Chapter 8

Representation of Women in the Connecting of the Public Space Area/Special Area: *Mother!*

Özge Gürsoy Atar
Beykent University, Turkey

ABSTRACT

With the industrial revolution, the public/private distinction became even more acute. From the traditional point of view, those who make a living (men) by working outside the home in paid work are perceived as part of their participation in public life. Economically dependent people (women) were perceived as belonging to the private sphere. We see that the concept of private space is mentioned together with women. It is always criticized that the concepts of private sphere and motherhood limit women. The existing order is maintained by repeating these discourses in mass media such as cinema and television. In contemporary narrative cinema, however, this limitation of women is intended to be altered by addressing it with a different language or by going beyond conventional stereotypes. In this context, *Mother!* the film will be examined in the context of feminist film criticism through the representation of space.

DOI: 10.4018/978-1-7998-1774-1.ch008

Copyright © 2020, IGI Global. Copying or distributing in print or electronic forms without written permission of IGI Global is prohibited.
INTRODUCTION

In this study, Aranofsky’s film *Mother!* is examined in the context of the relationship between space and story elements with the character based on the presentation of the main female character in the space through the representation of the film space and on the feminist film criticisms. The differences of the film *Mother!* were put forward from the classical narrative cinema which presents women to the spectators only in their private spaces and only as “mothers” and “housewives”. Thus, the study aimed to explain whether it is possible to present patriarchal stereotypes to the spectators by questioning them with a different film language. This study discusses the relationship between the characters and space and the effect that the spectators feel about this narrative within the framework of Mulvey’s article *Visual Pleasure and Narrative Cinema*.

I would like to express that this study does not claim to be in the field of film criticism or film analysis and that I wish the study to be treated as a text analysis in the field of media and cultural studies. Therefore, it aims to make discourse analysis of the sample film with the help of feminist film theory.

In the film, the “mother” character portrayed by Jennifer Lawrence is a woman who puts her love into everything she does and feels it while fixing the house up that belongs to her husband. The house is depicted as a paradise where the woman feels that she belongs in and breathes. However, life will begin to transform for the “mother” as the man wants to go out, brings in guests from outside and learns that the woman is pregnant. In this study, it is claimed that an alternative perspective can be brought to the representation of women in the cinema through the film to be examined.

In this study, patriarchal stereotypes will be introduced with a different film language and the representation of women in cinema will be questioned. As a result, the study aims to produce solutions for film practice in the context of women’s representation.

BACKGROUND

Cinema and Public Space

Andrew Belsey (1998: 103) stated that there is indeed a right to privacy, but that this right can be exceeded under certain conditions in the public weal. Belsey stated that the consent of public figures, whose privacy is very difficult to protect and limited, can be obtained outside a small area of protection, however, there is no need for consent in cases of involvement in crime, corruption, hypocrisy and unethical behavior.
Related Content

Beyond Incarcerated Identities: Identity, Bias and Barriers to Higher Education in Australian Prisons
www.igi-global.com/article/beyond-incarcerated-identities/216370?camid=4v1a

Second Order Divide in Internet Usage in Developing Countries: An Overlooked Issue?
www.igi-global.com/chapter/second-order-divide-in-internet-usage-in-developing-countries/208969?camid=4v1a
Emerging Concerns for Gender Equality and Role of Open and Distance Learning
www.igi-global.com/chapter/emerging-concerns-for-gender-equality-and-role-of-open-and-distance-learning/209073?camid=4v1a

A Critical Crossroads for Computer Science for All: “Identifying Talent” or “Building Talent,” and What Difference Does It Make?
Jane Margolis, Joanna Goode and Julie Flapan (2017). *Moving Students of Color from Consumers to Producers of Technology* (pp. 1-23).
www.igi-global.com/chapter/a-critical-crossroads-for-computer-science-for-all/173046?camid=4v1a