessed with the politically correct, partly because of the way in which they wanted to shape their own movement was intended to reflect their rejection of anything that smacked of the male political imperative.

Feminist groupings have always contained representations from women of color, working class women and lesbian/bisexual women; yet many became increasingly disenchanted by the ways in which their involvement in the movement rendered their own identities and concerns invisible, despite the rhetoric of reflecting the needs of all women.

The historical development of feminism (especially in Britain and the USA) is commonly divided into several key periods, some characterized by a relative

absence of feminist thought and mobilization and others by the sustained growth both of feminist criticism and of activism with a high public profile. The earlier period (dating from at least the mid to late nineteenth century up until about the 1920s), became 'first wave' feminism. In turn, the resurgent feminist analyses and activism dating from the 1960s became 'second wave' feminism (Jane Pilcher and Imelda Imelda;2004:171) .

The different feminist positions that have been articulated since the 1970s have generated different research agendas for education (Weiner 2010:77). However, both first-wave and second-wave feminism have been concerned with the education and intellectual development and opportunities for women, along with tackling violence against women and children raising the status of women's and children's health and ensuring that female voices and experiences are treated seriously.

## **2. Feminist Theory**

Feminist theory is the extension of feminism into theoretical, or philosophical ground. Feminist theory aims to understand the nature of inequality and focuses on gender politics, power relations and sexuality. While generally providing a critique of social relations, much of feminist theory also focuses on analyzing gender inequality and the promotion of women's rights, interests and issues. Themes explored in feminism include discrimination, stereotyping, objectification (especially sexual objectification), oppression and patriarchy.

Feminist theory emerged from these feminist movements. Feminist theory is based on a series of assumptions. First, it assumes that men and women have different experiences' that the world is not the same for men and women. Some women think the experiences of men. Secondly, feminist theory assumes that women's oppression is not a subset of some other social relationship.

Feminist theory assumes that women's oppression is a unique constellation of social problems and has to be understood in itself and not as a subset of class or any other structure. Feminist theory names this structure "patriarchy" and assumes that a historical force that has a material and psychological base. Patriarchy is the system in which men have more power than women have, and have more access to whatever society esteems. What society esteems obviously varies from culture to culture, but if you look at the spheres of power, you will find that all who have it are male. This is a long term historical fact rooted in real things. It is not a question of bad attitudes; it is not a historical accident – there are real advantages to men in retaining control over women.

Feminist theory has several purposes. The first is to understand the power differential between men and women. Secondly, the purpose is to understand women's oppression-how it evolved, how it changes over time, how it is related to other forms of oppression and finally, how to change our oppression. A third purpose of feminist theory is to overcome oppression. Feminist theory is the foundation of action and there is no pretense that theory can be neutral.

Within feminist theory is a commitment to charge oppressive structures and to connect abstract ideas with concrete problems for political action. It is senseless to study the situation of women without a concomitant commitment to do something about it. The theorist has to draw out the consequence of the theory and use life experience as a part of her basis for understanding, for feeding into the development of theory.

### **3. Conversation Analysis**

Conversation analyst is talk a joint enterprise, and the primary methodological focus is on talk-as-action (Kitzinger, 2002). It is posited that interlocutors actively (though often unwittingly) create and attend to conversational order and that it is what people do with talk that is of interest. Conversation analyst wanted to understand how conversations are structured and what makes them successful (see, for instance, the work of Harvey Sacks, Emanuel Schegloff, and Gail Jefferson). This includes, for example, turn-taking organization, turn allocation techniques, sequence organization, repair work (in terms of face-keeping), and turn-constructive units (Heritage, 2001).

Conversation analyst argue that rely on conversational rules in our everyday language use: One person speaks at a time, each speaker gives way to other speakers so that no one monopolizes the floor, silence takes place only in a limited way, and simultaneous speech is kept at a minimum. We even develop rules as to when it is time to “jump” into a conversation. Intonation, stress, and pausing remind us that a “turn transition point” is at hand. Current speakers may

also select the next speaker (through eye contact, directional questions, etc.), the next speaker may self-select (voluntarily contribute), or the current speaker may continue speaking (Cameron, 2001). Within each conversational “unit,” exchanges must relate to a previous exchange in such a manner that a greeting follows a greeting and a question is followed by an answer. This relative ordering, also known as “adjacency pairs,” is a powerful way of organizing utterances (Cameron, 2001; Kitzinger, 2002).

