

**Global Migration:  
Patriarchy, Propaganda and the Well-Being of Women and Children**

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## Table of Contents

<b>Abstract</b>	<b>pg. 4</b>
<b>Introduction</b>	<b>pg. 5</b>
<i>Material reality of relocation</i>	pg. 5
<i>A short history of capitalism</i>	pg. 7
<i>Familial well-being</i>	pg. 14
Problem Statement	pg. 16
<b>Literature review</b>	<b>pg. 17</b>
<i>Traditional family values</i>	pg. 20
<i>Global capitalism and the well-being of families'</i>	pg. 22
<i>The cost of transition</i>	pg. 23
<i>From the top down</i>	pg. 28
Summary	pg. 31
<b>Methodology</b>	<b>pg. 32</b>
Deconstructive Discourse Analysis	pg. 32
<i>Units of analysis</i>	pg. 33
<i>Discourse</i>	pg. 35
<i>Analysis of grids of specification</i>	pg. 36
<i>Authorities of delineation</i>	pg. 39
<i>Representations of women and the role of propaganda</i>	pg. 39
<i>Sous rature</i>	pg. 47
Procedure	pg. 48
<i>Data analysis</i>	pg. 48

<b>Event Analysis</b>	<b>pg. 50</b>
Constant Gardener	pg. 51
<i>Sacrificial mother: Gloria Woodrow</i>	pg. 52
<i>Harbinger of death: Tessa Quayle</i>	pg. 58
<i>Phallic mother</i>	pg. 60
<i>Abusive, neglectful mother equals selfish non-mother</i>	pg. 65
<i>Resisting mother</i>	pg. 68
Lost in Translation	pg. 74
<i>Sacrificial mother</i>	pg. 75
<i>Selfish, non-mother</i>	pg. 77
<i>Resisting mother</i>	pg. 80
<b>Conclusion</b>	<b>pg. 84</b>
<b>Appendix 1</b>	<b>pg. 98</b>
<b>Appendix 2</b>	<b>pg. 103</b>
<b>References</b>	<b>pg. 105</b>

## Abstract

This critical analysis explores the conflicted position of women as “trailing spouses” and the effects on families who relocate globally under the auspices of a multinational corporation, by utilizing a discursive analysis of two contemporary films and available literature. Current portrayals of women and children in contemporary media provide emotional yet conflicting images of the perfect woman, wife, mother, child and family. The basic tenets of a North American patriarchal economic system are being televised around the world. Technological advancements have made it possible to advertise political agendas on a global television screen. Much of what we see is propaganda couched in films and advertisements that are designed to romanticize the practice of deriving profits from the unpaid labor of woman and invisibility of children and child rearing. I intend to show that the materiality of trailing a spouse globally conflicts with these romanticized images and supports feminist literature that asserts the notion that mothers and children are oppressed and managed for the benefit of capital.

## Introduction

*Material reality of relocation*

*According to Bowman (1998), those who travel abroad to work can be divided into two distinct categories: The tourists and the vagabonds;*

*Tourists stay or move at their hearts desire... tourists travel because they want to...; the vagabonds because they have no other bearable choice. The vagabonds are, one may say, involuntary tourists... Vagabonds are travelers refused the right to turn into tourists. They are allowed neither to stay put (there is no site guaranteeing permanence, the end to undesirable mobility) nor search for the better place to be (p.93).*

*Between 1991 and 2003 I was attached to a geophysicist working for a large multinational corporation hedged largely in oil field services. My ex-husband is a tourist, not only is he British and upper middle class, his MAT scores range in the top 2%, he was head-hunted directly out of university, holds two masters degrees, one from MIT and has never had to apply for a job. My ex-husband is the quintessential global nomad; he is at home everywhere, greets all activities with vigor and can focus on a single complicated task for over 72 hours without sleeping. I was a vagabond by contrast, I am a white woman stemming from a blue collar background, I had lived in Toronto all of my life and never expected to relocate. When I met my husband I had very little education. I picked up and began traveling with my ex-husband because not to meant not being with him and that was an unbearable choice. For our first three years of marriage, I stayed in Vancouver to finish a degree and he lived for three months on and 3 weeks off in the deserts of Oman.*

*In 1997, together with a small child, we relocated from Vancouver to Abu Dhabi in The United Arab Emirates then to Islamabad, Pakistan, then to Texas, USA and finally to Paris, France all within 6 years. In 2003 I left France to return to Canada with my son. By this stage my relationship was over, I was physically and mentally exhausted, my son had been through 9 different schools, expelled from 4 of these schools for problematic behaviors, had extensive emotional and learning difficulties and I just did not want to do it anymore. While making the decision to leave, I wrote,*

*The reality is that I do not have my own life, that we are not integrated together, my needs and wants with his, my needs don't exist. Being good and doing the right thing for everyone but me will not guarantee love, so what do I want? Do I want to move to Canada? I want a home of my own, a place that I can work, make friends, play tennis; it's a simple life that I really want. I want to garden, to rollerblade, to get out and be with people, a place we can both call home and be happy. How do I make myself happy and feel fulfilled in my life if I feel I have no life?"<sup>1</sup>*

*In order to return home with my child I researched family laws in Paris, France (often in French with no translation), my home country and province, Ontario, Canada and international laws, including the Hague convention on child abduction. I broke at least 3 laws in each jurisdiction but with the support of friends and a great deal of sweat, I was able to take my child home safely and not get thrown in jail myself. Unfortunately, once I got home I found that because of legal boundaries, I was unable to enforce any of the rights awarded me in my Separation Agreement. The Family Responsibility office in*

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<sup>1</sup> (Personal journal, Jan 28, 2003).

*Ontario has no reciprocal agreement with France and legal action was not only costly it was impossible to enforce. It is through this experience that I have come to believe that the health and well-being of women and children is an issue society needs to be concerned with. Global relocation both at the level I experienced and at the level of those much less privileged is fast becoming a common occurrence. Indeed, as I will argue, because global capitalism requires sacrificing the well-being of women, children and the family at home and abroad, this is a crucial issue for those studying the well being of young people and their families.*

*A Short history of capitalism: From sex act to sexism.*

Ontologically, in the evolution of human beings from primates to bipeds, the role of women as child care providers existed within a finite geographic community, small kinship groups and shared responsibility was the natural environment in which development and maturation took place, men existed on the periphery providing protection for the family group (Suomi, 1977 p. 186).

This beginning is as animal as social life itself at this stage...This sheep-like or tribal consciousness receives its further development and extension through increased productivity, the increase of needs, and, what is fundamental to both of these, the increase in population. With these there develops the division of labour, which was originally nothing but the division of labour in the sex act, then that division of labour which develops spontaneously or "naturally" by virtue of natural predisposition (e.g., physical strength, needs, accidents, etc.). Division of labour only becomes truly such from the moment when a division of material and

mental labour appears ...With the division of labour ...and which in its turn is based on the natural division of labour in the family and the separation of society into individual families opposed to one another, is given simultaneously the distribution, and indeed the unequal distribution, both quantitative and qualitative, of labour and its products, hence property: the nucleus, the first form, of which lies in the family, where wife and children are the slaves of the husband ....This latent slavery in the family, though still very crude, is the first property, but even at this stage it corresponds perfectly to the definition of modern economists who call it the power of disposing of the labour-power of others (Marx, 1978 p. 157).

In the 1800's, Lesko (2001) notes that the advancement of capitalism and evolution of its social division of labor were taught through the Christian church with race (white), gender (male as superior) and work (capital, advancement) as its basic tenets (p.25). As technology advanced through the eighteenth century, capitalism began to locate emerging markets outside its borders making it a necessity to travel and live abroad; this practice was called Colonialism. As Colonialism and Christianity was initially the vehicle for the spreading of ideologies, so globalization has become its familiar in present day.

Globalization is a shiny new name for antiquated exploitive practices that have long been part of our economic history. In a sense I would argue that it might be called it is post-modern imperialism. Indeed, Hardt and Negri (2000) point out that,

Capitalism has always functioned as a world economy, and therefore those who clamor about the novelty of its globalization today have only misunderstood its history...what used to be conflict or competition among several imperialist powers has in important respects been replaced by the idea of a single power that over



determines them all, structures them in a unitary way, and treats them under one common notion of right that is decidedly postcolonial and post imperialist (p. 9).

In the above concept of Empire by Hardt and Negri (2002), at the root of the spread of capitalism globally is the notion of right and ultimately peace, “in Empire there is peace, in Empire there is the guarantee of justice for all peoples. The concept of Empire is presented as a global concert under the direction of a single conductor, a unitary power that maintains the social peace and produces ethical truths” (pg. 10.) The present division in labor in the capitalism economy places women and children as subject to the rule of capital is one of these ethical truths. As capitalism spreads so does the expectation of the continuation of its tenets at the heart of which, as Marx (1978) noted, is the slavery of women and children and peace for those who adopt its ideologies.

The various stages of development in the division of labor are just so many different forms of ownership, i.e., the existing stage in the division of labor determines also the relations of individuals to one another with reference to the material, instrument, and production of labor ... The social structure is, therefore, limited to the extension of the family; patriarchal family chieftains, below them the members of the tribe, finally slaves. The slavery latent in the family only develops gradually with the increase of population, the growth of wants, and with the extension of external relations, both of war and of barter (Marx in Tucker, 1978 p. 151).

Although global capitalism sets many bodies in motion: those who flee poverty, war, religious persecution, ethnic cleansing, etc, this critical analysis is concerned with the effect on families who relocate globally under the auspices of a multinational corporation. As stated at the beginning of this analysis, those who relocate globally can

be divided into two categories, the tourists and the vagabonds. Bauman (1997) likens the tourists to the Feudal Lords; he says that, "the new freedom of capital is reminiscent of that of the absentee landlords of yore, notorious for their much resented neglect of the needs of the populations which fed them" (p.10). Tourists are society's elites, who have both the means and ability to travel the world whether for work or for social reasons and are not traveling because they have to. This is the job of the vagabonds, these are all peoples who have no choice but to move or to stay put in order to make a living in the new Empire. Relocating globally is not about immigrating to a new country to settle down. In many respects it is more similar to migrant labor. In large multinational companies, executives are dispatched to follow market supply and demand much like pickers follow the cotton. The only difference being that the wages are much higher, the locations further apart and the choice is of higher order. Both the tourists and the vagabonds relocate but for very different reasons. In relation to this analysis, global relocation becomes the spreading of capitalist market ideology rather than the acquisition of earnings in order to feed yourself and your family. Global relocation is therefore the means by which this spread of ideology not only occurs but becomes further entrenched. "The geographical and racial lines of oppression and exploitation that were established during the era of colonialism and imperialism have in many respects not declined but instead increased exponentially" (Hardt & Negri 2000, p. 43). Global relocation, however, unlike Colonialism, is not something most middle class North American families can avoid. With advancements in travel, technology and communication, production is no longer linked to particular geographies. Indeed as capital flows between countries without regard for borders or boundaries (Ruddick, 2003), and with the

increasing trend toward global markets the necessity for international relocation is imperative to competition for both the company and the employee (Allen, Eby, Douthitt, & Noble, 2002). It is estimated that every year 40 million families relocate within the United States and 4 million within Canada alone; these families include military personnel, aid workers, missionaries, technical assistants, business managers, embassy staff and legal enforcement officers, teachers, nurses, doctors, professional scholars and exchange students (Navara & James, 2002). Research tells us that “about 80% of the international expatriates around the world are married and more than 70% take their children with them on the international assignment” (Ali, Van der Zee & Sanders, 2003 p.564). Unfortunately, in its quest for assimilation, capitalism does not place any value on the natural resources it consumes (Katz, 2001); for the most part this depreciation occurs because natural resources, including woman and children are seen as subordinate within the interests of the ideology.

There is a fundamental question in economics about what we value and how we value it. It's a fundamental ideological question. If you ask people what they value most in life, they will say my children, my partner, my health, my religion. Usually, it's something that can't be bought. At the same time, we're invited to believe the Chicago School rhetoric that market pressure determines value” (Marilyn Waring, 1998, [www/aurora.icaap.org](http://www/aurora.icaap.org))

Marilyn Waring (1999) in discussing the UN System of National Accounts, states that, “those who are making the decision are men, and those values which are excluded from this determination are those of our environment, and of women and children” (p. 3). Childcare and housework are not valued on the same scale as industrial labor and the

production of material goods for consumption, the value of family work done within the home is placed at zero in our accounting system because these responsibilities are deemed to have no economic or exchange value within the home, except in those instances when women's work is hired out to others outside the family (Waring, 1999) or transacted through prostitution, divorce and separation or adoption (Castaneda, 2002).

In an agrarian society, the family was the centre of production, from food production, home and community construction and development to education. With the advent of the industrial revolution men began to leave the home to earn a wage and women, children and the old and infirm were left out of the market reducing their production capacity to zero value because they did not earn a wage for their production within the home (Della Costa & James, 1972). With the advent of labor unions in mass trade industries men began to successfully remove both woman and non-whites from the labor market and protected themselves legally from future infringement (Blades & Rowe-Finkbeiner, 2006; Della Costa & James, 1972; Forrest, 2004; Hartstock, 2004; L'Hirondelle, 2004; Waring, 1999; & McGregor, 2004). Labor unions were set up to keep women out and to maintain their economic dependence upon the male, ensuring the maintenance of the traditional capitalist values. Della Costa & James, (1972) state that,

The house wife (is) the central figure in this female role. We assume that all women are housewives and even those who work outside the home continue to be housewives. That is, on a world level, it is precisely what is particular to domestic work, not only measured as number of hours and nature of work, but as quality of life and quality of relationships which it generates, that determines a woman's place wherever she is and whichever class she belongs (p. 8).

Drusine, in Morgan, (2002) says that,

Politicians have always spouted rhetoric about family values and the glories of wifely devotion and motherhood-“the most important jobs in society.” Yet the same society denigrates, demeans, devalues, and dismisses these jobs as women’s work. Justifications range from basic misogyny (whatever women do is less important than whatever men do) to the fuzzy-minded “natural division of labor” argument (women are biologically built for childbearing; therefore (they) are also meant to scrub floors). But the crucial component in the trivializing of “women’s work” is that it is done at home, is unsalaried, and stands outside the formal labor market force and market economy ... A middle class North American housewife, therefore, is considered unoccupied and economically inactive, since she earns no salary for her minimum-fourteen-hour workdays (p. 342).

According to Rosen-Graden, Myers & Hattie (2004), in 1998 women spent 15.2 hours on unpaid housework (not counting childcare) per week compared with 8.3 hours for men” (p. 110) and it is this inequitable division of labor that is being distributed on a global scale and manifested in the relocation practices of multinational companies. The material consequence of global relocation is to situate mothers and children in the home, segregate them and embed their production within the home. Relocation restricts access to public life by restricting access to community support (Zvonkovic, Soloman, Humble & Manoogian, 2005), education, (Tucker, Marx & Long, 1998) recreational activities and work (Ali, Van der Zee & Sanders, 2003; Navara & James, 2002).

*Familial Well-being*

Recent literature on the impact of global relocation on the family seems to point to an increasingly barren ground for the maintenance of a healthy family life. Tucker, Marx & Long (1998) found that as families move the likelihood of marital breakdown increases. This marital breakdown affects both the child and mother's mental health functioning which in turn affects the marital relationship in a cycle of ever increasing stress and distress within the system (Garstien & Sheeber, 2004). Increased marital conflict is particularly relevant to children's development because "children with behavior problems ... including, attachment, academic performance, peer relationships, and emotional regulation ... often come from families' characterized by marital conflict" (Fincham, 1998). Papp and Cummings (2004) have noted that "the marital relationship, including how conflict is handled, has important implications for children's development of interpersonal relationships within and outside their families and that marital conflict is related to more hostile parent-child relationships, less warm and more conflictual sibling bonds, and problematic peer relationships" (p. 368). Marital conflicts often occur while abroad because there are few opportunities for woman to engage in the labor force due to visa restrictions, time and language barriers. Although the husband shares in the stress of moving, the consistency of the company work environment and the camaraderie among employees seems to mitigate the effect of this stress. Women are often left isolated with child and family responsibilities frequently in countries where language and cultural differences exacerbate the already high stress level (Copeland & Norell, 2002).

The isolation of global relocation embeds the supremacy of the dominant male role as women and children become increasingly more dependent upon the wage earner.

