

https://dspace.org/

Depictions of father-daughter relationships in a selection of motion pictures

Mayet, Ahmed

2018

https://hdl.handle.net/10539/28366

Mayet, Ahmed, (2018) Depictions of father-daughter relationships in a selection of motion pictures, University of the Witwatersrand, Johannesburg, https://hdl.handle.net/10539/28366

Downloaded from a DSpace repository. https://dspace.org/

Name and Surname: Ahmed Mayet

Student No: 678841

PSYC7036: Research Report

Supervisor: Dr. Nick Davies

A research report submitted in partial fulfilment of the requirements for the degree of MA (Clinical Psychology) in the Faculty of Humanities, University of the Witwatersrand, Johannesburg, 2018.

"Depictions of father-daughter relationships in a selection of motion pictures".

I'd like to acknowledge the efforts of my supervisor Dr. Nick Davies as well as my parents, family and friends. They have all contributed significantly to this undertaking, the production of this report would not have been possible without them.

“I declare that this research project is my own, unaided work. It has not been submitted before for any other degree or examination at this or any other university”



Signed

Date: 29 November 2018

Abstract

A reading of the literature seems to suggest that the father-daughter relationship has not been studied to the same degree that the father-son and the mother-daughter relationship has. In the extant literature, fathers are said to be important in their children's and daughter's lives for several reasons (Lamb, 2000). Indeed, it is claimed that this relationship is crucial for the development of the daughter's self-esteem (Zia, Malik, & Ali, 2015)as well as influencing her ability to relate meaningfully and deeply in relationships with men in later life (Katorski, 2003). The relative lack of research on this influential relationship is itself an incentive to examine it more extensively. Furthermore, the influence of media and that of film has also been well-established in previous research and literature, thus its depiction of father-daughter relationships would be a useful topic to research (Yazdani, 2012). Using a social constructionist framework and a previous study, this research analyzed four films depicting father- adolescent daughter relationships for the effects on the daughter's development as a result of her father's parenting style; this was completed using thematic analysis outlined by Braun and Clarke (2006). There was a specific criteria used for the selection of the films; the main findings posited that depictions of father-daughter relationships in these films corresponded well to research on real-life father-daughter relationships.

Keywords: films; father-daughter relationships; adolescence; cinema; media; social construction

Table of Contents

Abstract 3

Chapter 1: Introduction 6

Aim 6

Rationale 6

Research Questions 8

Chapter 2: Literature Review 9

The Social Construction of the Father 9

The Influence of Media and Films on Society 13

The Father-Daughter Relationship in the Literature 15

The Paradigms of the 'Successful' and 'Unsuccessful' Father-Adolescent Daughter Relationship 17

Fathers and Daughters in Films and Fiction 19

Chapter 3: Methodology 22

Research Design 22

Theoretical Framework 22

Sample and Sampling 22

Data Collection 23

Data Analysis 23

Ethical Considerations 23

Chapter 4: Results and Discussion 24

Paradigm 1: The Successful Father-Daughter Relationship 25

Juno (*Juno*) and Cher (*Clueless*) 25

Area 1: Identity, Self-concept and Self-Esteem 27

Area 2: Social Skills 30

Area 3: Issues of Power and Control 34

Area 4: The Father's Influence on the Daughter 38

Area 5: Peer Relationships 41

Paradigm 2: The Unsuccessful Father-Daughter Relationship 44

Kat; Bianca (10 Things I Hate About You) and Diane (Say Anything) 44

Area 1: Identity, Self-concept and Self-Esteem 47

Area 2: Social Skills 50

Area 3: Issues of Power and Control 54

Area 4: Father's Influence on the Daughter 59

Area 5: Peer Relationships 63

Chapter 5: Limitations, Recommendations and Conclusion 65

Conclusion 65
Limitations and Shortcomings 67
Recommendations and Areas for Further Research 67
References 69

Chapter 1: Introduction

There are a host of movies that feature the father daughter relationship, either directly or indirectly. The influence of film and visual media is well known (Wynns & Rosenfeld, 2003) as it has become a popular form of entertainment over the years. Several writers suggest that films are powerful in providing models for daily life, with the potential to influence relationships and family interactions (Brummit, 1984; Turner and West, 1998; Young, 2004). With this backdrop, this research will focus on particular aspects of the father-daughter relationship in several contemporary films.