Conversation analysis emerged not only within the general framework of sociolinguistics, but more specifically within the context of ethnomethodology, and it was strongly inspired by the work of Harold Garfinkel. To ethnomethodologists, and Garfinkel in particular, it is important to note that constructs such as power and oppression are accomplishments. They are not preexisting, objective, or coherent phenomena. Rather, they are processes that are continually created, sustained, and resisted through talk and interaction (Kitzinger, 2002). An ethnomethodological perspective commits us to understanding people as active agents who engage in the reinstatement of and resistance to the social world (Kitzinger, 2002). Ethnomethodology, therefore, constitutes a provocative turn away from not only formal structural linguistics but also structural sociolinguistics, preparing the ground for poststructuralism and the performance turn. Not surprisingly, conversation analysis has been an inspiration to both structuralist and poststructuralist feminist communication scholarship, and it will be discussed. However, ethnomethodology has also been criticized for being preoccupied with the systematic formatting of talk-in-action, and frequently,

because of its rather general statements about rules for talking, it has been seen to reinforce a universal Western position. As we shall see, these claims have been reflected in feminist communication studies and met on different terms, according to the particular theoretical framing. Conversation analysis focuses on naturally occurring materials of interaction and on people's own orientation to talk. Consequently, conversation analysis practitioners tend to avoid predetermined research agendas, and power is understood as something enacted in communication itself. Thus, questions of gender and power are considered relevant in the analysis only if the participants themselves do so. Nevertheless, as discussed above, feminist conversation analysis practitioners such as Susan Herring (2001) have insisted that this aspect, although central to ethnomethodology, can be redefined in feminist-inspired conversation analysis work. Herring is an example of a feminist researcher who has stayed with conversation analysis throughout the different theoretical and empirical orientations of feminist communication research. Herring has continuously renewed the framework and applied it to new contexts, such as computer-mediated communication. However, we claim that sociolinguistics, and in particular the feminist appropriations of conversation analysis, are most closely connected to early second-wave feminism, muted group theory, and the dominance and deficit approach.

That feminist conversation analysis is related to the difference and dominance position through the generic enterprise of explicating how dominance is carried out in communication. Just as feminist communication perspectives



have changed, so have the feminist applications of these methods, and as it has been seen. It has seemed to be in the midst of a deliberate recombination of methods. By including a discussion of feminist communication methods, give the readers an opportunity to see theory and method in mutual interaction, thus not only paving the road for future feminist scholarship but also equipping our readers with critical lenses through which to make their own educated evaluations of feminist communication scholarship.

#### **4. Description of Movie Language**

Movie language describes the way movie script speaks to its audience and spectators. Directors, producers and editors work to create meaning from the moving images of movie, video and television. The audience decode these meanings in a not dissimilar way to interpreting spoken and written language. As with words, but more so, they do not merely 'read what they see' especially in script they bring to their interpretation of moving images a range of pre-existing expectations, knowledge and shared experiences that shape the meaning the research take from what the script see. An important aspect of movie language is its compelling nature and its appearance of reality, it is not only as if the audience are watching an authentic window on the world, it is a window they want to keep on watching-like peering nosily through the window at an argument in the street, enjoying guessing where it will lead! Through these means, moving images work to entertain, inform and educate but also persuade to see the world in a particular way.

#### **4.1 The linguistics definition of movie language**

Movie language, movie sociology of the cinema, the term names are only some of the configurations of movie and Linguistics. They need to be explored as separate conceptual categories, but also form a unity when viewed in the context of successive historical debates and moments of theoretical reflection. While conceptual distinctiveness derives in part from the inner logic of the disciplines involved, the historical framework is defined by the cinema's variable status within 20<sup>th</sup> century culture; as an art form, a communication medium, a mode of representation and finally in this context most importantly as a specific form of signification.