Accompanying spouses and children are given little consideration in company benefit packages; all economic considerations, including travel and moving expenses are mediated through the employee, leaving the spouse and children completely dependent on the employee and the company. In this way, spouses are forced to remain in countries and in circumstances with their partners, who in many cases are less than supportive. Unless they have private means, they cannot access company benefits that would allow them to return home. As a further deterrent, the leaving process also becomes mitigated through international jurisdictions that require written permission for women to travel without their husbands, making it virtually impossible for women to leave an unsuitable situation with their children.<sup>2</sup> That women are unhappy with their position in our society is not a recent conception. From Mary Wollstonecraft in the eighteenth century to Marilyn Waring in the new millennia, women have been fighting for a voice, doing everything they could, academically, personally and socially to make themselves visible but the overriding societal response is always the same-no. The reason for this response is a very simple accounting problem; the profits do not outweigh the costs. As Marx (1978) points out, the maintenance of the traditional family is at the very basis of the system, many of our laws and structural governance have been instituted in order to preserve it. On a local level, this practice can be seen by such institutions as Canadian unemployment insurance who define women who take leave to take care of children and family work not as "unemployed but as not in the labor force" (McGregor, p. 31). In this way, women are unable to collect benefits and are not part of our national accounting

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<sup>2</sup> (Personal experience, 2003).

system. Moreover, “welfare policy, pension policy, daycare policies and virtually all social and educational policies and benefits are designed to ensure that women participate in paid employment, promise rewards if they do and make life difficult if they do not” (Newsmith, Reitsma-Street, Baker & Porter, 2004). Anthony Giddens (2003) states that, “the inequality of men and women is intrinsic to the traditional family ... and a return to it is a return to legally defined inequality” (p. 54). A sentiment that embodies Hardt and Negri’s concept of capitalism on pg. 6 of this paper, if we substitute inequality for capitalism the statement again seems to ring true ... inequality has always functioned as an aspect of world economy, and therefore those who clamor about its novelty have only misunderstood its history. It is my belief that we cannot return to something we have never left and global capitalism seeks to fix the notion of all women as housewives in the minds and hearts of the populous. Globalization is an issue that affects us no matter where we live; locally and globally, the day to day materiality of capitalism affects women and children of all stratifications adversely.

### *Problem Statement*

Within Capitalist culture there lies a paradox in the discourses surrounding women and the expectation of what it means to be the ideal woman, wife, and mother. Women are given a multitude of mixed messages through the media concerning equality, education, beauty, motherhood and independence; we are encouraged to be the best we can be yet given no room to grow and we are encouraged to accept personal responsibility for social issues that rest far outside our sphere of control. In this critical analysis it is my intention to investigate how global capitalism relies on the unpaid labor



of women to support the male employee and to engage in social reproduction through child rearing facilitated by media imagery designed to manufacture the consent of the women they intend to exploit. I propose that this system of subjugation undermines the development of healthy relationships owing to the increased stress of geographic relocation, the subsequent social isolation, lack of support and, for many women, the resultant depression that often accompanies global capitalism (Sussman, 2002).

### Literature Review

My initial drive to understand global relocation began with my life and the issues that affected my ability to thrive in this economic environment. My main concern was the effect of frequent moves on my marriage and my ability to raise my child in a way that I felt was going to provide the most stability and support for the entire family. In the process of this analysis I came to discover that the macro level environment of late capitalism holds a level of control that affects the daily acts of living that many of us feel are within our personal sphere of control, but that have much farther reaching implications than what we perceive from the confines of our nuclear families.

According to Lewontin, Rose & Kamin (1984), and Marx (1978), as discussed at the beginning of this paper, at the centre of capitalist ideology is the right of biological determinism, or the belief that, "the current division of labor between the sexes in our society (a social division of labor) is merely a reflection of some underlying biological necessity, so that society is a faithful mirror image of that biology" (p. 210). Given this position, it is important to look critically at the materiality of women and their children living within this division of labor and the mechanisms that maintain their compliance.

*"I resent being turned into a housewife!!" (Personal journal, 1997)*

Sigmund Freud called it *Hysteria*, he mused as to why women who seemingly have everything, a good husband, good fortune, children, a nice home, suffer from unexplainable mental illnesses (Crain, 1980, p. 223). At the turn of the century, essentialist modes of science (modes which continue to dominate the sciences today) sought to explain the reasons for this phenomenon by attempting to separate the psychological illnesses of women from the social environment in which they lived. According to Crain (1980), Freud's explanations are rooted in the subconscious or can be explained by physiological pathology for which there is a cure through therapy or drugs and that modern sciences break down mental illness into its component parts in hopes of isolating a specific cause with which the individual can make better with treatment (administered by a qualified man) and individual growth (personal responsibility).

From a medical perspective *postpartum depression*, like *hysteria*, happens to women individually; independent of social context. In Fox (1988), Harriet Rosenberg identifies a feminist model of postpartum depression that stems from the oppressed social position of women (p. 382); she says that, "the daily work of childrearing within the household/family is almost entirely eclipsed from political discussion and considered to be a private matter; the fact that mother work is integral to social reproduction and not a personal pastime is obscured" (p. 380). Segregating mother work from its social context separates reproduction and childrearing from a social responsibility relegating it to a personal choice and individual responsibility. In this way capitalists can choose to ignore the needs of the families and leave the consequences to the spouses who have "discussed

and agreed" upon the division of labor and take no part in repairing the damage for which they are making financial gains.

Global relocation as discussed by Sussman (2002) later and postpartum depression as discussed above carry similar emotional reactions in women, depression due to loss, isolation, lack of social support and lack of independence. The effects of depression can be seen in a study on attachment and security by Mikulincer & Shaver (2005), who found that when stressed or depressed, a wide range of mothers tended to look for support for themselves first rather than focusing on child care responsibilities. Mothers required friendship and social support as their primary need; "only when (mothers) feel stable and secure themselves can (they) provide attention and support to their children" (p. 35). Further, Whiffen, Kerr & Kallos-Lilly (2005) found that both internalizing and externalizing behaviors in children increased when mothers' experienced greater marital distress. Whiffen et al.(2005) reason that, "mothers who are unable to foster close relationships with their children increase their children's levels of emotional distress...(as) children with depressed mothers must contend with a range of contextual difficulties including low socioeconomic hardship, marital conflict and breakdown, lack of family cohesion, and family life distress" (p. 100). Among mothers of temperamentally difficult children, Garstien and Sheeber (2004) found that not only did mothers' emotional states affect their children, but their children's' negative behaviors affected maternal depression; which in turn affected the marital relationship in a cycle of ever increasing stress and distress within the family system. Further, "child externalizing behavior was predictive...of both disruption of family functioning and a decline in maternal self-perceived parenting competence, which in turn contributed to an increase in

depressive symptomatology for mothers” (p. 148). Children growing up in an environment with a distracted and depressed mother tend to be unable to judge their mothers’ mental states. According to Repacholi & Trapolini (2004) the inability to accurately perceive the mental state of an unfamiliar adult female was not affected, just the maternal relationship, widening the chasm between the mother and child. The emotional disruption in the mother-child bond caused by maternal depression hampers a child’s socio-cognitive development, increases externalizing and internalizing behaviors and helps to further increase depression in mothers.

### *Traditional Family Values*

When studying relocation commitment and spouse resistance, Allen, Eby, Douthitt, & Noble. (2002) found that employees with a traditional family structure and gender role differentiation were not only more successful than dual income families but that an employed spouse was detrimental to the career advancement of the relocating employee (p. 549). Rosen-Grandon, Myers, & Hattie (2004) found that, “there is less conflict when spouses subscribe to traditional gender roles... and suggests that if “traditionality” is valued by both spouses in a relationship, then satisfaction with the shared value of traditionality can lead to overall marital satisfaction” (p.65). Traditional gender roles in a patriarchal economy reinforce the primacy of the husband’s occupation. Any paid position that women hold in the community are subordinate to those of their husband. Couples who travel abroad, “like other dual-earner families, downplay women’s economic activities and limit women’s occupational choices, maintaining the ideology of the good-provider role” (Zvonkovic et al. 2005, p. 416). Zvonkovic, et al (2005) found

that women, whose husbands worked long hours or who were away from home for extended periods of time, tended to work extra hard in the home so that when their husbands returned there was more family and leisure time. This game of “catch up” then served to “create an exaggerated time crunch for many women; it also obscured the amount of family work that women actually did because their husbands rarely witnessed their wives performance of housework or other family work tasks” (p. 416).

Consequently when the men finally came home, not only did their wives have to complete their regular family work, daily cooking, cleaning etc, they also had to take care of their husband’s demands for a proper meal, attention and personal leisure time. What the authors found was that women had twice as much to do and half the amount of personal time; “Rest for the breadwinner seemed to be a privilege connected only to married men’s paid labor, not married women’s breadwinning or family work” (p. 417).

Strazdins & Broom (2004) found that women who felt that their spouses understood the inequality in emotional work and supported them felt more love and contentment in their marriages regardless of the inequalities in labor. Alston & Stratford (1996) and Copeland & Norell (2002) have consistently found that high levels of support from one’s husband is related to relocation adjustment and that, “families who demonstrated clear joint perceptions concerning the demands of the husband’s career adjusted more readily than those who did not” (p. 257). It is important to note that the author’s definition of support referred mainly to “discussion and agreement” and not to the equitable sharing of responsibilities. That is to say, an entrenched patriarchal division of labor that permits the worker to commit his energies to work outside the home. As of

the July 21, 2008 issue of Fortune Global 500 there are 12 CEO's that are women, whereas last year there were 10 CEO's that were women"<sup>3</sup>

### *Global Capitalism and the Well-being of Families*

Dr. Nan M. Sussman (2002), founder of Global Strategies an international human resources management consulting firm, presents a backdrop for global relocation when she describes a set of emotional reactions, including culture shock, that often accompany relocation; these are "feelings of emotional discomfort, exhaustion and psychological stress, (consisting of) anxiety and depression as well as inappropriate thinking or behaving" (pg. 2), the majority of the stresses, and therefore the emotional discomfort, involved in relocating has repeatedly been shown to reside in the trailing spouse (Ali, A. Van der Zee, K., Sanders, G., 2003; Copeland & Norell, 2002; Grant-Valone & Ensher, 2001). Copeland & Norell, (2002) studied 94 trailing spouses and established that relocation was especially stressful for accompanying spouses and that higher adjustment rates were related to greater social support networks; friends were identified as the most important factor in successful adjustment. Moreover, support from the company was found to buffer women against the stress of the relocation cycle and helped to increase their sense of well-being. Unfortunately, however, globalization perpetuates a chasm between the dichotomies' of public/private, and men/women and children by alienating one from the other. It is a paradox that patriarchy requires the family unit only to alienate the members from each other. I agree with Bowman (1997) when he says, "Globalization divides as much as it unites; it divides as it unites – the causes of division being identical with those which promote the uniformity of the globe" (p.2). Even if families begin their

<sup>3</sup> <http://money.cnn.com/magazines/fortune/global500/2008/womenceos/>.

sojourn on good standing, over time the well being of spouses tends to decrease without an adequate support network. As indicated above by Copeland & Norell, (2002) indices that relate to high levels of support from the employed spouse are related to overall adjustment (p. 257). Ironically, given the hiring practices and expectations of multinational companies, this kind of support is not very likely to occur. In surveying 118 expatriate employees, Grant-Vallone, & Ensher (2001) found that 60% of them indicated that, their "work life (long work hours and extensive travel) interfered with their personal life on a regular basis" (p. 270). Ali, et al. (2003) found the same results in an analysis involving studies conducted by Ayree et al. (1997) and concluded that work life interfered in personal life because work involved intense commitment factors,

Highly committed employees are expected to work long hours, relocate and to place greater importance on the interest of the organization rather than on personal interest when the two are in conflict. Given the disparity of this position from a more egalitarian one, it is easy to see how commonly held views regarding men and women continue to suggest that women are more committed to family than work and that men are more committed to work than family (p. 544).

### *The Cost of Transition*

Given the emotional stress and the hegemonic state of dependency in the trailing spouse, it is not surprising that as families move the likelihood of marital breakdown increases. The peripheral damage of marriage breakdown does not simply lie in the statistics of poverty in single mothers but is associated with an increased likelihood that children will not complete high school (Tucker et al. 1998);

The number of family transitions (death, divorce and remarriage) children experience while growing up creates stresses in children that can affect adolescent outcomes ... even one residential change seems to compound the effects of a transition although it may have occurred before a family move ... our findings suggest that residential stability may mediate the ill effects associated with children's school lives" (p. 125).

Farndale, Burton-Smith, Montgomery & Schute (2003) found that within the structure of the nuclear family (involving mother, father and children, as opposed to all other family structures), the educational outcomes for highly mobile children were remarkably better in every case, "as these children have not experienced family transitions associated with death (and) divorce, possibly followed by remarriage" (p. 119). Tucker et al. (1998) also found that,

Children who were not living with both biological parents, who moved more than once, had significantly more problems relating to peers and teachers, being obedient and behaving in a school environment than did those who were not living with both biological parents and who had never moved; the difference between one move and any other higher order moves is not significant. The only significant difference ... within the other family forms is between those who had moved and those who had never moved (p. 125).

Farndale & Burton-Smith (2003) found that, "for each successive move children have made, the odds of having problems in school increases by 40% for children who moved only once in their lives and by almost 85% for children who moved eight or nine times versus children who never moved" (p.122). In his ecological model, Uri



Bronfenbrenner (1974) claims that, "an ecological orientation points to the importance of relations between systems as critical to the child's development... the interaction between home and school, family and peer group" (p.4), and therefore family adjustment. Brenner (1984), as cited in Seng and Betts (1993), surmises that as transitions occur, and in this case multiple family moves and the extended absences of one parent, that the stress compiles with each subsequent transition; "some children cope with the tension by becoming unusually manic and aggressive; others become withdrawn, depressed, and tearful, and some express hostility towards family members by regressing or by doing poorly in school" (p. 5). Seng and Betts (1993) believe that in a global environment children who have moved frequently rely on their parents, in particular their mother, the most stable and consistent adult in their varied and limited social circle to provide significance to events. If mothers are depressed and unable provide these stable, comforting cues then the children are left adrift emotionally. Dennis and Herring (1999) believe that children reared in a local community rely on environmental cues to signify events so that the loss of the local community as a signifier undermines the child's well-being.

Globalization relies on the ability of companies to adapt and move with the flow of capital, as commodities increase and decrease in value employees are moved in order to follow demand. In many cases whole families are relocated with very little concern for the destruction caused to the families. It is not only the families themselves that suffer but also the local communities from which they come and go. Dennis, & Herring (1999) are family and career consultants and they explain that "relocating families are worn thin by multiple moves, often on short notice, to locations selected by the employer ... with each

relocation families are reminded of how much their lives are in someone else's hands" (pg. 35). Dennis & Herring (1999) also inform us that "it is not unusual for corporate families to relocate 5 times in 10 years, thus increasing the likelihood that a family's sense of being part of a community's roots and heritage are lost, the communities in which they float through suffer as a result (p.35). Studies by Rhee, Chang & Rhee, (2003), Dao, Lee & Chang (2007) and Berry, Phinney, Sam & Vedder (2006) on acculturation with immigrant Asian youths found that although factors such as language proficiency, ethnic and national identification and social support affected how well a youth acculturated into a new country, the most important factor affecting the well-being of youth was the amount of time spent in the new country. Specifically, the longer youth resided in a particular country the better the outcome. The amount of time spent in a country is important in understanding how expatriates and their families are different than immigrant families. According to the Merriam-Webster dictionary, immigration means, "to enter and usually become established" where as an expatriate or sojourner is a transitory state. Identification with national identity or ethnic identity, the two factors affecting positive acculturation according to Berry et al, (2006), becomes elusive in a transitory environment. As a result, what is termed a diffuse identity, "characterized by a lack of commitment to a direction or purpose in their lives and often socially isolated" (ibid, p.316) occurred in 22.5% of the almost 8,000 immigrant youths canvassed. Therefore, "these young people lack a clear orientation and appear to be marginal and confused; they thus represent a group in which, according to previous research, personal and social problems are likely to appear" (ibid, p. 324). If this is the case for immigrant youths who struggle to become acculturated in a single environment over time, what is

the outcome for youths who find themselves on the same rollercoaster year after year, country after country?

The trend towards short-term assignments continues to escalate as companies try to contain costs, with up to 70 percent of surveyed companies reporting that their employees were on an assignment length of just one year or less, this is a major shift from the past historical average, where only 13 percent of all assignments were less than one year in duration (10th Global Relocation Trends - conducted and issued jointly by GMAC Global Relocation Services, the National Foreign Trade Council, and SHRM, May 2004)

As I will discuss in detail later, paradoxically we find that, according to Berry et al. (2006), the ramifications of global migration on the family and local communities requires a sensitivity and understanding of the needs of migrating families, which is quite the opposite of the basic premise of the male dominated patriarchal social structure which relies on the willing yet uninformed sacrifices of women and children. In what follows, I will argue that in a global capitalist environment, the well-being of women and children, and therefore responsible social reproduction is called into question because such an environment hampers the emotional health and development in both parties. The agreement of women to participate in such an ideology is sought through a campaign of fear, isolation, separation and ignorance propagated by patriarchy to exact such an agreement without women actually understanding the ramifications of their contract. In order to address this progression it is important to look at the ways in which this agreement is acquired without the benefit of full understanding on the part of women.

### *From the Top Down*

Hardt & Negri (2000) believe that through the development of globalization governing bodies such as the UN function on what they term a “supranational level”, or outside the domestic legal system, governing all nation-states. This Empire is, “both system and hierarchy, centralized construction of norms and far-reaching production of legitimacy, spread over the world. It is configured *ab initio* as a dynamic and flexible systemic structure this is articulated horizontally” (p. 13). In such a system the dominant ideologies become part of both the global and the local governing bodies; in this case the attitudes and practices of patriarchy become legitimized and spread through all levels of government. One of the ways women are romanced into believing that patriarchy supports their issues is through political double speak or what will later be discussed as propaganda. Mark DaCosta Alleyne (2004) outlines the ways in which organizations like the UN give nods in the direction of women’s issues on a global level but does not move forward in any concrete way. Propaganda functions by appearing to work towards issues but yet fails to uphold any material change in their ideologies or governing strategies. Although the UN has made many promises and “passed two resolutions related to the special concerns of women: the Declaration on the Elimination of Discrimination against women (1967), and the Declaration on the Protection of Women and Children in Emergency and Armed Conflict (1974)...and in 1975 declared a “Decade for Women” (p.104), nothing has really changed within the UN itself or its policies regardless of its public position.