Aim

With loose use of the social constructionist framework, this research aimed to explore and assess the extent to which father-adolescent daughter relationships in a selection of American films correspond with the qualities of successful and unsuccessful father-adolescent daughter relationships wherein *successful* and *unsuccessful* relationships are as discussed and/or defined in the literature. Successful and unsuccessful in this case was operationalized using two particular paradigms. The first was the father's willingness to allow his daughter freedom in which to explore her adolescence and the second was the father's denial of his daughter's freedom to explore her adolescence. The former was the foundation of a successful father-adolescent relationship (Wynns & Rosenfeld, 2003) and the latter was the foundation of an unsuccessful father-adolescent daughter relationship (Wynns & Rosenfeld, 2003). What is meant by 'exploring her adolescence' is allowing or restricting her from leaving the house for social events (or doing so with great reluctance), engaging in romantic relationships and pursuing her interests, hobbies and passions. In part, this study paralleled the Wynn and Rosenfeld study conducted in 2003 in which four animated films from Disney were discussed. In contradistinction to the Disney (2003) study, this study used four non-Disney, live-action (non-animated) films.

Rationale

The influence of media and films on how the real world is viewed has been well researched and reported. For example, in a review conducted by Yokota and Thompson (2000) it was found that it is extremely difficult to refute the potential of the media to inform young people about social norms. It is suggested that films especially contain stories that do not only pose problems that reflect real life situations, but also give suggestions as to how these problem might be resolved (Brummett, 1984). Additionally, research into arts and humanities has as

its primary desire the understanding of the human condition (Yazdani, 2012). Centuries before the advent of cinema, it was literature that provided the material for reflections on what it means to be human (Yazdani, 2012). Now it is films that have provided a far more engaging alternative for they offer a visual-audio canvas onto which a version of real life can be projected. While films in the past have often been about visual effects and the creation of beautiful environments) since it was initially a new and radical form of social commentary, over time it became more about narrative such as creating meaningful relationships and plots, which is why it is becoming an increasingly more popular form of entertainment today (Yazdani, 2012).

A narrative is defined as a series of visual images which move with sound and have some sort of cause-and-effect; narrative is important in the sense that it involves the recreation of relationships on screen (Scholes, 2009). Given that the father-daughter relationship is deemed an important one, it would be useful to see what narratives have been constructed in films of this relationship (Scholes, 2009). Various aspects of the father-adolescent daughter have previously been studied including the effect on the daughter's self-esteem and academic achievement, the daughter's perceived quality of the relationship and the effects of father absence on the daughter (Zia, Malik, & Ali, 2015) (Nielsen, 2006) (Mancini, 2010). This said, other than the Wynn and Rosenfeld (2003) study, there appears to be no other empirical study on the father's degree of willingness to allow his daughter to explore her adolescence. A restrictive father may also imply an inattentive, uncaring and unaccepting and also untrusting father, which means that he has a negative evaluation of the adolescent (Wynns & Rosenfeld, 2003). Such an evaluation is also likely to be internalized by the adolescent. Additionally, attachment theory suggests that a warm and accepting relationship with parents may provide a foundation of security from which the adolescent may become a competent adult (Wynns & Rosenfeld, 2003). A positive view of the self from a positive relationship with the father will also result in greater satisfaction in peer relationships for the adolescent. In the Wynn and Rosenfeld Disney study (2003) it was found that two films depicted successful father-daughter relationship and two films depicted unsuccessful father-daughter relationships., It would be useful to examine the same, but in an alternative genre, namely live-action films. It might be argued that a larger audience is likely to see the live-action films.

Lastly, the reason why this study focused on Hollywood films is due to a shortage of South African films with a father-daughter relationship adequately depicted for analysis. Secondly,

according to BoxOfficeMojo (1999), an affiliate of the IMdb (1990) which is a daily updated website of box office figures, the South African Box Office shows that American films have produced the most income in South Africa over the past 5 years. This indicates that it is the messages, narratives and ideas in American movies that South African audiences are mostly exposed to, and hence the relevance of this research to the urban South African context.