The rapport between movie and linguistics is itself part of history, that of our society's changing view of art and the conditions of its production and reception, but signaled opposition to any spontaneous expressivity of the movie image.

#### **5. The Summary of *Mona Lisa Smile***

*Mona Lisa Smile* strives to be an emotion filled story about women's roles during the 1950's or the era of Eisenhower, but the outcome is a flimsy uneven movie. Katherine Watson (Julia Roberts) is an independent woman that has just landed a job as art history professor at the renowned Wellesley College during the mid-1950's. The college is an all women school that nurtures perfection and skillful academics. However, the school is run by its alumni and believes that

women should receive an education, but after getting married, they should do nothing but be a housewife. This is where Katherine and the college's opposing values clash. Her class is made up of many students, but the movie only focuses on a selected few. The first is Joan (Julia Stiles), who has recently gotten engaged, but Katherine urges her to pursue her dream of continuing her education at Yale Law School on top of being a housewife. Connie (Ginnifer Goodwin) is the underachiever that is looking for love and Giselle sees sex as natural (Maggie Gyllenhall) by even having flings with her Italian professor Bill Dunbar (Dominic West). On the other hand, Dunbar is intrigued by Katherine and begins to try and break her mold. The antagonist for Katherine more than the school itself is the snickering Betty Warren (Kirsten Dunst), who is a prodigy of the school that believes since she has recently married class is secondary. The art taught in the class comes into play as a parallel to the characters' conflicts, in which the title of the film refers to looking past the paint of the famous Mona Lisa painting.

## **6. The Biography of Lawrence Konner and Mark Rosenthal**

Mona Lisa is a 2003 drama movie written by Lawrence Konner and Mark Rosenthal. Both of them are teamwork on the remakes famous movie. Lawrence Konner was born 14th September 1949; age 67. He is an American screenwriter and television writer of shows such as *Boardwalk Empire* and *The Sopranos*. He and his movie writing partner Mark Rosenthal first worked together on the motion picture. Konner has been writing and producing television shows for over 35 years. He has been nominated for multiple Emmy Awards for writing and producing.

Konner was a member of the Board of directors of the Writers Guild of America and a former Creative Director at the Sundance Institute. He is member of The Academy of Motion Picture Arts and Sciences.

Mark David Rosenthal was born in Pennsylvania 1st March 1954;age 62. Mark David Rosenthal is an American screenwriter and film director. He sold the first screenplay, he wrote which came out theatrically as *The Legend of Billie Jean*. Acclaimed screenwriter best known for penning hit screenplays like *Mona Lisa Smile* and *I, Robot*. He matriculated from the University of Vermont, where he obtained his M.A. He sold his first screenplay for millions. He is openly gay and had a partner named Lawrence for years.

## **B. Conceptual Framework**

Feminism is the belief and aim that women should have the same rights and opportunities as men. It is about women liberalization, sexual equality between women and men that have same responsibilities and privileges in society, against women and children violence, rape and pillage a woman's body and emotion also teaches woman to defend herself from improper condition, how a maximize her talents and side with man a better life.

In this research, feminism (feminist ideas) in *Mona Lisa Smile* movie script was analyzed by reading the script and seeing the movie *Mona Lisa Smile*, and then the result of analysis especially Katherine's behaviour through her utterances would be presented in the terms of her feminism (feminist ideas) by the main character in the movie *Mona Lisa Smile*.

## **CHAPTER III**

### **METHOD OF RESEACH**

#### **A. Research Design**

This research used descriptive qualitative design. Qualitative design is a research in which the descriptive observation will not ordinary expressed in qualitative term. It will be suggested that numeral will never be used, but the means of description will be emphasized. In this research feminist ideas will be described and analyzed based on *Mona Lisa Smile* movie script.

#### **B. Source of Data**

The source of data in this research was taken from the movie script of *Mona Lisa Smile*. The movie script especially Katherine's utterances consisted of 12 scenes and was hoped to show feminism (feminist ideas) of the main character (Katherine Watson).