DaCosta Alleyne (2004) found that,

No woman has ever been elected the UN Secretary-General, and few women have made it to the rank of top lieutenants, running the various divisions of the Secretariat, the specialized agencies or important part of those agencies...at the level of policy, as late as 1993, the UN was still being criticized for failure to consider the gender-specific mistreatment of women among the most serious violations of human rights ... Some of these include rape, forced prostitution as part of war strategy, female genital mutilation and the political subjugation of women for alleged religious and cultural reasons (p.104).

By making promises and drawing attention to the issues of women and children yet doing nothing concrete governing bodies protect themselves from bad publicity because to the public it appears as though they are supporting relevant issues.

Penny, 2004, says,

This is bullshit because it tricks out a terrible thing in floaty, fulsome rhetoric. Bullshit is forever putting the rosier of spins on rotten political and economic decisions. This is because bullshit is about getting away with something, or getting someone to buy something in the broadest possible sense, which means covering arses or kissing them (p. 6)

What we see in global level institutions such as the UN is reflected at the national level by Canadian parliament. Doris Anderson, previous editor of *Chatelaine* magazine, gives us further evidence of the local/global when she writes in *This Magazine: Because Everything is Political* (2006), that male MPs in Ottawa outnumber females by five to one (1), she says "that, women make up 52% of the Canadian population but only 21% of the House of Commons and our provincial legislatures are women" (p. 1). With men

outnumbering women at the highest echelons of politics, and they are content to keep it that way, the needs of women and children, such as affordable childcare, will never see the light of day.

The domestic issue of universal day care has been floating around Canadian political platforms since the Conservatives came to office in 1984. The Government of Canada states that, "Strong families ensure a bright future for Canada. The most important investment we can make as a country is to help Canadian families by providing choice, support and spaces to raise our children" <http://universalchildcare.ca>. Recently, in 2006 CBC aired a report on the internet called Childcare in Canada <http://www.cbc.ca/new/background/daycare>, this article covers the beginnings of the universal childcare phenomena and outlines the amount of money being allotted by the provincial and federal governments and makes some recommendations for best practices, unfortunately on October 10, 2007, the last Ontario provincial election, the issue of affordable childcare was not on the docket of any of the provincial candidates. Again we see that although promises are being made, there is no concrete action. The issues of women and children function as glittering generalities<sup>4</sup> put forth to sway the popular vote by the appearance of good faith but are in fact illusions.

"Globalization signals the internationalization of capitalism and the rapid circulation and flow of information, commodities and visual images around the world" (Yon, 2000, p.15). Indeed I would argue that the failure of public policy to support women and children is supported by the global media and it is through the media that our perceptions of the micro and macro world around us are influenced. Noam Chomsky (2002) when discussing the media and propaganda in his book, *Media Control: The*

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<sup>4</sup> I will discuss the term "glittering generality" in more detail later on in this chapter.

Spectacular Achievements of Propaganda, opens by defining democracy in two ways, “one conception of democracy has it that a democratic society is one in which the public has the means to participate in some meaningful way in the management of their own affairs and the means of information are open and free” (p.9)...and the other is, “that the public must be barred from managing their own affairs and the means of information must be kept narrowly and rigidly controlled” (p.10). As will be discussed later, this dichotomy of definition is a form of propaganda; we the people believe one definition while the powers that be work on entirely another. One way these mixed messages are delivered to the people is through popular culture and in particular the media. In order to illustrate how these dichotomous messages are presented I will later deconstruct the film and book *The Constant Gardener* and the film *Lost in Translation*. Because these messages are often ephemeral and vague it is important to provide a vehicle for the reader to experience how contemporary media has the capacity to undermine the health and well-being of women and their children for the benefit of capital.

### *Summary*

Historically, the division of labor between the sexes and the spread of capitalism has run hand in hand. As society expands and global markets increase so has the need for geographic relocation which reifies rigid and inequitable divisions of labor within the family. The research in relation to the well-being of the family within a global capitalist society indicates that women, children, and the family suffer ill affects such as marital conflict, depression, attachment disorders, and academic troubles not only from relocation practices but from the rigid role expectations that divide the sexes. I have

found that although women have been fighting for equality for hundreds of years very little has changed; in fact as capitalism expands any concessions women and children may have gained are being rescinded through the practice of global relocation.

Media control and propaganda has been found to subvert the independence and growth of women and children by presenting false images and fallacies that keep them locked in these rigid social roles. The following deconstruction will attempt to shed some light on how media control and propaganda work and why women continue to consent to their own exploitation.

### Methodology

The methodology used in this thesis is a deconstructive discourse analysis, I breakdown the images and dialogue in two films in order to promote a conceptual understanding in the reader of the issues I wish to highlight. I am not studying these films, nor analyzing them, I only attempt to use them as a medium to underscore the ways in which films can be used by the propaganda machine to produce current North American discourses and therefore consistent and supportive action.

### *Deconstructive discourse analysis*

Foucault (1991) declares that deconstructive discourse analyses are “practices with the aim of grasping the conditions which make ... acceptable (discourses) at any given moment” (p.75). In demonstration of the above idea, this critical analysis breaks down (deconstructs) two films with the aim of highlighting the representations and discourses that continue to make acceptable the constant subjugation of women, children and the family.



### *Units of Analysis*

The units of analysis to be considered in this critical analysis are fictional symbolic representations of women, in the book and film, the *Constant Gardener* and the film, *Lost in Translation*. The entire family constellation and the subject position of male representation has some peripheral illustration as they are relevant to the overall subject position of women and children. (Two overviews of each film can be found in Appendix 1)

In the *Constant Gardener*, Tessa and Justin Quayle are the main protagonists and Gloria and Sandy Woodrow are the main antagonists. These two couples and their families are British expatriates whose husbands work in Nairobi for the British High Commission. In *Lost in Translation* the constellation of main antagonists and protagonists breaks up the marital couples and places them in opposition to one another. Charlotte and John is a young couple, recently married, and Charlotte is accompanying John on a photo shoot in Tokyo. The other couple, Bill and Lydia has been married for many years. Bill is in Tokyo filming a whisky commercial while his wife is at home in the US with their children. The protagonists in this film are Charlotte and Bill, and John and Lydia are the antagonists.

To McLeod (2002), “the discursive event is simultaneously a piece of text, an instance of discursive practice and an instance of social practice” (p.24). In an effort to remain consistent with this assertion and discover the method in which an event, such as a film or book, describes and promotes action within its reader, I chose these two films because both are about living in a global capitalist (macro) environment and about relationships (micro environment) and therefore contain representations (images) and

discourses (speech and behavior) that are pertinent in both social situations and provide clear examples of the concerns I would like to call attention to.

Deconstructive Discourse analysis, by McLeod's (2002) admission, is not a completely formed and rigid scientific method; she says that,

(I) wish to emphasize that there is no definitive method of discourse analysis and that therefore any methodological discussion or practice contributes to the constant construction and re-production of the intellectual and research activity called "discourse analysis" (p. 17).

The design and procedure of the analysis in this project was based on a compilation of deconstructive discursive practices outlined in McLeod (2002) taken from the previous discursive works of Foucault (1972), including: "describe the authorities of delineation and analyze the grids of specification" (p.22); and Derrida (1976), who claims that deconstructive discursive analysis, "questions discourses by exploring (deconstructing) them in terms of their claims of presence, and their dependence on absences" (p.20). In this process of *sous rature* (under erasure), "Derrida attempts to discover the opposite or trace within the meaning of a single term. In other words, A is simultaneously A and not-A. Meaning is a function of presence (the written or spoken word) and absence (the chain of suppressed signifiers upon which the meaning of the present is based)" (p. 21). From these three perspectives, the design of this work includes an analysis of the grids of specification; these are the discursive categories of representation of women as will be discussed using the works of E. Anne Kaplan below. It will describe the authorities of delineation which contain the tools of propaganda, which will also be outlined. The concept of *sous rature* (under erasure) plays an

important part in this aspect of the design as investigating how a particular social image or concept is alluded to but never fully visualized, the absence of image leaves in its place, or at least a blank space, to enter a residual image which allows for the confusion that accompanies discourses and practices that make women and children simultaneously visible and invisible.

### *Discourse*

McLeod (2002), defines discourse as a, “socially organized framework of meaning that defines categories and specifies domains of what can be said and what can be done” (p. 18). Discourses are the things that we say and our active and reactive behavior to them. Deconstructive discourse analysis is then delineating and deciphering the often unnoticed meaning and actions behind how we talk about and deal with people and events. When describing adolescent sexual behavior, one may say of males, ‘he is just sewing wild oats’, alternately when describing the same behavior in adolescent girls we may say, ‘she’s a slut.’ One account accepts and justifies the behavior and the other account condemns it. How we say things often reflects underlying accepted modes of thinking and behavioral conduct. Deconstructive discourse analysis breaks down such statements and attempts to situate them in terms of their historically social and political biases.

McLeod (2002), states that,

Discourses are seen as constructive as they do not simply describe the social world, but are the mode through which the world of “reality” emerges. They contain subjects and construct objects...as well as knowledge and

truth....discourses allow us to focus on things that are not 'really' there, but once these have been circumscribed by discourses it is difficult not to refer to them as though they were real (p.18).

In the above example of adolescent sexuality the subjects are the males and the females who given their sexuality become objects such as normal healthy boys or sexually deviant girls rather than the opposite or neither. When discourses such as these become part of our daily perceptions of youth we begin to accept these differences as truth and speak about them and act towards youth as though they were true rather than social constructs which control behavior and support ideologies. In this way, "Deconstructive discourse analysis implies undermining the revelation of essence, destabilizing meaning as presence, and disrupting dominant, taken for- granted notions of a subject" (McLeod, 2002, p. 18)

#### *Analysis of grids of specification*

Grids of specification, according to the definition set out by Foucault above are the categories with which subjects are accorded and related and thus become objects. The subjects in this paper (women, in their role as mother) become objects (good/ bad mother) through their visual and discursive representations in the events (book and films). Specifically, those representations of women in film as outlined by E. Anne Kaplan (1992): Sacrificial Mother: Phallic Mother, Resisting Mother: Absent mother/Nurturing father, Working mother and the Selfish/ non-mother.

North American culture has been able cleverly to use the theory of the child's "good" and "bad" mothers developed by analysts following Freud to construct

representations whose purpose is to manipulate women in, or out of, the work force, in accordance with the needs of a capitalistic system. The powerful ideology of the masochistic, angelic, all-sacrificing mother, produced through psychoanalytic theories as representing the healthy “feminine” woman, has functioned (and is still functioning, although in ways strikingly altered via new technologies) to construct women in ways that serve forces that have nothing per se to do with women (Kaplan, 1992, p. 45). The prevailing image of women has become the unfailing standard in North America.

E. Anne Kaplan (1992) explores the representations of women in film between the years 1928 and 1990 and finds that,

with the advent of theorists such as Freud and the development of the propaganda machine after WWII, films began to show Hollywood’s propensity to displace the level of the social into the level of the psychological ... psychoanalysis makes it possible to displace the question of responsibility into the imaginary (p. 173).

Kaplan (1992) finds that through these representations, Hollywood has managed to convince us that mothers, of all types are deficient and that men are superior to women in everyway. The word mother itself is no longer synonymous with love and care but rather weakness and ineptitude as well.

It is in this role of the imaginary that the propaganda against women has thrived, our expectations and responsibilities are no longer based on the functions we share and perform on a daily basis but on the unconsciously denied wishes of men, the wish that they held complete control over the means of production and reproduction. For example, Kaplan (1992) delineates 6 different types of mothers, beginning with the most socially acceptable and common form, the **Sacrificial Mother**. Kaplan states that,

Given their positioning as “lack” in the patriarchal symbolic order, women are represented as seeking for identity/wholeness either via romantic love or via identification with children...She is always to be sexually attractive and alluring to the husband...if she fails in this, her husband will seek amusement elsewhere. At the same time, she must be a devoted mother, taking care of her children’s slightest needs; however, she is not to devote too much love to them (p. 85).

Good Housekeeping (1955) (see appendix 2) clearly outlines the expectations of both women and men concerning how women are to act and their place in society.

The following five representations of mothers are in opposition to the sacrificial mother, the first is the **Phallic Mother**,

this concerns the mother’s negative impact on the child. The phallic mother is based on the degree to which a woman’s own unresolved problems with her mother in turn affected her mothering .... (this is based on) work done on maternal narcissism (which Freud had previously raised), on the mothers projecting on to the child her own unfulfilled desires, on the mother’s use of the child to satisfy needs for mothering that remain from her own childhood; and finally (and what is most relevant to the “phallic” mother representation), on the degree to which a woman’s masculine identity – her penis envy – would inhibit successful mothering (p. 108).

The second is the **Resisting Mother**.

(The notion of the resisting mother) consists of the unconscious contradictions/ the unthinkable and repressed voice of the mother. In other words, the narrational voice, close to the heroine’s unconscious, inadvertently reveals repressed

resentments about women's oppressive placement within the nuclear family particularly their repressed longing for their mother object, or their unmet needs for power and self-fulfillment that may originally have caused the transgressions (p. 124).

Kaplan's third representation of the **Absent mother/Nurturing father** is a possible reaction to the woman's liberation movement and more women leaving the home to work and pursue their own lives, imaginary images of the nurturing father began to appear in contemporary media. (p. 187). Furthermore, Kaplan explains that the **Abusive neglectful mothers** are, "images that are linked to the concern about the psychological effect of day care on children, woman have been portrayed as "coke addicted producing already damaged children, mistreating their children, or using the child to finance her habit" (p. 193), and that the fifth and final representation, the **Selfish, non-mother**, "is an image of women as caring more for their own comfort than for nurturing others" (p. 193).

#### *Authority of Delineation*

Drawing on the works/writings of Parker (1990), Dreyfus & Rabinow (1982), Foucault (1972) and Ramazanoglu (1993), McLeod (2002) highlights a unique perspective on discourse. Specifically, McLeod devises an amalgamation of the meaning of discourse when she states that, "the statements in a discourse cluster around culturally available understandings as to what constitutes a topic ... (And that) they are progressively and dramatically achieved over time and within particular contexts of power relations" (p. 18). In terms of the discourses that surround women and children and

the right of biological determinism and “natural division” of labor, as found historically within the capitalist system, one can see the natural flow of particular discourses that identify certain aspects of motherhood such as mothers putting aside their own needs for their children, sacrificing for them or being overly protective. Within this system the well being of our children has been the mandate of the women. Natural discourses within this system of ideology become propaganda when these discourses are used by the public relations machine to enforce and rigidify categories of behavior that do not serve the well-being of the populace.

### *Representations of Women and the Role of Propaganda*

One of the tools assisting economics in its universal propaganda has been the law. The global litany of the legal system operating as one tool of oppression is never ending. Marriage, domicile, custody; in English Common Law, the Code Napoleon, the Hindu code of Manu, in Sharia law; in the cosmetic legal guarantees of sexual equality; in constitutions; and in inheritance and land laws (Waring 2002, p. 195).

How is it that women and children continue to have an unequal voice and to consent to their own oppression? When we look critically at the relationship between the lack of value placed on mothers and children in a capitalist system and the mechanisms that maintain their continued exploitation we can argue strongly that the answer lies in propaganda; misinformation, manipulation and deception, focused on manufacturing the consent of both women and men to maintain this system.



In its simplest form, propaganda seems to be a modern amalgamation of principles based on psychoanalysis, learning theory, social learning theory and humanistic psychology. In this amalgam Freud's developmental theory, "the inner world of feelings, impulses, and fantasies (Crain, 1992, p.222) becomes a platform from which propaganda can operate. Layered atop this notion is the modification of behavior and human values.

For example, Pavlov taught us that behavior can be formed, "from the outside, from external forces" (p.154). In his Nobel Prize winning experiments on dogs Pavlov demonstrated that unconditioned stimuli can produce physiological reactions such as salivation; this is known as classical conditioning (p. 155). Alternately Skinner, in his theory of operant conditioning, taught us that, "responses can be automatically elicited by unknown stimuli" (p. 161) and not just known stimuli as in classical conditioning. In social learning theory Bandura believed that, "in social situations people often learn much more rapidly by observing the behavior of others" (p. 177). From these four theories we learn that behavior can be conditioned both internally and externally and displaced to the realm of unknown by artificially producing stimuli designed to elicit specific social responses. Finally, and what seems to be the driving force behind the choice of stimuli best suited to the needs of the public relations machine, is Maslow's theory of motivation. In what is termed, humanistic psychology;

There are 6 kinds of needs: physiological, safety needs, belongingness needs, love needs, self-esteem needs and at the highest level, self-actualizing needs ... these needs are arranged in a hierarchical order such that the fulfillment of lower needs propels the organism on to the next highest level ... most people are so strongly

motivated by needs such as belongingness, love and respect that they are afraid to entertain any thought that others might disapprove of (p. 320).

Ironically, Maslow's work was motivated by his desire to understand highly motivated people, somewhat like Steven Covey's (1997) book called, *The seven habits of highly effective people* but it would seem that the spin doctors have taken this work and turned it on its head. It does not seem that Maslow's work is being used to affect self-actualization but conversely to maintain a lower level of need among the masses. In my estimation, the most prevalent example of this perspective is the hypocrisy between the maintenance of low wages, the high cost of basic living needs such as food, housing and utilities, the high cost of education and the lack of adequate jobs for graduates and the bombardment of advertisements for must have luxury items such as cars, phones, computers and vacations with the over exposure of the lives of the rich and famous.

This is the mandate of the public relations machine; it sells us capitalism and its requisite emotions by pairing consumerism or need with happiness and natural fulfillment in order to sustain its own existence. By keeping wages low and jobs that offer a living wage and benefits at a minimum, the public is kept at a level in which they struggle to meet their basic needs. The public relations machine keeps the masses spending their meager disposable income on luxury items designed to ensure the happiness of the owner, which keeps the average person in an ever increasing pattern of need and therefore work and struggle. Imagery paired with basic need and wish fulfillment increases the probability that consumers will recognize the need for these items or roles and after prolonged exposure will accept them as fundamental.

Edward L. Bernays, the father of Public Relations and nephew to Sigmund Freud, once said that,

PR wasn't just a question of representing corporate interests to the public; he insisted that corporations had to read up on public hopes, desires, and impressions and use this information to come up with the most powerful rhetoric and effective symbols to sway the public. A good PR man was as much a social scientist, as he was in impresario" (Penny, 2004, p.37).

Propaganda towards women and children works in much the same way. By promoting socially acceptable images paired with wealth, security and happiness the PR machine forces the masses to "buy" these images much as they would a car or phone and continue to strive towards acquiring these social standards regardless of the cost to their well-being. What follows is a look at the mechanisms of propaganda, what they are and how they are used within contemporary media as a tool of compliance.

According to the Merriam-Webster dictionary, propaganda is the spreading of ideas, information, or rumor for the purpose of helping or injuring an institution, a cause, or a person; ideas, facts, or allegations spread deliberately to further one's cause or to damage an opposing cause; also: a public action having such an effect (<http://mw1.merriam-webster.com/dictionary/propaganda>). What is most interesting about this definition and what causes the most difficulty is that propaganda/public relations is an equal opportunist and will subvert any discourse that is appropriate to its purpose.

Noam Chomsky (2002)<sup>5</sup> concisely outlines why propaganda works so well,

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<sup>5</sup> Although Foucault and Chomsky differ in regards to the absolute nature of truth within discourses, I use a combination of both their perspectives. Foucault's perspective stipulates that there are many possibilities of

We the workers are viewed by those in power as mindless, the “bewildered herd” that require shepherding should we do ourselves and everyone else harm. We have no idea what is best for us and any attempt to make ourselves heard is stupid and dangerous ... People have to be atomized and segregated and alone. They’re not supposed to organize, because then they might be something beyond spectators of action (p. 23).

This sentiment is especially true for women as it as reflects the basis of arguments put forth by men like Rousseau (Wollstonecraft, 1792), that women are not capable of making good decisions, being good leaders or having any idea of what is important in life besides looking our best; we are to be kept isolated within the home seeing to our persons, our dress and our duties as wives and mothers. As yet another example, “the obedience required of women in the marriage state comes under this description; the mind, naturally weakened by depending on authority, never exerts its own power, and the obedient wife is thus rendered a weak indolent mother” (p. 92).

You will not see consistent aggressive headlines in local newspapers calling for action, you will not see groups of men and women continually gathered together in protest, and you will not see active legislation put into practice in order to combat this abuse, why is that? It is because the North American public relations machine is highly successful, genius in fact at “manufacturing consent.” The tools of the propaganda machine are vast and varied and there are many techniques used to manufacture our

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truth, dominant discourses arise from power relations and eclipse other possible perspectives and Chomsky’s perspective stipulates that there is an “absolute basis of human nature” that is used by those in power, or deployed as necessary, to reconstitute society. I combine both of these perspectives because I believe neither perspective is absolute, and that each holds merit within this discussion on discourse and propaganda. Like Chomsky, I do believe there is an element of human nature that strives towards justice and values love and kindness, and that we should evolve in that direction regardless of the risk. Foucault argues that the risk is that we might possibly reconstitute this same society. I side with Chomsky only in that I am willing to accept the risk in striving for it. (<http://www.youtube.com/watch?v=kawGakdNoT0>)

consent: name calling, glittering generalities, euphemisms, transfer, and fear to name a few ([www.propagandacritic.com](http://www.propagandacritic.com)). The following definitions are taken verbatim from this site and will be used in the event analysis to decipher the images and text within the films.

The first type of propaganda is *name calling* and includes the use of terms such as “Feminist, Commie and Bitch”. This technique links a person, or idea to a negative symbol. The propagandist who uses this technique hopes that the audience will reject the person or the idea on the basis of the negative symbol, and consequently reject that symbol as well, instead of looking at the available evidence. The second is the *glittering generalities*; this is the use of statements such as *Freedom and justice for all*. The glittering generality is name calling in reverse. While name calling seeks to make us form a judgment to reject and condemn without examining the evidence, the glittering generality device seeks to make us approve and accept without examining the evidence. The third technique is the use of *euphemisms*.

When propagandists use glittering generalities and name-calling the symbols they are attempting to arouse their audience with are vivid, emotionally suggestive words. In certain situations, however, the propagandist attempts to pacify the audience in order to make an unpleasant reality more palatable by using words that are more pleasant, which characterizes euphemisms.

Such an approach gives no value at all to the environment or to its ecosystem; it is simply a matter of weighing one market utility-namely, a silt-producing, ecologically damaging, “productive” dam- against another-namely, income from

the legitimized violence of men against animals, euphemistically called leisure (Waring, 2002. p. 216).

The fourth technique, *transfer*, is a device by which the propagandist carries over the authority, sanction, and prestige of something we respect and revere to something he would have us accept, such as *maternal responsibility*. Good Housekeeping (1955) gives us a list of behaviors expected of wives and mothers, it takes the basic instincts of mothers to nurture and protect their young and provide a stable family life and turns it against them by setting up unrealistic expectations, instead of being a family or community responsibility, caring for children becomes the private domain of women. The final technique that will be used is *fear*, when a propagandist warns members of her audience that disaster will result if they do not follow a particular course of action, she is using the fear appeal. By playing on the audience's deep-seated fears, practitioners of this technique hope to redirect attention away from the merits of a particular proposal and towards steps that can be taken to reduce the fear. For example,

Scholars have found that working mothers spend more time with their children than did unemployed mothers 40 years ago and that they cut back on sleep and leisure to be able to do so ... Despite these findings, working mothers report feeling anxious about the amount of time they spend with their children...The juxtaposition of these findings- that working mothers are spending more time with their kids even as they attest to worrying about spending enough- is evidence of the cultural trap of domesticity in which they find themselves ... they can't win for losing (Pugh, 2005. p. 732).

These are but a few of the techniques used by the public relations machine to manipulate the bewildered herd into following the path set out for them. As the definition of propaganda states, there is a mix of realities. Emotional issues are paired with ideas and ways of being that the media would have us adopt or discard. This pairing makes it difficult for us to sort through the detritus and come to terms with what is right for ourselves and to stand against bureaucratic apologists who twist our thinking into fallacies we are ill prepared to defend ourselves against. Bernays wrote that, "the only difference between propaganda and education, really, is the point of view. From this perspective, the advocacy of what we believe in can be referred to as education, whereas the advocacy of what we don't believe can be referred to as propaganda" (Penny, 2004, p. 38).

### *Sous Rature*

When participating in a media event, it is important to look not only at the individual elements that drive the plot, is it a love story, political intrigue, or good vs. evil but what is the overall message the film gives us and do we buy it? What we take with us at the end of a film; the lessons we learn unconsciously drives us towards ways of being and understanding the world. We glimpse love and support and know we want aspects of that relationship. We see styles of working and modes of living that we wish for and know are good and noble or alternatively ways of getting ahead and beating the system. These are images, illusions that are presented to us in order to fill a perceived void. They help us make decisions as to the kinds of people we would like to be and how to function in relationships and society but more so they prepare us to accept our place in society fully

armed with a visual catalogue of do's and don'ts! Although each of us makes personal choices as to what we will watch and what we will buy, we cannot get outside the system that we live in and therefore are exposed to these images and discourse which often have an effect on us whether we are aware of them or chose them or not.

These do's and don't are discourses subverted into propaganda by the media and within each film there are situations than can only be described by their absence. I have found that omissions from book to film and from film to the "deleted scenes" on DVD have their tales to tell, it is often the material that lies outside categorical bounds, the information we are meant to ignore that gives an alternate perspective on possible realities. "Derrida's notion of absence or presence refers here in that the written or spoken word always contains traces of its compliment or absence. Foucault (1972) recognizes this; language, he states, always seems to be inhabited by the other, the elsewhere, the distant; it is hollowed by absence; ... (t) his criterion means that implicit themes suggested by the absence of certain terms should be analyzed" (McLeod, 2002, p. 22).

### *Procedure*

#### *Data analysis*

My main analytic approach was taken from Denzin & Lincoln's (1998) process in which the qualitative researcher is termed a "*Bricoleur*" The end product then becomes a bricolage or "a pieced-together, close-knit set of practices that provide solutions to problems in a concrete situation" (p. 3). In order to put together a critical analysis that reflected my personal and academic perspective, the image of a laborer or bricklayer connects with the idea of layering the data, in this method the researcher brings together



an event, research and analysis and places them together in such a way as to illustrate points and contradictions and to make clear the connections she has made with the event. The hope of this researcher is that this design, this alternate perspective, promotes the possibility of making a connection with the reader, whom in turn might make connections to the world outside the home.

The choice of films to use for my analysis combines the *Constant Gardener* and *Lost in Translation*. I also read the paper back version of the *Constant Gardener* by John LeCarre (2001). I watched *Lost in Translation* and began taking notes in a reflexive journal divided into two sections, one for each film. I watched each film multiple times and made notes, first by just viewing the film and then subsequently with a feminist perspective, and in regards to the authorities of delineation and grids of specification. A similar process also occurred with both formats of the *Constant Gardener*. I then went through my notes and crossed out any subjective rambling not specific to the analysis and began to locate the material within each event that supported my impressions. Although there are commonalities between the films, I do not compare them directly, I only group together those images and events that are either common or similar. Although there may be many interpretations of events and characters within this book and these two films I give you solely my interpretation. The end product is a piece of text that flowed freely together and came to rest beside that which it felt most comfortable with; it is a non-linear, multifaceted discursive experience that is as much a piece of creative writing as it is science.

## Event Analysis

She had the oddest sense of being herself invisible; unseen; unknown; there being no more marrying, no more having children now, but only this astonishing and rather solemn progress with the rest of them up Bond Street, this being Mrs. Dalloway; not even Clarissa anymore; this being Mrs. Richard Dalloway (Woolf, 1996, p. 8).

On the front cover of *Media control: The spectacular achievements of propaganda* (1991) Noam Chomsky asks, "What kind of a society do we want to live in?" Through the course of this research I have found that the society I want to live in has a completely different value system from the one I see around me. The society I see around me contradicts what my spirit tells me is right as a woman and a mother. The society I see around me, and have endeavored to describe to you in the body of this critical analysis thus far, makes every effort to coerce women into believing they are valued and that children and families are valued, yet acts in a multitude of ways; legal, visual and textual, that contradicts this edict. It is the very act of contradiction, the overlap of conflicting messages and images that creates a void in which capitalism recapitulates itself. Every void made is filled with more and more contradictions until there is nothing substantial to grasp on to; it is in this void that women and children subsist. This notion, this production and reproduction of empty space, I believe, is the embodiment of Derrida's theory of *sous rature* or under erasure and it is through the contradictions made in popular North American discourse and multimedia imagery that this void thrives. This empty space is the location where an object can be simultaneously itself and not itself and makes possible the continuation of the exploitation of women and children. It is this later

concept that the following analysis will attempt to explicate through the delineation of female representations and images in the film and book the *Constant Gardener* and the film *Lost in Translation*.

The female characters examined in the *Constant Gardener* and *Lost in Translation* is in each, part of a couple. In the *Constant Gardener*, Tessa Quayle is a lawyer working for Amnesty International in Nairobi, a position which rides on the coat tails of her husband, Justin's, tour of duty for the British Foreign Office. Gloria Woodrow is the stay at home wife of Sandy Woodrow, acting Head of Chancery in the same Foreign Office. In *Lost in Translation*, Charlotte (no last name given) is the new wife of John, a photographer on a shoot in Tokyo, they have no children and Charlotte has no career as of yet. Lydia Harris is Bob Harris's stay at home wife, who remains in the USA with their children while Bob (an ageing actor) shoots a whisky commercial in Tokyo as well. The following analysis will delineate these female characters on the basis of the aforementioned representations and will attempt to illustrate the discourses and contradictions usurped by the media to impose capitalist ideologies and maintain the present social order beginning with the *Constant Gardener*.

### *The Constant Gardener*

The *Constant Gardener*, written by John LeCarre, is a political thriller set in one of the poorest nations of the world at the highest echelons of society. The setting of this book and film imparts, in all its offensive affluence, the abuses of imperialism and the reality of a class structure that subjugates rather than embraces difference. The disparity in circumstances between the privileged and the poor in the book are blatantly evident; a

situation that has been subdued in the film version by deleting direct comparisons or images that would highlight the discrepancies between the rich and the poor. Relegated to the deleted scenes in the film is a sequence where one of Tessa's sick friends rides from Kibera where he lives through the city to where the Foreign office staff lives. This scene and its subsequent deletion embody the erasure of knowledge, specifically a revolting and visceral visual image that is tangible and candid. Representations of women and mothers between the book and the film are met with the same practice, the application and deletion of tangible effects, so as to create voids and empty spaces that conceal dogma.

### *Sacrificial mother*

#### *Gloria Woodrow*

Upon the completion of deconstructing both the book and film versions of the *Constant Gardener*, I immediately became aware of the consistent diminution of Gloria Woodrow's character from book to film. In the book, Gloria's character is well developed and although she holds only a tangential location; her character is vital to understanding the nature of the relationships the author is trying to convey. Unfortunately her character is cut dramatically in the film, relegating her most consequential lines to the deleted scenes section of the DVD. In one particular deleted scene, Gloria says to Sandy, referring to Tessa, "Bloody stupid wife of his, wrecking his chances of a decent career with her ridiculous behavior, the baby will keep her out of trouble." In this scene, I would argue that Gloria appears to embody the concept of sacrificial mother (loss of self due to the acceptance of her role as wife and mother) both by her statement and by the fact that it was relegated to the deleted section. In contrast to the film, Gloria's character

in the book is both visible and imperfect; her character is tangible. Without the consistent demonstration of Gloria's character, to contrast with Tessa's, the unsuitability of Tessa's role becomes more complete as we are not subject to the negative aspects of Gloria's behavior as depicted in the book version that balances out Tessa's behavior in the film. Gloria's invisibility in the film allows the audience to romanticize about rather than form an opinion based on the evidence available. In this way the absence of "wife/mother" leaves a space, a void, in which the pervasive discourses about women fill the space and become glittering generalities; bright and shiny, ephemeral and conflicting, socially constructed images with which to compare ourselves and others.

In my estimation, Kaplan (1992) would likely argue that in the book version Gloria is the quintessential sacrificial mother, she has given up all personal interests and goals, her aspirations are linked to her role as mother and wife and to the social hierarchies contracted through her marriage. The actuality of life between Gloria and her husband, Sandy, is almost entirely eclipsed from the book to the film, leaving very little of their relationship in view; it simply does not exist in the film, which eradicates all traces of the daily, material aspects of their roles and relationship. The textual material in the book allows me a more detailed opportunity to look at Gloria, Sandy and their marital relationship.

In the book, Gloria is described as:

One of those exemplary Foreign Service wives who are determined to see the good side of everything....She was a loyal old-girl of the private schools that had produced her and she sent them regular bulletins of her progress, avidly devouring news of her contemporaries .... And she had that tottery,

extraordinarily ugly walk that is affected by English woman of the royal class (p. 41).

If Gloria is the standard in our society, if she is the perfect wife and mother, why are words such as “tottery, ugly and affected” used to describe her. Gloria is a wife and mother, she is the product of her respectable upbringing and behaves in a way faithful to that education, but when described by words such as “tottery, ugly and affected” a negative image becomes associated with her character leaving a conflicted idea of propriety. If Gloria is the ideal representation of wife and mother, why is Sandy not overjoyed and in love with his wife? Why is he looking outside his marriage towards Tessa?