#### **C. Previous Research**

4. "Feminism Analysis in Austen's Novel *Pride And Prejudice*", by Ni Made Diastuti (2014), English Department, Faculty of Letters and Culture Udayana University. The research described the main character who could faced the issues of feminism and she experienced the effects of feminism in which she had successfully conveyed liberal feminism which supported the right of women in value of individualism, choice, freedom, and equality.

5. "A Feminist Analysis of the Hunger Games film", by Kristi Loobeek (2010), Concordia University. The research described the appearance of feminism throughout The Hunger Games film, especially when pertaining to the lead female character of Katniss Everdeen. This research showed characteristics of all three "waves" of feminism within the motion picture, third-wave feminism prevailed as most apparent.
6. "Maleficent's Character Development as seen in *Maleficent* movie", by Nurasmawati (2015), English Department Faculty of Adab and Cultural Sciences State Islamic University of Sunan Kalijaga Yogyakarta. The research described the main character in Joe Ruth's movie. This movie analyzed maleficent experiences in which two character which changed from good fairy to bad fairy.

#### **D. Technique of Analyzing the Data**

This research applied descriptive qualitative research in which the researcher analyzed Katherine's character through her conversational utterances in *Mona Lisa Smile* movie script to find out feminist ideas. Some procedures were done to collect the data :

1. Reading the movie script,
2. Classifying Katherine Watson's characters through her conversational utterances which showed feminism (feminist ideas) and,
3. Describing the feminist ideas based on Ritzer and Goodman (2004).

## CHAPTER IV

### DATA ANALYSIS

One of the aims of Feminist Criticism is to expose patriarchal premises and resulting prejudices. It also aimed at identifying and opposing the various ways women were excluded, suppressed and exploited. In other words, women should not have opportunities in all sectors for example in politics, economy, education and social life. The stereotype of women that “ a woman’s place is in the home” has largely determined the ways in which women have expressed themselves.

The movement of feminism focussed on removing self-awareness of women about their under developed position in society. It was important because most of women, who lived in a patriarchal society, did not aware that they were opposed by patriarchy. In addition, women have been stereotyped too many times and the movie script *Mona Lisa Smile* was good example in recognizing those stereotypes. There were the data of the description stereotype from Katherine as the main character.

#### **Data 1**

*Katherine* : *And I got to go graduate school*

*Connie* : *UCLA, right?*

This conversation described that Katherine Watson wanted to continue her study to be an educated woman. It was shown when she continued and studied at UCLA graduate school. Katherine was not only an educated woman but she was also a woman who was aware about education especially for women. That was why she became teacher in Oakland State senior high school. Her awareness about education was also shown when she wanted to teach at Wellesley College.

## **Data 2**

Giselle : **Katherine Watson.**

Betty : You mean, “crap is art”?

Katherine : Yes, all right.

This conversation described Giselle praise to Katherine’s appearance. Giselle even tried to look like Katherine Watson although her friend did not agree with her and insulted Katherine. Katherine’s costume and make up was not really conspicuous among woman at Wellesley College but her beauty was admitted by Giselle Levy, one of her students in Wellesley.

## **Data 3**

In the opening of the the movie described in the form of narration that Katherine wanted to teach at Wellesley College all her life. Katherine pursued it until she got it. It was the quotation narrated by her student, Betty :



*All her life she had wanted to teach at Wellesley College. So when a position opened in the Art History department. She pursued it single-mindedly until she was hire. It was whispered that Katherine Watson a first-year teacher from Oakland State. Made up in brain what she lacked in pedigree. Which was why this bohemian from California.*

#### **Data 4**

*Katherine : Could someone please get ...? Thank you*

*By it shown of hands only how many of you have read the entire text?*

*Susan : And the suggested supplements*

*Giselle : Long way from Oakland State?*

*Katherine : Well, you girls do prepare*

This conversation described that Katherine wanted her students to be disciplined in her class. The condition did not avoid Katherine from accepting intimidations from people around her in Wellesley. Katherine also made her students to talk less did and more to increase their mindset future.

## Data 5

*Betty : Don't disregard our tradition just because you're subversive*

*Katherine : Don't disrespect this class just because you're married*

This conversation described that Katherine did not give looseness of attendance to her students who got married. Katherine was very angry and she tried to ridicule the students. Students assumed that Katherine disregarded the rules that established by the college that gave looseness of attendance to their students to get married. But Katherine's opinion about marriage was what offends some of her students and this made her look an unorthodox, subversive and a liberal woman.

## Data 6

This conversation described in narration. Quotation below was Betty assumed to Katherine, that Katherine was one of women who confronted a marriage.

*Married Wellesley girls have become quite adept at balancing obligations. One hears such comments as: "I baste the chicken with one hand and outline the paper with the other." While our mothers were called to work for Lady Liberty. It is our duty, nay, obligation to reclaim our place in the home bearing the children that will carry our traditions in to future.*

### **Data 7**

*Katherine : We split up. Well, that was fast. Well, not every relationship is mean for marriage.*

The conversation described that Katherine Watson was professional in life at Wellesley. Katherine warned that her contract in college was finished, if she continued to interact with the students but, she still stood with herself that women had purpose of her life. There were many options beside marriage and caring family such as having higher education and career.

### **Data 8**

*Will : Yeah, they say you're progressive, a forward thinker. Are you ?*

*Katherine : There are a lot of labels here. I have noticed. Right family, right school, right art, right way of thinking.*

The conversation described that the college had the standard mindset about right family, right school, and right art the time. That was why Katherine Watson wanted to change the girls mindset about new perspectives in life beside the standard mindset that established by the college.

## Data 9

*Will* : *Well, saves the effort on thinking for yourself.*

*Katherine* : *How do you expect to ever make difference if everything is joke?*

*Will* : *Oh Katherine Watson comes to Wellesley to set us all free? Come on.*

The conversation described that Katherine wanted to change the way of their teaching to be more modern in Wellesley. That was why almost everyone in Wellesley knew about her personality that was progressive and her mission to make change. On the other hand, her seriousness of what she believed was offended by Will's statement that assumed that thing was just a joke.

## Data 10

*Katherine* : *No, it's not. Is it any good? Come on, ladies. There is no wrong answer.*

*The girls* : *There's also no textbook ....*

*Katherine* : *Telling you what to think. It's not that easy, is it?*

The conversation described that Katherine used new material to teach her students. She prepared herself to teach art whose material had not in the form textbook. She wanted to introduce to the girls at Wellesley about new art beyond

the lecturer. Katherine encouraged the girls to tell what they thought about art and create new perspective.

### **Data 11**

*Katherine : Could you go back to the Soutine, please Just look at it again.*

*Look beyond the paint. Let us try to open our minds to a new idea.*

This conversation described that Katherine tried to give some new painting in her syllabus. The purpose was to ask the girls to think in a new perspective. Katherine wanted her students to give opinion and created new ideas.

### **Data 12**

*The student : Where are we supposed to go ?*

*Katherine : I think it's here. Come this way. We're almost there. Joe.*

*Hello.*

The conversation described Katherine also innovative in her teaching. She was given her lesson out of class that was never been done by any teachers in Wellesley before. She wanted to give a new atmosphere to her student because she thought they should not study at the same place such as class.

### **Data 13**

*Giselle Levy : That's Jackson Pollock*

*Katherine : In a word...*

*Connie : I was getting used to the idea of dead, maggoty meat  
being art.*

The conversation described that Katherine tried to stimulate her students to teach Art. She also gave her students free to give their arguments. She was standing herself. Women must be changed from tradition to modern mindset.

### **Data 14**

*The students : Please don't tell me we have to write a paper about it*

*Katherine : Do me favor. Do yourselves a favor. Stop talking and  
look. You're not required to write a paper. You're not  
even required to like it. You are required to consider it.  
That's your only assignment today. When you're done,  
you may leave.*

The conversation described that Katherine taught a modern art, she used of Jackson Pollack's painting which material was not on their syllabus. Katherine had many ways to stimulate her students. Katherine always defended her mindset to her students.

### **Data 15**

*Joan : Yes, you do but a very busy one*

*Katherine : And it says here that you're pre-law. What law school are you gonna go to?*

*Joan : I hadn't thought about that. After I graduate, I'm getting married*

The conversation described that both Joan and Katherine talked about real life after getting married. Katherine tried to show that it was the real life after getting married. She wanted her students to open their mind to possibilities that life offered not just marriage and family.