At forty, he was happily married to Gloria –or if he wasn’t, he assumed he was the only person who knew it” (p. 5). Sandy thinks ... to (his) private sadness, she appeared to have deliberately put her intelligence to sleep in order to fulfill her wifely role. But he was also grateful to her for this sacrifice, and for the restful way in which she failed to read his inner thoughts, yet pliantly shaped herself to fit his aspirations” (p. 42).

Although expected of her by both her husband and society Gloria’s choices are not valued; Sandy is both “sad” and “grateful,” a contradiction in his personal account of her. Reflecting on his wife, Sandy goes on to say that, “Gloria was not naturally stupid” (p. 41), and that at the University of Edinburgh, where she took philosophy and politics she was very accomplished but that due to her acceptance of her roles as wife and mother has given up any ambition. Gloria is doing exactly what she has been taught, she is following the rules put down for her by society yet the words used to describe her do not

portray her behavior in a positive light. Sandy insinuates that she is stupid in the above text; and below, Sandy questions whether he loves her at all. Gloria has completely given up an identity of her own and expects to be loved for it and Sandy thinks he should love her for it but does not; “Oh but I do, I do, love you as you are! He would protest, earnestly embracing her. And more or less believed himself” (p. 43).

Gloria and Sandy remain a couple because socially they are a good match; they both comply with the same social expectations and are willing to accept the cost, as long as it remains hidden. Gloria is momentarily forced out of her protective shell only when faced with public scrutiny, Elena (Gloria’s best friend) sees Sandy pawing Ghita (one of Sandy’s staff members). When confronted Sandy both tells the truth and lies outright. For the audience, this is a direct contradiction because we are aware of his duplicity when he says,

If you mean by “affair,” go to bed with her, I’m sure the idea occurred to me, as it would to most men of heterosexual appetite ... I have committed adultery in my heart. There I have confessed. Want a divorce or can I have a scotch? Gloria sadly recants and asks Sandy for forgiveness (p. 562); thereby maintaining the façade that keeps them both safe.

In an introduction to *Pride and Prejudice* (Austen, 1813), Littlewood (1999) quotes Austen in an attempt to highlight her sharp perspective in regards to the choices of available to women in England in the 1800’s. The following passage concerns a young woman’s (Charlotte) recent marriage to an unsuitable character (Mr. Collins).

Mr. Collins to be sure was neither sensible nor agreeable; his society was irksome, and his attachment to her must be imaginary. But still he would be her

husband. – Without thinking highly either of men or of matrimony, marriage had always been her object; it was the only honorable provision for well-educated young women of small fortune, and however uncertain of giving happiness, must be their pleasantest preservative from want. This preservative she had now obtained; (pg. VII)

In the precedent dialogue from the *Constant Gardener*, Sandy expertly mixes realities, all of which are somewhat true but without substance. Gloria eventually recants because like Charlotte, her “preservative from want” has been obtained and she knows she and her children cannot risk the loss. In this position, women and children become entirely dependent on the disposition of the men they marry and subsequently Gloria must accept Sandy’s behavior in order to maintain her social status and security.

As the Sacrificial mother, Gloria complains “He’s been drinking ... He pretends to work late and he sits there in his office drinking while I make the boys do their homework” (p. 49). Instead of standing up to the inequality of their roles, Gloria plans parties to ensure their social standing and make Sandy happy yet romanticizes about Justin, Tessa’s husband, calling him her “tragic hero” (p.44). Between Sandy and Gloria there is duplicity, a dishonesty that extends from within themselves and their marriage, from the social conventions they adhere to, and is projected onto Tessa and Justin as a matter of course. On page 49, Gloria accuses Tessa of “love thieving” given Tessa’s close relationship with Arnold, when Gloria really has no idea of the nature of their relationship. The dishonesty between Gloria and Sandy and their subsequent projection to both Justin and Tessa and Tessa and Arnold allows the reader to accept the possibility of infidelity, pitting the audience again siding with Tessa as a champion; in the end there



is no female character to side with and the audience is left floundering for an appropriate heroine.

In an attempt to assuage his own guilt over his lusty feelings for both Tessa and Ghita, Sandy reflects upon his career and the choices he has made for his country and his family, he believes that he has done his *duty*, that his sacrifices and his dubious activities will be rewarded with,

A head of chancery, (or a) knighthood – a prospect to which he himself attached no importance, of course, but it would be nice for Gloria (p. 5) ... Lady Woodrow: that'll sort her out. Restless, that's what she is. Not to say idle. I should have given her a couple more kids to keep her busy. Well, she won't be idle if she's installed in the Residence, that's for sure (p. 393).

In this disciplining moment, Gloria, and the audience, is rewarded for maintaining a role as the sacrificial mother. Gloria will gain a title of her own "Lady Woodrow," and both she and Sandy's social standings will be greatly increased for their sacrifices to the system. By extension, the audience is given the message that by adhering to this expected role differentiation that they too will be rewarded for their sacrifices to the wage earner and the family. Sandy can also displace personal responsibility for his thoughts and actions (his duties), and in fashionable Freudian style, transfer the responsibility to his family, which thrives due to his dealings. What's more, this statement also supposes Sandy's perspective on children, their value and on the work of mothering; children in this statement are little more than puppets to keep his wife busy and that he can give them to her, that reproduction is within his sphere of control.

Gloria's choices have provided her with safety, security and affluence, effects that most women fear, not unjustly, that they and their children might die without. The void created through the contradictions and subsequent disassembling of Gloria's character becomes filled with fear and therefore acceptance that alternative behavior, such as Tessa's, is likely to turn out, literally, in death; producing the desired effect that women and children remain in miserable circumstances.

*Harbinger of death: The anti-mother*

*Tessa Quayle*

Tessa, our nemesis to Gloria's transient perfection, is described as a,

Society girl turned Oxbridge Lawyer, the princess Diana of the African poor, the mother Teresa of the Nairobi Slums and the FO Angel who gave a damn (p. 72) ... With her wealth, parentage, education and looks she should have been up there dancing and feasting with the worst of Kenya's white supremacists ... (Instead) Tessa was in revolt against her class, race and whatever she believed was tying her down, whether it was the color of her skin, the prejudice of her social equals or the bonds of a conventional Foreign Service marriage (p. 80).

Tessa is beautiful, smart, rich and altruistic; she is also the polar opposite of Gloria's representation as the sacrificial mother; Tessa is the harbinger of death. Tessa fits into all the other existing categories, she is not a mother, she spends her time on her career (selfish-non mother), and in fact her child dies (abusive, neglectful mother). Further, she has personal and private interests that are in conflict with Justin's career (phallic mother)

and she seems to have made no sacrifices within her marriage (resisting mother). All of Tessa's actions, in conclusion, bring about her death and the destruction of her family; her behavior is a warning, it is a model of conflicted behavior that immediately captivates us with its altruistic integrity and terrifies us with its violent finish.

Tessa Quayle is a seductive role model and a bone chilling threat. Tessa represents youth, vitality, beauty, integrity and affluence, as well as conflict, doubt and disruption. Finally, Tessa is almost everything society tells us a woman should be yet because of her choices and actions (the resistance of motherhood) she is completely undermined as a viable role model. One way this antagonism is accomplished is through sexualizing both her character and her relationships. From the first moment we meet Tessa her character is sexualized,

Dark hair, no make-up, tall, late twenties ...And beautiful; I'm a man too.  
Sexy like an animal, how she moves. And clothes like you could blow them  
off ... Wow, everybody look at them .... One beautiful white woman, one  
beautiful African doctor; that's a nice sight (p. 13).

The sexualizing of her character and her connection to Arnold undermines the good works she is trying to accomplish, the pairing of these images leaves me questioning how I feel not only about her but her work by association. The sexualizing of her relationship with Arnold is also a racial and prejudicial pairing that speaks to the subversion of long held Arian notions about mixed color relationships. The film further plays up this innuendo in the (3<sup>rd</sup> scene) as Tessa and Arnold are walking through Kibera and he says "if you were my wife I would tie you to the bed" and Tessa replies "And then what would you do with me?" Later I realized that this is empty playful banter between

two friends, as I later found out that Arnold was gay. By that time, however, the damage is done and my feelings towards Tessa are confused and her relationship with her husband is undermined. Justin is handsome and well bred just as Tessa is but because he actually seems to love his wife, and does not initially try to restrain her actions he is not seen as a threat but a tragic victim of his wife's beauty. Name calling is used to further effect this verdict directly by the author when he has Sandy say, "A woman like that, compulsive flirt, husband a wimp" (p. 67). Because Tessa is young and beautiful and Justin is seen as old and weak the implication is that there cannot be real love there, only lust and manipulation, leaving an empty space to possibly be filled with infidelity and abuse. The contradicting discourses and perceptions of Justin and Tessa's relationship served to confuse me about what healthy relationships actually look like. I am warned not to trust; that what looks like love or friendship leaves one open to public scrutiny and that deceit, discontent and exclusivity within a marriage is a socially acceptable way of being for a woman. The sexualizing of Tessa's character and relationship with Arnold serves to undermine not only her ambition but her person. In this way the choices that she has made become anathema in relation to Gloria's invisible yet socially acceptable and romanticized version of the sacrificial mother.

### *Phallic mother*

Tessa is a woman focused outside the home and within the political sphere; she has entered the man's world and she is trying to make changes and therefore she must be discredited by any means possible. Tessa's occupation as a Lawyer and her focus on challenging the corruption in Kenya, in Freud's opinion, would demarcate her as having a

strong masculine identity; an identity that is in conflict with the desires of capitalism, the sacrificial stay at home mother being the preference as stated by Della Costa & James (1972); Waring (1999); Wollstonecraft (2004).

Coleridge, the High Commissioner, sums up the overriding point of view of her work when he says, "she was into all that gender crap" (p. 33). This latter statement puts both her and her work in its place within a man's world ... crap! The use of transfer as a device to have me approve of the capitalistic version of a marriage relationship in which the wife becomes subordinate to her husband rather than being a separate and valuable person with ideas and occupations of her own outside of the marriage and outside the needs of her husband, is a constant ripple throughout the dialogue. The human resource manager at the high commission, Allison Landsbury, asks, "How is it possible ... for your wife to engage in a range of activities of which, by your account, you knew nothing ... Although, she says, I'm not suggesting you should have restrained her; that would be sexist" (p. 244); but this is exactly what she is suggesting with her contradictory double speak. In discussing the situation with Justin, Pellegrin, the head of the Foreign office, states his perception of Tessa directly,

Girl like that, half your age, stepping high, wide and loose, never crossed your mind to ask her what the fuck she's up to. Justin attempts to defend Tessa, to put her actions in the light of a sane, smart, socially conscious adult when he says that ... She was a lawyer ... She wasn't a child. She was a fully qualified, very smart lawyer. You forget (p. 256).

But the point here is not to see Tessa directly, not to see her actions as rational but to use any means possible to divert my attention from the basis of what she was doing

and her point of view on imperialist right. "Tessa believes that the irresponsible quest for corporate profit is destroying the globe and the emerging world in particular" (p. 212) is in direct conflict with the propaganda used to rationalize policies in third world countries; a policy the PR machine would have the populace believe is altruistic. In order to combat the damage that Tessa's work imparts in Nairobi, the Foreign office attacks Tessa's character in hopes that by undermining her sanity, "weak, rambling and depressed" (p.119), and by extension her logic and political opposition is characterized as grievous as well.

Tessa is described as an Angel but unfortunately not unlike the comparison made with Princess Diana; this description is equally tragic;

She was born rich but that never impressed her. She had no interest in money. She needed far less of it than the aspiring classes. But she knew she had no excuse for being indifferent to what she saw and heard. She knew she owed (p. 187).

These are attitudes which in the end lead to her demise. By the British High Commission Tessa was depicted "as a tiresome and hysterical woman who was mentally unstable in respect of matters to her aid work" (p. 318). Tessa's good works and integrity may have won her the love of her husband and the local poor but it was not met with the acceptance and reverence one would expect would come from such altruistic endeavors by her peers. While speaking with the human resource manager at the High Commission, Justin realizes that Allison thinks that his wife, Tessa, "some kind of monstrous insult to her, a disgrace to the schools and class and sex and country and the service she had defiled; and that by extension Justin was the Trojan horse who had smuggled her into the

citadel" (p. 242). Justin's attitudes and actions regarding his career and marriage are outside the bounds of convention, he does not subjugate his wife and he does not put the company first, in many ways his is the voice of reason but not of duty. Justin thinks,

The status of wives in the Foreign Service is in constant flux. They can't earn pay in the countries where they are posted. They're obliged to move when their husbands move. One moment they're being offered all the freedoms of the day.

The next they are expected to behave like diplomatic geisha (p. 186).

Justin sees the paradox of women in a global environment and is sensitive to his wife's needs as opposed to ignoring them and undervaluing and managing her, for this he is seen as a threat and his position must be discouraged by making his love and sensibilities seen as pathetic. But Justin is terribly handsome and in the end how can we not love him. In looking at the representation of Justin, both in fictional character and as the real actor, his weaknesses are cancelled out; this is another example of sous rapture, Justin is represented as weak and ambitionless Ralph Fiennes, the actor who plays Justin, represents strength, affluence and rugged good looks; no one is really going to mistake him for a loser.

Gloria, in the infamous deleted scene supports her own subject position and transfers that expectation to Tessa when she says Tessa is wrecking her husband's chance at a decent career. The pressure on both Tessa and Justin to conform to social expectations is a steady tension within the dialogue. Sandy says to Justin, "Can you do something about Tessa? If you can't control her, you should keep her locked up" (Chapter 5, DVD)...Then Sandy pleads with Tessa,

Tessa, honestly, this can't go on ... You simply can't go on expressing yourself so freely, your opinions. And then the passage he has prepared in advance, the one that reminds her of her *duty* as the responsible wife of serving a diplomat. But he never reaches the end of it. The word *duty* has stung her into action. Would I have talked to her like that if I had known she was pregnant? Did I guess she was pregnant while I tried not to notice her naked silhouette? No, I was wanting her beyond bearing (p. 59) ... When he can't get Tessa to back down he says, You don't think you're prejudicing Justin's career? I had imagined that Justin's interests and yours were identical (p. 65).

In this section words like "duty," "service" and "responsible" are used when it comes to protecting *Her Majesties* interests in Africa and are combined with sensual and arousing words such as pregnant, naked and wanting. When it comes to Sandy's feelings towards Tessa herself, Sandy is conflicted, "Woodrow wonders whether this squalor is part of what makes her attractive to him: I have spent my life in flight from reality, but because of her I am drawn to it" (p. 93), just as we the audience are conflicted, is Tessa an icon or a traitor? Although Justin at times succumbs to the innuendo of conflict between what he thinks he knows of his relationship with Tessa and what others are speculating, this occurs most poignantly when Justin reads Tessa's email while she is in the bath tub. In the end he understands that her secrecy and collusion with Arnold was based on love and protection rather than adultery.

Recall that, Ayree et al. (1997) found that the practice of hiring male employees based on the belief that men would make decisions based on what was best for the company when business and family life were in conflict. This latter practice is nicely



reproduced in the text when Justin states that, "They believed that, if I was caught in a conflict of interests, I would owe my first allegiance to the Crown" (p. 217). The supposition here is that Justin's perceptions are incorrect and that he is in error when he places his wife as a priority over his career responsibilities. Although Justin prevails in the end there is an inherent warning here in the misplacement of an employee's responsibility from career to wife as ultimately he loses both in his quest for justice.

The representation of Tessa as the phallic mother, and Justin as a weak, indolent male, serves as a warning. Their behavior and the subsequent consequences presents a contradiction between thinking and action; as a society we are allowed to have altruistic thoughts and we are allowed to work towards them as long as they are limited and do not conflict with capitalist endeavors.

*Abusive, neglectful mother equals selfish non mother.*

Tessa can be viewed as the Abusive, Neglectful Mother. Indeed we see the error of her ways when she loses the baby. Tessa's decision to work in the squalor and heat of Kibera, and to have her baby at the local hospital are alluded to as the reason she lost the baby, ergo she does not deserve to have a child or be a mother. Going back to our earlier discussion, Tessa's choices are too masculine; she is punished for her choices by the loss of her child and is castigated on an ongoing basis to be more feminine through references to motherhood. The main method used by Sandy and Gloria and the Foreign Office to put Tessa in her place is their references to pregnancy and child rearing (motherhood). In the above section Sandy wonders if he would have spoken to her harshly if he had known she was pregnant, as though being pregnant somehow makes her feebler and less able to bear

conflict. In this way, being a mother transforms her from being a difficult harlot to being pitiable or at least above taunting. Again in the DVD deleted scene, Gloria says to Sandy that not only is she wrecking her husband's chances but that the baby should keep her out of trouble! The baby as scapegoat or lack thereof is also used by Coleridge to repudiate why Justin has remained in office rather than being terminated prior to the scandal surrounding Tessa and Justin. This latter point is nicely highlighted in the following quote: "What the hell will he do? He hasn't even got a career. They were set to throw him out at the end of this tour ... If Tess had not lost her baby they'd have ditched him in the next cull" (p. 31). Parenthood becomes the crux on which Coleridge's decisions are rationalized, having nothing to do with Justin himself or his ability to do his job. It is convenient to use the child as a scapegoat because the emotionality of the situation stops one from looking deeper for other possible explanations for keeping Justin at this post in light of all the difficulty the couple has caused.

The idea of pregnancy (motherhood) is associated with many differing emotions and fantasies from elation to dread; it excites our nerve endings and stimulates our hormones. Motherhood, pregnancy and sensuality seem to be linked in the imaginary rather than as part of the act of daily living. Gloria is not seen as a sexual being even though she is a mother, it is the thought of children and the act of reproducing that is stimulating and can be used to draw the audience towards the idea of marriage and motherhood and not the often labor intensive and egregious performance it can be on a daily basis. Although Sandy is aware of some of the particulars of motherhood he holds many romantic notions and expectations;

English women feeding children, in Woodrow's limited experience of the species, exercised a decent restraint ... They open their fronts as men open theirs, then use their arts to obscure whatever lies within. But Tessa, in the stifling African air feels no need for modesty. She is naked to her waist which is covered in a Kanga cloth similar to the old woman's and she is cradling the child to her left breast, her right breast is free and waiting. Her upper body is slender and translucent. Her breasts, even in the aftermath of child birth, are as light and flawless as he has so often imagined them (p.89).

Although Tessa is suckling a child, and has given birth, she is still not a mother and so the illusion, the possibility of wish fulfillment still exists. Motherhood and sex is paired in this image along with a healthy dose of expectation and romance. Sexual images are very exciting and when paired with political ideology serve to create an emotional and highly provocative relation. In the following short passage, Sandy and Tessa argue about what is going on in Nairobi with the pharmaceutical companies, a discussion that expressly mixes politics with sex, "that is not a sin, Tessa, he retorts, trying to wrest the lower half of his gaze from the shadow of her breasts through the puff of the dress. Commerce is not a sin" (p. 61). When we pair sex with a particular political argument we link an idea with a strong physical reaction, even though I know what Sandy is saying is debatable, like Pavlov's dogs I still find it seductive because of this pairing. When and if I am faced with similar decisions in the future, my mind may maintain this pairing and any idea that might otherwise be objectionable may become sexually charged and evocative.

*Resisting mother*

Where Gloria is narrowly focused on her family and her husband's career, Tessa is focused outwards, on helping those less fortunate. Tessa's sense of self is derived from her work, "My work was my own, going to be my own. That's what makes me who I am; if you stop me from doing my work, then I am nothing, I am nobody" (DVD, chapter 6). Regardless of the choices they make, both women lack wholeness, yet Gloria is the emblem for upstanding wives and Tessa is her nemesis. Tessa thinks she is nothing without her work and Gloria is nothing but her work, one a social activist the other a mother. Gloria is the capitalist notion of the ideal female head of the family, which amounts to nothing, and Tessa does everything she can to amount to something, and it ends up killing her whole family; neither can win for losing, one loses herself and the other her life.

Tessa attempts, through her work, to resist the social roles available to her. Unlike Gloria whose behavior has been shown to be shallow and self-serving, Tessa has fierce integrity,

Tessa distinguished absolutely between pain observed and pain shared. Pain observed is journalistic pain. It's diplomatic pain. It's television pain, over as soon as you switch off your beastly set. Those who watch suffering and do nothing about it, in her book, were little better than those who inflicted it. They were bad Samaritans (p. 193).

Yet in the end she sells her integrity to Sandy so that she can succeed in her cause, her integrity is lost and therefore any positive notions one may have had about her aid work. Ultimately she loses everything and still does not accomplish her goals; Justin does

that in the end. Integrity is a romanticized yet conflicted concept, we do things for the greater good, really awful things and are we justified in doing so? In this scene, Tessa loses all credibility, she is a fallen angel. Tessa is forced to comply with social expectations, her resistance is futile, and ultimately she loses credibility. This futility is a daunting concept and institutes a helplessness that is only counteracted by my desire to achieve the almost impossible ideas of social expectation when every one of them is a contradiction. I am given two very conflicting messages, namely I can and I can't! This message keeps me both wishing to do something, accomplishing nothing and spinning the wheels of capitalism. As such, it's a social trap. In my mind, I must support the right causes but I am not allowed to act out against the systems that rouse the causes.

Tessa's focus on her aid work is never seen as admirable other than in a cursory way by her peers. Initially Justin did not see the threat,

He was amused not deterred by Tessa's Kooky Idealism- and in an untroubled way fired by it. Somebody should feel these things and say them. Until now he had regarded strongly held convictions as a natural enemy of the diplomat, to be ignored, humored or, like dangerous energy, diverted into harmless channels.

Now to his surprise he sees them as emblems of courage and Tessa was their standard-bearer (p. 185).

Although I get the impression that Justin loved his wife and respected her, the use of the word "kooky" makes me think of childish pursuits, which undermines seeing her activities as relevant and mature. This name calling continues when Gloria Woodrow says on the misconception that Tessa is having an affair with Arnold, that "She thought Tessa a stupid little tart" (p. 75). This latter statement paints Tessa in a very negative and

juvenile light. Tessa is a very smart lawyer, but words such as “stupid and tart” are designed to place Tessa’s occupations within the juvenile. Tessa is allowed her “good works”, they look quite good on the Foreign Office but when she challenges them and she becomes a threat they end the problem, neatly. This is a scary message,

Off the record and only if asked, we respected her crusades but considered them under-informed and screwball ... and we’re to put about that she was crazy ... Ours is not to reason why. She was unhinged by her dead baby and unstable before it ... the office wants long suffering. She was our cross but we bore her bravely (p. 85).

The use of the words “crazy”, “unhinged” and “unstable” describes a woman who has some serious mental health concerns, an image that is cemented by spitting out, later in the above passage, that, “she went to a shrink in London.” Although many might say that, “going to a shrink” maybe a sign of wellness it is not deployed in a positive light here and undermines rather than supports her mental health and therefore her crusades.

Sandy says to Tessa as a rationalization for continuing the drug trials by the pharma companies “We are not killing people who wouldn’t be dead otherwise” (DVD, chapter 14), this stands with such statements as “for the greater good” and “sacrifice the few for the many”, these statements sound rational but in the end they cover up the rationale for doing so which is to protect the accumulation of wealth rather than promote global health and well-being.

The director of the film, Fernando Meirelles, who also directed the film *City of God*, a surreal look at the Favela’s in Brazil, remarks in the DVD special features that he asked one of the ranking officials in the pharma’s working in Kenya during filming if in

fact there was a similar situation here, what would your response be? And his response leaves us wondering where the film stops and real life starts. "Go on lying you mean? Of course we do!" (p. 131).

When telling his staff about the situation with Justin and Tessa, Pellegrin says, "Justin is in denial ... he refuses to accept his wife is dead ... Justin has hit the conspiracy trail ... If you can't deal with reality, they dream up a conspiracy instead" (p. 402). Statements such as these, and Sandy's truthful denial of his affair in the first section, are all the more confusing because they contain contradictions, elements of realities twisted to be construed as lies. Before Tessa's death, she confronts Justin directly on this type of contradiction when she states "Are you telling us there's one ethical standard for your country and another for the rest" (p. 117). This statement in many ways is the crux of why capitalist propaganda works so well. Specifically, the public relation machine feeds the public contradictory sentiments about truth and justice, outwardly giving the message that altruistic social work is encouraged and accepted and inwardly that these good works are to be within reason and not to conflict with the acquisition of capital.

Tessa Quayle is a shining example of the contradictions inherent in the media because her behavior in almost every way is the antithesis of the kind of woman patriarchy wants women to behave like. For example, Tessa fights for her causes, has high morals and standards, and wants justice. Most of us, I think, would agree with her stance and see the value in it but in the end many of us would agree that it causes the complete destruction of her family and so we are warned against behaving this way because we will surely lose. Tessa's death and the elimination of her friend and family is

a disciplining moment for the audience, Gloria's rise to Lady Woodrow and Tessa's death reinforce rigid role differentiation as women are directed to thinking that their only alternative is to remain within their roles and situations, unhappy as they may be and accept that they are powerless to change the conditions of their own subjugation and oppression.

In regards to the position that propaganda and the subversion of modern psychological technologies plays within this film, I have used Crain's (1992) *Theories of development: Concepts and applications* to assist in connecting the sequence of events in the following manner.

In my estimation, the overt message in this film seems to be fear: fear of loss of family, friends and loss of life. According to Maslow (p. 320), one of the most basic of human needs is security and safety.

When we experience a danger or a threat, the fight or flight response kicks in, adrenaline and other chemicals are activated and physical symptoms occur, rapid heart rate, palpitations, increase in blood pressure, etc ... messages are sent to a section of your nerves called the autonomic nervous system (ANS) which then activates the adrenal glands in the kidneys to secrete chemicals, such as adrenaline and noradrenalin, which key up the body for fight or flight.

[http://www.panicla.com/pages/wi\\_anx.html](http://www.panicla.com/pages/wi_anx.html). (3/3/09)

In classical conditioning, the above fight or flight response to fear would be an unconditioned reflex as the autonomic nervous system kicks as a result of external stimuli. Bandura (Crain, 1992 p. 176) offers that social learning often occurs in situations where people witness the effects of the actions of others; in this case the viewing of a



film where the fear response is produced due to the content. In operant conditioning (p. 162) external unknown stimuli such as the portrayal of negative consequences to the fight response (Tessa's response) is death and therefore a primary reinforcer based on the consequences of her actions. The only option then left is flight; flight in this case is dissociation and escape into the imaginary and therefore personal responsibility. Take the following explanation,

The mental system is also effected by the activation of the fight or flight response mechanism. The chief function is of course to reliably alert the organism to a threat or danger in the area. The mind immediately shifts attention and focuses on its immediate surroundings for danger. Because of this effect ... they have difficulty with their memory; they have trouble concentrating and are distracted from chores and responsibilities. Subsequently, what typically happens to individuals suffering from recurring attacks is that when they can't find identifiable stressors to rationalize their anxiety, they begin to turn it inward—the brain invents the explanation that they must be going crazy.

[http://www.panicla.com/pages/wi\\_anx.html](http://www.panicla.com/pages/wi_anx.html).(3/3/09)

Which is the basis of neurosis in psychoanalytic theory (Crain 1992, p.223).

The role of sacrificial mother is the only viable option this film leaves open for women viewing it. The absence of a clear alternative role for women does not exist, therefore women are left with only the glittering generality of the sacrificial mother, and with constant and consistent negative reinforcement through media and social discourse, women may subvert any impulse to fight behind them and take full responsibility for and

make life in a less than healthy situation agreeable to them as the perceived alternative is death.

Arguably, this film also leaves open the possibility of resistance. The representation of both Tessa and Justin's resistance to socially subscribed roles, and ultimately their success in exposing the abuses of imperialist power in the British Foreign Office, may insight, in those strong enough to subdue the fear response, the notion that alternate ways of being to those I have described as resulting from the film are possible; at a cost.

### Lost in Translation

Sophia Coppola, the writer and director of *Lost in Translation* calls her film a Love Story; but only in the same way that the Mona Lisa is a painting of a girl. A love story implies the main characters were lovers, and they were not. For me, it is a story about the relationships that arise from the disconnect between people within a capitalistic society; it is a story about the cost of love in an urban global environment.

Tokyo, the setting for our love story, is a glittering spectacle, a Mecca of industrialization, and a shining product of capitalism and globalization. Hotels become homes and offices in this environment, conveniences that never sleep and cater to the jet lagged. Spoken and written languages are indiscernible, language is all around you yet you understand nothing. Customs and lifestyle are hard to pin down; one passes through this environment, one does not live in it. This world is not a place of married women or of families. In this world family is an adjunct; the men go off to work around the world

while the family members are left to drift without them in a perpetual state of semi-connection. This is also the world of the men in the film and by association, the women.

The main characters in this film are Bob Harris and Charlotte (no last name). Bob is an ageing actor in Tokyo doing a commercial for Suntory whisky, his wife Lydia remains in the US with their children and Charlotte is with her husband John who is a photographer on a shoot there as well.

### *Sacrificial mother*

In a fashion similar to Gloria in the *Constant Gardener*, in this film, we never actually see Lydia, who again embodies the glittering generality of wife and mother. There are no pictures, no flash backs, nothing to give us a picture of who Lydia is or what her life is like. I am left to imagine for myself what the materiality of wife and mother means in this environment. I do see what amounts to feeble attempts to stay in contact through faxes and reminders that Bob is really not part of the family and misses important family functions. My first impression of Lydia is that she is a petty nagging wife, a rather unfortunate position, if the viewer shares this perception, as it allows the viewer to take a lighter view of Bob's affairs. I only see Bob's perspective, his loneliness, his confusion but none of hers. The invisibility of Lydia skews the perspective and favors Bob's point of view. Lydia is there and not there at the same time.

During Bob's telephone conversation with Lydia, Bob states that he has a day off the next day and Lydia replies, "That must be nice!" The fact that Bob gets a day off seems a trivial matter, yet any harried housewife can tell you it's a luxury they themselves don't get. The disparity between what is demanded from either partner in this situation is

unreasonable, yet in this instance, because I don't see Lydia, don't see what is demanded of her on a daily basis, my initial impulse is to side with Bob and Lydia seems difficult by comparison. Underlying this perception is the accepted capitalistic division of labor between the sexes. Bob is the wage earner, he works and Lydia is the housewife, who does not work, implying she is at leisure. Men are expected to work long hours away from home and women are expected to pick up the pieces in their absence, the only difference being that men are rewarded and valued for their sacrifice and women are degraded, subjected and diminished for theirs, because theirs is a state of dependency and therefore subjugation. This is not to say that Bob does not deserve a day off or a day on the golf course; of course he does but so does Lydia.

In the scene when Bob is in the hot tub and Lydia calls about the rug samples, we see Bob futilely exerting his influence as the head of the family for which he seems to believe he has the right, he states that he wants to get healthy, that he enjoys the light food, "and not all that pasta, I would like to start eating like Japanese food." Lydia tells him to stay there that way he can have it everyday! Bob believes he has the right to demand that his wife cook him meals of his liking. He treats his wife with very little respect. Bob appears rather pathetic in this scene and Lydia more domineering putting Bob in his place. Again, on initial viewing, I found myself sympathizing with Bob and Lydia continued to appear the ungrateful bitch giving the impression that Bob is not valued in his marriage and paving the way for his future indiscretions and my possible acceptance of them. Although far more subtle in this film, as opposed to both versions of the *Constant Gardener*, the characterization of Lydia and Bob's subsequent indiscretion may produce a fear reaction in the audience. This is a disciplining moment for the

audience in this film, opposing Bob's needs for a meal of his desire and not acquiescing to his demands and generally talking back to him serve as reminders to the audience that the consequence of independent thought and action is infidelity, as Bob sleeps with the lounge singer on the heels of this conversation. The audience is warned against behaving as Lydia does because we are suppose to side with Bob because we know him, are aware of him and his situation, he is tangible and Lydia is not, providing acceptance for Bob's behavior and a warning against Lydia's.

Lydia, like Gloria, is the standard, accepted role for women, the one that women are expected to attain and accept, yet not only are they absolutely invisible within these two films their characters are not portrayed positively. The audience is set up to romanticize about their lifestyles yet given every opportunity to see them negatively, creating a void, an empty space filled with contradictions and fear.

### *Selfish non-mother, non-entity*

Charlotte, Bob's love interest, if we stay true to the Love Story definition, is childless, a non-mother, which allows her to travel with her husband John to Tokyo. Although Charlotte is one of the central characters, she is, in many ways, an empty canvas. She is the antithesis of mother, in fact she embodies a vacancy of character as there is nothing about her the audience can admire. Charlotte is a philosophy major, a smart girl who does not know what to do with her life, to that Bob sarcastically replies, "Good buck (\$) in that racquet!" Charlotte is not a typical Hollywood beauty in this film; she dresses down, almost childlike, socks and flat shoes, plain cloths; she is the reverse of the social expectations that girls be sexy, more fashionable and less smart. Like Justin, in

the *Constant Gardener*, the duplicity between the character of Charlotte and the reality of Scarlett Johansson, negates the depiction of Charlotte being anything but an outstanding beauty and ultimately a sexual icon and therefore becomes another contradiction in terms. Furthermore, the act of buying Bob a drink while sitting with her husband and friends points to Charlotte as being a temptress and therefore of ill repute regardless of her marital and personal dissatisfaction. Charlotte looks innocent but because Scarlett Johansson plays her character her innocence is replaced with suspicion because the images contradict one another. In the *Constant Gardener*, Tessa's character is sexualized in print and therefore a more explicit example than the subtle form adopted when in film alone. The juxtaposition between the media image of the actress Scarlett Johansson, beautiful, sexy and alluring and the innocent, subdued and almost shy character of Charlotte, places the character in the film in a confusing position, each is themselves but not themselves at the same time, leaving a void to be filled with the most instinctive connection made by the individual to the events within the film.