### **Data 16**

*Joan : And then I'll be married*

*Katherine : You can do both. Just for fun, if you could go to any law school, which would it be ?*

*Joan : Yale*

*Watson : Yale*

*Joan : They keep five slots open for women, one unofficially for a Wellesley Girl*

*Katherine : But you haven't really thought about it*

The conversation described Katherine to use that occasion to encourage Joan to apply for a law school, something that Joan did not even consider. However Joan was not take the opportunity to apply the law school because after she finished completed her study from Wellesley, she chose to get married. Katherine tried to suggest Joan to take the opportunity because she assumed that women could also do two things at the same time: like having higher education and a family.

#### **Data 17**

*Tommy : No, nothing official yet. I meant, I got into Penn . grad school*

*Katherine : **Congratulation. What about Yale?***

The conversation described in the situation Tommy graduate's. Katherine came to his graduate and said congratulation to him. It was Katherine's stimulate to make all people always open their mind in their real life.

#### **Data 18**

*Tommy : Yale ? Oh, you mean Joanie. Yeah, how about that, huh?*

*She is some girl.*



*Katherine : She's terrific*

*Tommy : Yeah. Just the fact that she got in. I mean, she will always have that. Thanks to you. Miss Watson, you've been real swell to her. We both appreciate*

*Katherine : I'm sorry. "The fact that she got in, "What does that mean?*

The conversation described that Tommy did not agree with Katherine's assumption, her persistent to encourage Joan to be accepted in Yale University. It was not stoppable. It was shown when Joan was accepted in Yale University. Katherine came to Joan's house to tell her about the law school that Katherine offered to Joan although Joan refused it.

#### **Data 19**

*Katherine : Seven law school within minutes of Philadelphia. You can study and get dinner on the table by five o'clock.*

The conversation described that Katherine tried to motivate Joan to accept the law school in Yale. Katherine also tried to convince her that she actually could do both having education and got dinner at five o'clock with Tommy

## Data 20

Katherine : *No. Some accept late admissions. I was upset at first. Joan, the guests. When Tommy told me that he got accepted to Penn, I thought "Her fate is sealed. How can she throw it all away?" I realized you won't have to. You could bake your cake and eat it too. It's wonderful.*

The conversation described that Katherine tried to talk about her, she could do both: teaching at Yale University and a housewife. It was because she just chose to get married and became a housewife.

## Data 21

Joan : *We're married. We eloped over the weekend. Turned out he was Petrified of a big ceremony so we did a sort of spur-of-the-moment thing very romantic. Look.*

Katherine : *It's beautiful.*

The conversation described that Katherine still heard Joan's statement. How much Joan could do. Katherine always suggested women to develop themselves before and after marriage. Katherine thought that Joan had the right to get knowledge as high as possible. She wanted to open Joan's mind that women did not have to choose between school and marriage.

## Data 22

*Joan : It was my choice not to go. He would have supported it.*

*Katherine : **But you do not have to choose.***

*Joan : No, I have to. I want a home, a family. It is not something I'll sacrifice.*

The conversation described that Katherine suggested Joan. That her marriage did not have to prevent her to stop pursuing her goal. Joan decided to choose marriage compared with continuing her study.

## Data 23

*Katherine : **No one is asking you to sacrifice that, Joan. I just want to you to understand that you can do both.***

*Joan : Think I'll wake up one day and regret not being a lawyer? Yes, I'm afraid that you will. Not as much as 'd regret not having a family. No being there to raise them. I know exactly what I'm doing, and it doesn't make me any less smart. This must seem terrible to you.*

The conversation described that Joan kept trying to convince Joan to get both education and family. Katherine wanted them to be their ownelves and

showed their capability in society although she got disrespectful treatments from an article written by her students.