In the scene where John and Charlotte meet with Kelly, the American actress, Charlotte points out that the name Kelly is registered under, Evelyn Waugh is a man. John's reply is "not everyone went to Yale, why do you have to point out how stupid every one is all the time". Charlotte's intelligence is not valued by John. Kelly on the other hand is beautiful, shallow and dim-witted, as Anna Faris's characters are often known to be, her conversations are banal yet she has everyone's attention and has a lucrative career. Charlotte does not fit in with her husband's friends at the bar; the conversation is boring her and her feelings of isolation lead her to seek out Bob. The comparison between the two women also entails a certain amount of fear, namely that it

is better to be Kelly than it is to be Charlotte, better to be mindless than intelligent. John does not immediately introduce his wife to Kelly when they meet unexpectedly. This is a disciplining moment in the film and very bad behavior on John's part, it signifies that he is more encouraging of Kelly's character than he is to his own wife's and that if Charlotte does not try to behave more in tune with what is expected of her, as a wife, then John may be entitled to follow Bob's lead; again the audience is given very clear guidelines as to what is appropriate behavior in a wife and what the consequences of not do so could be.

John does not celebrate his wife, he is not connected to her emotionally, he is entirely focused on his own life and when he does attend to her he tries to control her and put her in her place, again we are reminded that John is the master in this relationship and that as his wife, Charlotte needs to do as she is told. John's distance and attraction to Kelly foreshadows a possible breakdown in their marriage and a justification for it as Charlotte is actively seeking out Bob, resisting her role as wife and is therefore not worth John's attention and could be replaced.

The disparity in the relationship between Charlotte and John is best noted by their differing sleep patterns, John sleeps contentedly, and Charlotte is wide awake and can't sleep. John seems to be significantly unconnected, almost disinterested in his wife's state of mind, he runs out the door to go to work, "bye, love you" no kiss, nothing intimate at all just shallow words that sound affectionate.

*Resisting mother*

Charlotte is not a heroine like Tessa, she is not a mother like Gloria, and she has no work, no children and no idea what to do with her life. Charlotte possesses a child like beauty and simplicity, she is an innocent. Charlotte is not valued for her intelligence, she is a woman who does not fit into the role she has been cast and she is confused. Both Charlotte and Gloria have educational backgrounds in philosophy. The underlying message here seems to be that an education is a burden to the natural state of being, motherhood, and having will one will not make the transition to this natural state easier.

Charlotte's confusion and disillusion is most aptly expressed in her telephone conversation with her sister. Charlotte describes not feeling anything at the monastery she visits and most importantly that she does not know who she married. This is an important conversation because there is an unsaid discrepancy between the life her sister imagines she is living, traveling with her husband to Tokyo and the life she is really living. Charlotte's sister has missed the important points in the dialogue, she has failed to comprehend Charlotte's pain and we as the audience are left to guess what is behind that statement. It is easy to see Charlotte as the problem, she seems ungrateful for the benefits of her marriage, and she lacks direction, makes little effort to fit in with John's friends and actively seeks out Bob. After Charlotte has a good cry, she does her hair and puts on some lipstick in what seems to be a cheerless stab at conforming to social standards of beauty in order to make herself happy and possibly fit in.

Close to the end of the film, we are given a clue to Charlotte's malaise when she says to Bob "I'm stuck, does it get easier." Bob replies "It gets a lot more complicated when you have kids." Bob defines the advent of children in their life most aptly; he says



"Ya, it's scary. Most terrifying day of your life, the day the first one is born. No one ever tells you that. Your life as you know it is gone, never to return. But they learn to walk and talk and you want to be with them and they turn out to be the most delightful people you'll ever meet in your life and Charlotte replies, that sounds nice."

Charlotte's problem, as I understand it, is her resistance to her expected role as potential mother and actual wife. Her education and her intelligence put her at odds with this social expectation and she seeks out Bob for avuncular support and direction. She seems to need the attention and guidance of a friend and adult rather than a lover. Bob becomes a parental figure that helps her accept and embrace the expectations of being a wife and eventually a mother. Because Charlotte seeks out Bob and because they spend time together on a personal and intimate level the expectation is that they must become lovers that such closeness must underlie a sexual compatibility and therefore the expected indiscretion that never arises.

Bob and Charlotte's relationship is developed in a similar fashion to that of Tessa and Arnold, as they are both close friends but are placed under suspicion as these friendships are heterosexual and not within the bounds of marriage. The suspicion of these friendships warns the audience against having friendships outside the marital relationship as heterosexual friendships easily become sexualized and therefore threatening to ultimately divide men and women from engaging in friendships with persons of the opposite sex outside of a marital relationship.

Like Gloria, Charlotte is a good wife, she harbors feelings towards Bob and is unhappy in her marriage but she remains faithful to her marriage and her husband and

blames herself when she is unhappy or when her husband treats her as though she has no value. The relationship between Bob and Charlotte is chaste and highly romanticized in the film, the intimacy that the two share is profound and short lived, existing outside the bounds of marriage and children where intimacy fades and duty remains. In the final scene of the film, when the two are parting for the last time, you do not ever hear what he whispers in her ear. We are not privy to this, nor should we be. This is a true show of deep caring and intimacy between two people. In the end they both go back to work out their own lives.

Globalization not only separates couples, it brings couples together; relationships are long distance and intimacy is short lived. Marriage is a contract between two people where the expectations are paradoxical. Men have the freedom both financially and socially to meet their physical needs outside the marriage and women are expected to remain dutiful and dependant blaming themselves for their situation and ultimate unhappiness within a system that perpetuates both their subjugation and that of their children.

Although more subtle than in *The Constant Gardener*, the ultimate message in *Lost in Translation* is again one of fear and although no one physically dies, the emotional bond between the couple is threatened by the introduction of a possible indiscretion should the wives not live up to their expectations, do their duty and behave in socially acceptable ways. The subversion of modern psychological technologies through propaganda again functions here through the use of fear. According to Maslow, in Crain (1992, p. 320), love and belonging needs are primary motivators, the fear of abandonment, physically and/or sexually then becomes primary reinforcer through the

process of what Pavlov (ibid, p. 156) terms irradiation and as the consequences of such are generalized and linked to physical and emotional death. Flight, personal responsibility and acceptance seem to be the message at the heart of this film.

The *Constant Gardener* and *Lost in Translation* seem to be stories based on fear, fear of being who you are and fear of not being who you are, it is a social trap that allows the audience to accept socially defined roles because acceptable alternatives are not offered. Both of these stories present roles and expectations that serve to confuse the mind, they give us a multitude of conflicting images that both present the world and society not only by seemingly truthful account but by the presentation of the contradictory yet highly romanticized ephemeral images. The absence of the socially accepted role of sacrificial mother allows the audience to romanticize about the realities of daily life in a marital situation, alternatively, the negative and contradictory representations of all other female roles in the films warns us against following in their footsteps.

In all fairness, there is a point to be made in regards to the resistance Charlotte shows in her struggle to accept her role and the tensions between herself and John. Because we don't know the conclusion of the film, one could be led to consider that as much as John may choose to devalue his wife, Charlotte may grow to see her own value and not accept John's perspective or demands, much in the way Lydia does not always accept and acquiesce to Bob. The audience may find strength in the tensions between the couples and decide they are willing to accept those struggles in an effort to free them and their own minds from the gilded cage placed before them.

## Conclusion

This critical analysis set out to explore the position of women as “trailing spouses” and the effects on families who relocate globally under the auspices of a multinational corporation. It is my hope that through my own experience, the literature available and my reading of the *Constant Gardener* and *Lost in Translation*, that I have shed some light on the means by which the inequitable yet “natural division” of labor in the family is continually made invisible and acceptable in a global capitalist society. Beginning with myself as an expatriate and “trailing spouse,” the unhappiness, conflict and confusion that accompanied my experience led me to believe that there were specific social issues underlying my reactions that required research to understand. As I explored issues from a micro perspective: adjustment, culture shock, attachment and well-being, I soon began to notice that there were larger social constructs involved that held an historical perspective for which I had no understanding. This included issues such as the “natural division” of labor, capitalist ideology and propaganda. It thereafter became the mandate of this critical analysis to uncover both the micro and macro social issues that affected my ability to function as a wife and mother in a global capitalist environment and to voice the evolution and development of my findings.

What I found in my research is that the often conflicted and convoluted feelings I struggled with as an expatriate, wife and mother are well documented and that the damage to my marriage, my mental health and my son’s well-being are the repercussions of living in an unstable environment devoid of social support, from inside as well as outside the family. At the very base of this struggle is an ideology that supports and perpetuates the subjugated position of women. What was an initial division of labor based

on sex differentiation, the “natural” division of labor in which we are presently socially organized in North America, has become the oppression of women’s labor under patriarchal rule. The argument has been made that because it seems this division of labor developed naturally as a consequence of human evolution the continuation of it supports itself. Subsequently, this “natural” division of labor has developed into a central doctrine within capitalist ideology along with the notion of white supremacy and advancement. I found that imperialism and the growth of the capitalist empire spreads these ideological underpinnings throughout much of the rest of the world through the euphemism of globalization which I have argued is the obvious conclusion to North America’s current political and social development.

The consequence of embracing an ideology based on the concept of a “natural division” of labor is the segregation and isolation of mothers and children outside the community and within the home, hampering the development and well-being of each and obscuring from public view not only the work of home care and child rearing but of its value as work and responsible social reproduction. The rapid advancement of globalization spreads with it not only its social practices based on this division of labor, but as a consequence of abandoning community and familial support in favor of capital gain, mothers and children are yet further devalued and left adrift physically, socially and emotionally and fully dependant on a system that seeks to make them invisible.

Ultimately, globalization alienates and divides families not only from the communities and resources that would allow them the means from which to grow and develop but from each other through a division of labor that removes the father from the home and sets him apart from his family.

I am not the first or the most eloquent elucidator of the inequalities of the patriarchal capitalist economic system. Waring (2002) has documented the inequalities of the national accounting system and its subsequent effects to the value of women's work in a way that I cannot begin to duplicate. However, as I have explained in this critical analysis, the works of herself and Wollstonecraft (1792) and the multitude of others like them are not widely known or put forward as critical misuse of power that must be corrected. Indeed, it is virtually hidden from the public. The real issues of woman's work and social reproduction are relegated to an academic endeavor and not as a platform for social change.

As my research progressed, I began to ask the question of how this invisibility occurs and under what means does it procure the support of mothers themselves? Returning to my original training in counseling and psychological theory I began to notice that theories within the field of psychology and human behavior might have a bearing on this issue. Kaplan (1992) specifically drew me to Sigmund Freud, who proposed the notion that issues of well-being might possibly have an origin in the unknown or imagination and therefore be the personal responsibility of the individual. The consistent anxiety and panic in regards to personal and familial well being suffered by women in the understanding that because of their subject position they and their children are at risk undermines a healthy mental state, recall that the Panic and Disorder clinic in Los Angeles states that, "what typically happens to individuals suffering from recurring (panic) attacks is that when they can't find identifiable stressors to rationalize their anxiety, they begin to turn it inward –the brain invents the explanation that they must be going crazy" [http://www.panicka.com/pages/wi\\_anx.html](http://www.panicka.com/pages/wi_anx.html) (3/3/09). I believe that

it was this notion that entrenched the divide between the realities and sufferings of women and children under the “natural” division of labor and the effort to subvert these sufferings to the imagination and personal responsibility, consequently freeing both men and society from any responsibility for correcting them. Moreover, I also believe that with the understanding of human physiology and theories of behavior and motivation, so came the their bastardization through propaganda aimed at fixing not only the position of women as homemakers but also as being mentally unstable. The confusion that arises from fear and the constant bombardment of disciplining discourses and images serve to warn women against recognizing their own worth and value and taking appropriate action. This state of confusions allows those who would benefit from the maintenance of the subjective position of women a means by which to quell their uprising and garner their support.

Being inducted into this way of thinking, women then embrace the notion of personal responsibility that became the external catalyst for women believing they had some control over both their personal and social situations, if they could only think more positively, think differently, exert more effort, they could rise above their situation and enjoy life. Thus began the divide between thinking and reality. As I pointed out in the literature review, recent research has found that when a traditional role differentiation is adhered to couples are more successful in a global environment. Again this is the difference between thinking and reality. When women embrace their social expectations they attain their “preservative from want” and protect themselves and their children from the reality that they are dependent upon men for their very lives. In this way, men become free to earn a wage, devoid of any personal responsibility for the social disadvantage of

women or the development of children because women have fully accepted the responsibility for that role regardless of the cost to their health or well-being. It is a perceived matter of survival to do so.

The media has become complicit in helping women to maintain this way of thinking. Overt messages of health, happiness and security are presented to support women in continuing to believe that they are dependent upon men for their lives, that they have no need to effect the system in which they live and that they are happiest and best taken care of when they look no further than their want of comfort. In this way their fears are comforted and women are able to proceed with the business of life free of dread and anxiety as long as they marry well and behave in accordance with social expectation.

Media diverts our attention from the real to the imaginary, to other possible realities; it provides an emotional escape from fear with a catalogue of images set to give the audience the ways and means of living peacefully within a system of exploitation. Media imagery produces a kind of peace within the system, the same kind of peace that may eventually unite the world as a global system. Indeed, in these terms peace becomes a euphemism for acquiescence and complacency on both a micro and macro scale. It becomes the subversion of fear and not the absence of it.

I believe there is a positive relationship between the growth and spread of the capitalist empire and the increased necessity to maintain the exploited subject position of mothers and children. Capitalism requires the sacrifice of the well-being of the family to the well-being of the employee, through the promotion of social isolation, incongruent hiring practices, legal loop holes and misinformation. Global relocation pushes capitalist ideology to the extreme and magnifies the effects of the unequal division of labor and the



disruption of place and community on women and children, the result of which is depression in mothers, interruption of the maternal bond between mothers and children, an increase of depressive symptomology and educational interference in children and an overall breakdown in marital and familial attachments.

In order for this exploitation to continue with the support of women the public relations machine must exert effort because I cannot see conditions under which it would continue otherwise. Polanyi in Lourdes (1999) stated that,

The gearing of markets into a self-regulating system of tremendous power was not the result of any inherent tendency of markets towards excrescence, but rather the effect of highly artificial stimulants administered to the body social in order to meet a situation which was created by the no less artificial phenomenon of the machine (p. 63)

It is a paradox that capitalism values women and children as tools of social reproduction but does not place any value on their well-being. By obscuring the social expectations, sacrifice and by disregarding the role of mother the public relations machine supports the continuation of the exploitation of women and children through a campaign of fear and ultimately through the confusion that arises from the multitude of mixed messages embodied within it.

In order to provide a vehicle to render visible the ways in which mass media supports the antiquated and subjective discourses and images of women, the *Constant Gardener* and *Lost in Translation* were chosen as both events that are set in a global capitalist environment. Both contain personal and familial representations from which to deconstruct images and discourses and make conclusions as to their utility. The concept

of sous rature becomes particularly important in deconstructing images and discourses as it provides a basis for understanding the ability of overlapping multiple conflicting images to cancel each other out leaving a vacuum to be filled with the most habitual precepts. I believe this concept is best highlighted in the contrast between the public persona of the actors who play Justin Quayle in *Constant Gardener* and Charlotte in *Lost in Translation* and the characters they represent. The media image of the actor and the role of the character compete and contradict each other leaving the audience with a conflicted view and only a vague and ephemeral perception of the nature of the characters being presented. Scarlett Johansson is always young, voluptuous and sexy even when playing a shy, plain, character, which is why it is believable that she could be culpable for her marital unhappiness, she is a seductress. These conflicting and contradictory representations present yet negate either image creating a void where Charlotte becomes no woman and every woman at the same time. Neither Gloria, Lydia or Charlotte in effect have any real or concrete representation as their characters are cancelled out, the only clear character in either film is Tessa; who succumbs to the most violent of endings. It is my interpretation that the audience is directed to focus very specifically on the negative consequences of opposing the socially acceptable role of women because ultimately the cost is death.

Ralf Fiennes is the quintessential British upper class, educated, rugged, gentleman. I cannot see him ever being emasculated by his wife or anyone else, which is why it is believable that he would be the hero of the story in the end. By overlapping conflicting messages and images within a media event, they cancel each other out and I believe what is left to fill this space are highly romanticized, socially acceptable images

designed to provoke the correct response in the audience, placate the masses and maintain the system. Because the images and discourses presented to us often belie alternative or more subversive desires the concept of sous rature allows the audience to not only deconstruct what is visible but also what is invisible, to look at what is possibly being hidden.

The *Constant Gardner* is a British, upper class and imperialist view of big business in 3<sup>rd</sup> world countries. Because of the continuous and therefore contracted space between Victorian values in England and the watered down, discontinuous version of imperialism adopted by North America, the *Constant Gardener* has an historical continuity that allows the audience to view social practices and discourses that are directly linked to the origins of the ideology and is therefore an overt example of capitalist ideology at work on a global level. As a book, the *Constant Gardener* has as clear a view on the abuses of power in the British Embassy as it does in its portrayal of women and the social discourses surrounding them. Gloria's character as a representation of the upper class sacrificial mother is fully developed and tangible. Unfortunately, Gloria is almost entirely eclipsed in the film version. The film producers decided to eliminate her character as being unnecessary to the plot, rendering LeCarre's position and Gloria's character invisible. The film instead focuses on the tragic but beautiful character of Tessa Quayle whom I have aptly named the Harbinger of death as all her efforts and struggles with the system end in death and destruction. Although many of the political aspects of this thriller remain intact, the director's poignant attention to the visualization of the cultural and social abuses that accompany big business are to be found on the cutting floor with Gloria. By focusing on Tessa's character, for she is the root of all evil

and eliminating Gloria, the sacrificial mother figure, the film makers eradicated any positive, material view of mothers.

Without the political, historical or social perspective that the *Constant Gardener* allows the audience, *Lost in Translation* gives us the micro, more North American watered down and ephemeral version of living in a global environment. As such I found the underlying messages much harder to immediately discern. I struggled to find clear meaning in this film besides my connection to Charlotte's unhappiness in her present social environment. However, once compared with the loss of Gloria as the sacrificial mother in the *Constant Gardener* and the invisibility of Lydia as the sacrificial mother in *Lost in Translation*, this erasure became a coincidence that seemed too obvious to be an accident. What is left in the place of Lydia as a distinct representation of the sacrificial mother is a space yet to be filled by Charlotte. In the end, *Lost in Translation* seems to be a coming of age story about a young woman who struggles to accept the social expectations of being a wife and mother with the aid of an older man who has accepted his role as the wage earner. Bob presents Charlotte with the perspective that whatever her present struggles are now having children and being a good wife are worth the cost.

As a result of this critical analysis, it is my belief that multimedia and therefore propaganda and dominant social discourses obfuscate the material reality of mother relegating it to a glittering generality designed to captivate the audience and ensure their support for it. These contractions are designed to confuse women and direct them to make decisions that are favored by society yet are not duly respected by it.

I find that although I do my best to focus on the issues that affect women and children primarily I have been unable to omit the male perspective. As there are

stereotypical representations of women, there are also those for men. Kaplin (1992) describes the image of the nurturing father (p. 184) in response to women leaving home to work, yet Berry et al. (2006) argues that the stereotypical role of Asian men, the aloof, abdicator, negatively affects the ability of youth to acculturate. It would seem that men have their own paradoxes to contend with for they too have propaganda aimed at them: roles they do not want, situations and responsibilities they would rather not have to live up to or do not understand, their own questions as to why they are driven to certain expressions, and actions and ways of being. *In Raising Cain: Protecting the emotional life of boys* (1999), Kindlon and Thompson found that, "having a father in the picture, especially an involved one, is good for kids: they tend to be smarter, have better psychological health, do better in school and get better jobs" (pg. 98). As an area of future research, a critical analysis of the socially acceptable role of father would balance out the focus paid to mother care that leaves fathers virtually invisible in the lives of children.

Lastly, in terms of dealing with the effects of multiple relocations on children who travel with globally mobile parents, attention must be paid to the often negative reactions that occur. Reactive Attachment Disorder (RAD) as defined by the DSM-IV (1994), is a markedly, disturbed and developmentally inappropriate social relatedness in most contexts and can be the result of multiple moves and poor parenting.

([http\\members.tripod.com.](http://members.tripod.com)) Type 2, Disinhibited RAD is characterized as "diffuse" which as we might recall from the work of Berry et al. (2006) is often the result of relocation and affects a teen's ability to acculturate and to develop in healthy ways. As an area of research in the well-being of children in a global capitalist environment,

attention must be paid to the result of multiple moves and ways found to recognize those effects and support families in which children are suffering from the affects of global relocation.

The success of the propaganda machine can be seen all around us, the paradoxes, the mixed messages, the blatant lies and the debilitating truths. The *Constant Gardener* and *Lost in Translation* give us an allusion about how those in power would have us behave and the possible consequences of not doing so. The spread of globalization is upon us and it would seem that there is very little we can do about it. If such an important work as Marilyn Waring's book can be dismissed and made virtually invisible to the general public, than what chance does this paper have of reaching anyone or making any difference? This, I believe, is essentially Foucault's point in his debate with Chomsky over the basis of truth within discourses as touched upon earlier in the footnotes. Chomsky's evolution or movement towards equality and justice as being an aspect or truth of human nature is countered here not necessarily by a reconstitution of our present social structure, but by the thwarting of the movement towards justice and equality by that same system. In Chomsky's world Marilyn Waring would become required reading, in Foucault's world, which he does not necessarily support, it virtually disappears.

Fortunately, there may be a few of us, possibly the reader, who will see the value in perceiving and countering the myriad of forms of propaganda aimed at you and your families in your own lives. I hope to persuade you to help the young people you encounter to value themselves above all. I use the term "value" because I believe that when we actively value ourselves, regardless of external media or market pressure, we are less likely to fall victim to the conflicting messages and subsequent vacuum that

accompanies propaganda. Although many of us reading this thesis will have the education and critical thinking skills to eschew the common discourses and expectations that hover around our society, as educators we need to pass on this knowledge to those with less experience or who are susceptible to its messages due to sexual discrimination, lack of education, economic status or cultural disadvantage. And I believe we need to consciously pick a side. Foucault might say that because we belong to an institution whose mandate it is to forward social reproduction. This mandate is part of the present power structure designed to uphold its ideologies. You have a decision to make, are you for peace and equality; because as I have argued they are not to be found in the existing system. I believe it is only through knowledge and positive self-esteem that women and families can rise above social expectations, act with dignity and make decisions in their best interest and not be swayed by public opinion.

Researching an issue that is close to your heart can stop you in your tracks. It would have been much easier and faster to have adopted a more detached perspective. The fluidity of understanding, the broadening of your perspective, happens not only based on the research you read but on how that knowledge affects your daily life. I could not help but be changed by what I have found and often that change in perspective was not only painful emotionally but my perspective on my study changed as my research continued causing me to endlessly reevaluate my direction and findings.

As an addendum, I would be remiss in not stating that although this critical analysis focuses mainly on the ways in which the propaganda machine is aimed at fixing the role of women as housewives, it is possible that the induction of North American film and therefore discourse, to the globe, may support an increase in tensions between what

society expects of women and what women want for themselves. *The Constant Gardener* and *Lost in Translation* bring with them the idea of resistance, regardless of the ultimate cost inherent in both films; an idea that may not have occurred in women, or men, in parts of the world where North American discourse were not available before the growth in communication and technology. It is very possible that globalization and the introduction of North American culture to the rest of the world may create tensions between what market culture would have us believe and what we as women decide to believe. Given the option more women may chose to do what Tessa, Charlotte, Lydia and I have done and that is resist those who would have us conform, regardless of the cost.

Finally, there is also some question as to the effect my position as a white woman from a working class background might have had on my choice/ability to resist the propaganda aimed at me and leave an environment that I felt was unhealthy for both myself and my child. As a working class woman, my perspective has always been to get an education and to work, to have purpose and to be pragmatic. Living in an environment that removed my ability to work, and therefore independence also seemed to remove me from myself and direct me, in my opinion, specifically, to being a wife and mother. By not knowing how to live or to think in this environment, I was left without direction or purpose; a state I could not rectify by being a good wife or mother. It seemed, and I may be mistaken, that many of the women I encountered who were accustomed to affluence and therefore assuming they would be taken care of, seemed to enjoy and embrace their roles, they seemed to accept their privilege were I could not. I do not assume this position is a failing in me or in them, I only know that I was uncomfortable with my state of being, my state of dependence and subsequently removed myself from it. Did my



differing class position negatively affect my ability to maintain my marriage and therefore my ability to accept the lifestyle, to belong? Did it increase my ability to resist or was it the reason it fell apart? If yes, is this a reason for women not to quit the sphere they were born into? It is possible that class differences produce differing perspectives, differing ideologies that reduce ones ability to belong to class structures they were not born into or accept the ones they were? Why was I able to resist, was it race, my experience, my upbringing, my class, my education or a combination? When I reflect on my own experience, and as corny as it sounds, what motivated me above all was my love for my son and ultimately my own well-being. In the end, I was in a position to leave as a reflection of all the above criteria.

## Appendix

*Appendix 1*

*Lost in Translation* is a 2003 comedy-drama film. It centers on Bob Harris (Bill Murray), an American movie star whose career (and seemingly, marriage) is in decline. The film joins him as he arrives in Tokyo, Japan to film a Suntory whisky commercial. Unfulfilled with the work, he meets Charlotte (Scarlett Johansson), a recent Yale philosophy graduate who is unsure of the direction she would like her life to take. She is married to a celebrity photographer (played by Giovanni Ribisi), and is in Japan to accompany her husband on work trip to take publicity photos for a rock band and, later, a female movie star, but has become bored and lonely due to her husband's preoccupation with work. Although both are married, Bob and Charlotte share a friendship that borders on unconsummated romance, while briefly exploring the cultural life of Tokyo and the surrounding area. The central focus of the film is on the two characters' feelings of alienation, not only with their immediate Japanese surroundings, but their own separate senses of alienation from those closest to them, and their uncertainty about the direction of their lives. The ending is deliberately ambiguous about whether they will continue their friendship when they return (separately) to America.

Superficially, *Lost in Translation* is a movie about culture shock. The film explores these themes against the background of the modern Japanese cityscape.

It was the second feature film written and directed by Sofia Coppola, after *The Virgin Suicides*. It was nominated for four Academy Awards, including Best Picture, Best Actor for Bill Murray, and Best Director for Sofia Coppola. Coppola won Best Original Screenplay. [http://en.wikipedia.org/wiki/Lost\\_in\\_Translation\\_\(film\)](http://en.wikipedia.org/wiki/Lost_in_Translation_(film))

**A masterpiece about the mood and states of the characters, 5 March 2006**

Author: Kevin.O.F (kevinmanf@yahoo.com) from Spain

It is not easy to talk about "Lost in Translation". Sofia Coppola's second film as a director is in part about things we never talk about. While its two protagonists try to find mutual solace in each other, their silence is as expressive as their words. This is a film that believes that an individual can have a valuable relationship with someone else without becoming part of that person's life. At 19 years of age, I am not married but I can understand pretty well that it is easier for a stranger with whom you share a moment in the bar or corridor to understand your problems better than your husband or wife. Here is an extract from Roger Ebert's great review of the film: "We all need to talk about metaphysics, but those who know us well want details and specifics; strangers allow us to operate more vaguely on a cosmic scale. When the talk occurs between two people who could plausibly have sex together, it gathers a special charge: you can only say "I feel like I've known you for years" to someone you have not known for years."

In this marvelous story, the two lonely individuals that merge the illusions of what they have and what they could have are two Americans. The emotional refuge, Tokyo. We have Bob Harris (Bill Murray), and actor in his fifties who was once a star, and is now supplementing his incomes with the recording of a whisky commercial. On the other side of the telephone, a frightening reality: his wife, his sons, and the mission of choosing the right material for heaven knows what part of the house. When we consider Bob's situation, we realize that Lost in Translation is also a meditation on the misery of fame. Certainly fame has great (perhaps greater than disadvantages) advantages but then there are the obligations, the expectations...

We also have Charlotte (Scarlett Johansson), a woman in her twenties who is accompanying her husband, a photographer addicted to work, on a business trip. But it could be said it is as if she is alone anyway. Her world, just like Bob's, is reduced to strange days in the bedroom, the corridors, the hotel's swimming pool, and the bar, the perfect destination for victims of sleeplessness and wounded soul. The bar is the place Bob and Charlotte meet for the first time. They talk, little, but just enough. Once their dislike for parts of their lives are established, they begin sharing times that feel dead to be able to feel alive.

Bob and Charlotte are souls in transition for whom, surrounded and confused by exotic rituals, and a different language, allows them a moment to lose their identities. Both characters provoke similar feelings from different experiences. There are no kisses or crazy nights between them, but only a shared intimacy in which a night out, a walk in the streets, a session of karaoke becomes a powerful expression of their affection and complicity. The relationship we all await only happens in our minds and the protagonists, whom we are not allowed to know everything they say and desire. Tokyo metaphorically speaking is the third character in the film. The bright colors, the noise of the city...just everything evokes the various spiritual awakenings of the characters.

It ends on a perfect note leaving the relationship of the characters undecided. A rare gem in modern day cinema. <http://www.imdb.com/title/tt0335266/>

*The Constant Gardener* is a 2005 drama film directed by Fernando Meirelles. The screenplay by Jeffrey Caine is based on the John le Carré novel of the same name. It tells the story of Justin Quayle, a man who seeks to find the motivating forces behind his wife's murder.

The film stars Ralph Fiennes, Rachel Weisz, Hubert Koundé, Danny Huston, and Bill Nighy. It was filmed on location in Loiyangalani and the slums of Kibera, a section of Nairobi, Kenya. The situation affected the cast and crew to the extent that they set up the Constant Gardener Trust in order to provide basic education for these villages.

[http://en.wikipedia.org/wiki/The\\_Constant\\_Gardener\\_\(film\)](http://en.wikipedia.org/wiki/The_Constant_Gardener_(film))

Thought Provoking and Beautifully Stirring Political Potboiler, 6 September 2005

Author: David H. Schleicher from New Jersey, USA

Ralph Fiennes stars as a British diplomat whose complacency is challenged when he is forced into a soul searching quest for the reasons behind the tragic death of his activist wife (Rachel Weisz) that uncovers a sinister pharmaceutical company in cahoots with British and Kenyan governments testing a new TB drug on expendable HIV+ Africans. Fiennes gives his most humanistic and endearing performance ever, perhaps even topping his Oscar nominated turns in "Schindler's List" and "The English Patient." Rachel Weisz is an illuminating revelation, turning in the performance of her career. Her character develops and becomes even more compelling after she dies and we learn her secrets through expertly paced flashbacks. Director Fernando Meirelles takes the amazing style he honed with "City of God" and adds a heart with "The Constant Gardener," a big heart that bleeds a beautiful cinematic poeticism onto the screen.

This film truly rewards its audience as it works on so many levels. Like this year's earlier word-of-mouth and hot-button issue sleeper, "Crash," you won't be able to stop talking about it after you leave the theater. The politics here are engaging and bound to stir up even the most complacent viewer. What's even more amazing is that all of the timely political discourse and subsequent thriller aspects of the film (courtesy of the source

material, John Le Carre's novel) are wrapped up in a timeless romance. We the audience join Fiennes on his journey, and we rediscover the love story between he and his wife that anchors the film in a poetic realism usually reserved for movies with much less on their minds.

To top it off, it's all delivered in the maddeningly genius Meirelles style that took critics and audiences by storm in his debut "City of God". We have the shaky hand-held camera darting through vibrant and colorful third-world locales juxtaposed with jaw-droppingly gorgeous aerial photography of Africa in all its blazing glory. Meirelles again shows us he is a true artist willing to show both the shocking beauty and abject horror of the people and places that populate his films. Again he delivers a message that people are doing horrible things to other people the world over (be it in the form of wishy-washy governments turning a blind eye, greedy corporations putting a price tag on a human life, local thugs preying on the misfortune of their neighbors, or friends betraying friends). With "City of God" he seemed to be saying the only hope is to document it. With "The Constant Gardener" he makes that argument again and takes it one brilliant step forward. We may not be able to stop a war or a huge global injustice, but we do have the power to help one person at a time. It takes a courageous film to make such a statement, and a brilliant film-maker to deliver it, and that's just what "The Constant Gardener" does.

<http://www.imdb.com/title/tt0387131/>

## *Appendix 2*

The good wife's guide (Good Housekeeping Monthly, 13 May 1955)

- Have dinner ready, Plan ahead, even the night before, to have a delicious meal ready, on time for his return. This is a way of letting him know that you have been thinking about him and are concerned about his needs. Most men are hungry when they come home from work and the prospect of a good meal (especially his favorite dish) as part of the warm welcome needed.
- Prepare yourself. Take 15 minutes to rest so that you'll be refreshed when he arrives. Touch up your make-up, put a ribbon in your hair and be fresh looking. He has just been with a lot of work weary people.
- Clear away the clutter. Make one last trip through the main part of the house just before your husband arrives.
- Gather up schoolbooks, toys, paper, etc and then run a dishcloth over the tables.
- Over the cooler months of the year you should prepare and light a fire for him to unwind by. Your husband will feel he has reached a haven of rest and order, and it will give you a lift too. After all, catering for his comfort will provide you with immense personal satisfaction.
- Prepare the children. Take a few minutes to wash the children's hands and faces (if they are small), comb their hair and, if necessary, change their cloths. They are little treasures and he would like to see them playing the part. At the time of his arrival, eliminate all the noise of the washer, dryer or vacuum. Try to encourage the children to be quiet.
- Be happy to see him.
- Greet him with a warm smile and show sincerity in your desire to please him.

- Listen to him. You may have a dozen important things to tell him, but the moment of his arrival is the time. Let him talk first- remember, his topics of conversation are more important than yours.
- Make the evening his. Never complain if he comes home late or goes out to dinner, or other places of entertainment without you. Instead try to understand his world of strain and pressure and his very real need to be at home and relax.
- Your goal. Try to make sure your home is a place of peace, order and tranquility where your husband can renew himself in body and spirit.
- Don't greet him with complaints and problems.
- Don't complain if he is home late for dinner or even stays out all night. Count this as a minor compared to what he might have gone through that day.
- Make him comfortable. Have him lean back in a comfortable chair or have him lie down in the bedroom. Have a cool or warm drink ready for him.
- Arrange a pillow and offer to take off his shoes. Speak in a low, soothing and pleasant voice.
- Don't ask him questions about his actions or question his judgment or integrity. Remember, he is the master of the house and as such will always exercise his will with fairness and truthfulness. You have not right to question him.
- A good wife knows her place.

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