#### **Data 24**

*Katherine : What will the future scholars see when they study us?*

*A portrait of women today? There you are, ladies.*

*The perfect likeness of a Wellesley graduate.*

*Magna cum laude, doing exactly what she was trained to*

*do. Slide. A Rhodes scholar. I wonder if she recites*

*Chaucer while she presses her husband's shirts.*

*Slide. Now, you physics majors can calculate the mass*

*and volume of every meat loaf you make.*

*Slide. A girdle to set you free.*

*What does that mean? I give up. You win*

*The smartest women in the country. I didn't realize that*

*by demanding excellence. I would be challenging.*

The conversation described that Katherine showed her students the portrait of women at that time. In the class, she showed some slides of article in newspaper. Katherine was sarcastic with the graduated students of Wellesley. She

regretted that the best graduates from Wellesley only became good wives. She tried to encourage the students to open their minds that women actually had same abilities as men had. However, for all this time it was not explored and was underestimated by men. In addition, Katherine thought that they did not value it either. She was also disappointed with the young women at Wellesley College that only thought about how to become a good wife. They were not willing to continue their study and pursuing their goal.

#### **Data 25**

*Katherine : To hell with Wellesley. I'm done. Goddamn it! It's brilliant, really a perfect ruse. A finishing school disguised as a college. They got me. More More, I thought it was a place for tomorrow's leaders, not their wives.*

The conversation described that Katherine was very angry with Wellesley. She felt cheated with the college, they disguised as a college to prepare her students to become good wives to their husbands. It was learnt that Katherine hoped more from the girls at Wellesley College. She encouraged her students to actualize themselves in public. She thought that women did not always have to become the stereotyped women whose place was at home, but they could be a next leader if they wanted. Katherine believed that Wellesley College had the best

and brightest female students who had the capability of becoming next generation's leaders.

#### **Data 26**

*Joan : Sunflowers. Vincent van Gogh 1888*

*Katherine : He painted what he felt, not what he saw. People didn't understand. To them, it seemed childlike and crude. It took years for him to recognize . His actual technique to see the way his brush strokes seemed to make the night sky move. Yet, he never sold a painting in his lifetime. This is his self-portrait. There's no camouflage, no romance, honesty. How years later, where is he ?*

The conversation described that Katherine stimulated her students' mind about true identity was shown when she talked her students out of class. Katherine showed a Van Gough's painting to them.

#### **Data 27**

*Katherine : So famous, in fact that everybody has a reproduction.*

*There*

*are post cards. We have the calendar. With the ability to reproduce art, it is available to the masses. No one needs to own a Van Gogh original.*

*Susan : We do in the Newport house but it's small, tiny*

The conversation described that Katherine was always telling to all women to change the girls mindset about new perspectives in life beside the standard mindset established by the College. Katherine had many ways to open her students' mindset.

#### **Data 28**

*Katherine : They can paint their own. Van Gogh in a box ladies. The newest form of mass-distributed art: Point by numbers.*

*Connie : "Now everyone can be Van Gogh. It's so easy. Just follow the simple Instructions... and in minutes, you're on your way to being an artist.*

The conversation involved between Katherine and Connie. Katherine also suggested her students. She wanted to create new idea from the painting to their students. Katherine also gave her students freedom to create their own idea.

## Data 29

*Katherine : Ironic, isn't it? Look at what we have done to the man who refused conform his ideals to popular taste. Who refused to compromise his integrity. We have put him in a tiny box and asked you to copy him. So the choice is yours, ladies. You can conform to what other people expect or your can ...*

*Betty : I know be ourselves*

The conversation described that Katherine wanted to persuade her students to change their perception. She gave an example of Van Gogh's painting. Katherine explained to them that Van Gogh was actually a truly genius painter but no one honored him, he just used his original idea in painting that was not same with most of other painters.

## Data 30

*Joan : You stand in class and tell us to look beyond the image, but you don't. To you, a housewife is someone who sold her soul for a center hall Colonial. She has no depth, no intellect, no interest. You're the one who said I could do anything I wanted. This is what I want.*



The conversation described Joan's statement, she knew that to become a housewife was not also a bad option: obsolescent and progressive. Women value could not be decide only from their profession. The important thing was the decision that they made is what they want, without any compulsion from anyone.

### **Data 31**

*Dear Betty:*

*I came to Wellesley because I wanted to make a difference. But to change for others.*

The statement above explained that, Katherine came at Wellesley to make a change by opening the young women's mind at Wellesley College. She hoped to young women at Wellesley College that they could fight for pursuing their goal beside marriage. She opened her student's minds by using her ways of teaching.

### **Data 32**

*Betty's mother : What do you need in Greenwich Village*

*Betty : An apartment. I filed for a divorce this morning.*

*And*

*since we know I'm not welcome at your house. You remember Giselle Levy? What did you call her? "*

*A new York kike.” That’s it. Well, we’re going to be  
roommates*

*Katherine : Greenwich Village ? Are you sure?*

The conversation described that Katherine made a change by opening up Betty’s mind about women roles that they had right and equal opportunity in social life as men had. Betty decided to divorce with her husband and moved to an apartment. She also decided to continue her study to Yale University and to take law as her major.

### **Data 33**

*Betty : My teacher Katherine Watson lived by her own definition and would not compromise that. Not even for Wellesley. I dedicate this, my last editorial to an extraordinary woman who lived by example and compelled us all to see the world through new eyes. By the times you read this, she will be sailing to Europe where I know she will find new walls to break down and new ideas to replace them with. Hold it, everybody, I have heard her called a quitter for leaving an aimless wanderer. But not all who wander are aimless. Especially not those who seek truth beyond tradition, beyond definition, beyond the image.*

*Katherine : Finally, thanks Betty*

The conversation described that Betty's assumption for Katherine. Katherine opened her student's minds, enabled them to see all possibilities that life offered beside only she thought of marriage and family. Katherine wanted to liberate her students from the very conservative tradition and made them to be brave to say that they wanted their own lives. Katherine wanted to prove her students that they had an equal right to get an opportunity to get whatever they wanted in their life. Katherine also encouraged her students in Wellesley to pursue their goal.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

This research examined the use of feminism by the main character of *Mona Lisa Smile* movie as one important aspect in understanding that, not only depended on women in patriarchal but also women who broke tradition controlled by patriarchal and made changes toward women that were still controlled by men. The movie reflected the women condition at the time that still held the tradition controlled by patriarchal. Being mother and a wife were regarded as women's most significant professions. Katherine Watson as the main character did not represent one of them. Katherine tried to change it.

Katherine Watson was a teacher of Art History at Wellesley. Katherine was also a Berkeley graduate who arrived at the women's college. She made positive changes, although she got disrespectful treatments from people around her in Wellesley College. Katherine was really frustrated that the knowledge of most of her students at Wellesley aspired for was a wonderful husband and they did not care pursuing any kind of professions. Women at Wellesley College were under controlled by men. Women did not have the same right to pursue their goal. Katherine tried to break that tradition. Katherine survived in Wellesley College with her idealism to change the students' mindset. She tried to make the students in her class realize by giving a new material beyond the lecture to encourage the girls to think a new perspective in their life. Katherine made the students realize that they had right to show up their capability in public as men had. Katherine also

suggested her students that they could do two things in the same time such as having family and their goal. From the analysis, it was found progressive women and some intimidation. Katherine had new perspective in making women equal to men, especially in education, she also faced some intimidations from people at Wellesley College, but she took intimidations as a motivation for her to change her students' mindset. Finally, all her efforts were successful. Katherine success in making her students realized that they could have higher education and family in the same time. Her persistence and fighting in making changes at Wellesley showed feminism (feminist idea), so it could be concluded that the main character in this movie script represented the feminism. Finally, it could be concluded that film all utterances spoken by Katherine Watson in the movie script *Mona Lisa Smile*, there were 33 times of utterances containing feminism (feminist ideas).

## **B. Suggestion**

After analyzing the data and finds out the feminism (feminist ideas) based on the main character (Katherine), who are interesting to be discussed since it gives more understanding for readers to know the literary work itself. This research exposes feminism (feminist idea) in the movie script of *Mona Lisa Smile*. It is suggested to the next researchers to investigate some other aspects dealing with feminism (feminist ideas). This research will enrich and enlarge the horizon of thinking about feminism (feminist ideas). It for references of their research and to help the other researchers who interest in this study. And also as the source information about feminist ideas to anybody who needs to do further reserach of the some field.