Research Questions

1. To what extent do the depictions of father-daughter relationships in the four films reflect the two paradigms derived from the research conducted with real fathers and daughters?
2. Do the models depicted in the films provide viewers with a basis for their expectations about outcomes and myths to embrace as reality?

Chapter 2: Literature Review

This literature review will concentrate on several "red threads" that seem essential to underpin the analysis and discussion arising in this research. In the first instance the socially constructed nature of the role of the father will be highlighted. This will be followed by a review of ideas around the influence of visual media (in particular motion pictures - which will be referred to as films hereafter), on the attitudes, learning patterns and behaviors of people Finally, father-daughter relationships will be considered, both generally and then, more particularly, as portrayed in media and film.

The Social Construction of the Father

Social constructionism may be defined as a framework which advocates the idea that a vast part of human life exits as it does only through the influence of social and interpersonal constructions (Owen, 1995). In this framework, the world is socially constructed, meaning that the manner in which humans choose to live, and understand, their environment is a product of the dictates of society, cultures, political policy and geographical location (Owen, 1995; Boghossian, 2001). The power of genetics (nature) as an influence on one's life trajectory is not denied in this framework, but there is a focus on the power of the environment (nurture) for constructing one's life (Owen, 1995). The ideology of social constructionism posits that individuals are integrated within cultural, historical and political evolution as part of specific temporal and situational contexts (Owen, 1995). This means that all facets of human existence should be located within cultural, historical, geographical and political contexts (Owen, 1995). In this paradigm, all accounts of the real world that are meaningful are mediated by social contexts in which the accounts are created (Pfohl, 2008). In the domain of social constructionist thought, a social construct is an idea or notion that appears to be natural and obvious to people who accept it but may or may not represent objective reality, so it remains largely an invention or artifice of a given society (Pfohl, 2008).

The way in which social constructionism works is that , at its core, it states that there is no universal truth for all people to accept, thus there cannot be a template for true or false, good or bad, and right or wrong (Galbin, 2014). However, society can *create and tell stories* of true and false, good and bad, and right and wrong (Galbin, 2014). An audience can then listen to or watch those stories and, ideally, decide for themselves whether they accept the stories

created or not. However, the power of social constructionism lies in the fact that the many people do not question the socially constructed roles and prescriptions, buying into them unthinkingly. This is why the media, films in particular, is such a powerful force in social constructionism. In the matter of It posits that the truth that one clings to depends on the individual's own point of view or the truth that one has created for oneself, or one has taken on from one's context, as opposed to the truth that one might discover (Andrews, 2012). For example, a man grows up in a traditional household and thus might introject the idea that the role of his father is one of absence and chauvinism; he then goes to university and begins to study theories of fatherhood and masculinity, he can take all those ideas and the ones he grew up with and mold them together to create his own truth of what a father should be, his truth has been created not discovered (Andrews, 2012). With the theory of social construction comes the question of what it is that humans construct exactly. There are two main foci of the work of social construction; the first revolved around people's thinking and models of the world and the second is the constructions of parts of the world itself (Mallon, 2007). For example, the first focus would be the creations of models around the father; this would involve looking at the model of the father as a whole and creating entire models and movements of what the father is supposed to be through media, academics; examples of this would be the movement of patriarchy, models of masculinity, the creation of legacy, the wise old man and other archetypal ideas of the father or older male figure (Mallon, 2007). The second focus would be the construction of the father itself and different types of fathers, such as the provider, the protector and the role-model as well as real life-fathers (Mallon, 2007).

In addition to seminal papers on the subject, research on the dominant views of fatherhood has been carried out in recent years. Gregory and Milner (2011) review the way fatherhood has been constructed in the discourse of the public in the United Kingdom and France. This was done by exploring the dominant regime of fatherhood and its influence on fatherhood construction, gender and parenting attitudes and images of fatherhood made popular in magazines in the. It was found that in both countries a new fatherhood was 'created', a fatherhood which involves a more nurturing aspect of fathering that goes beyond the roles previously explored such as the provider and protector (Gregory & Milner, 2011).

More in research from European contexts, research into Italian fathers and their attempts build bonds with their young children (0-3) shows that traditional constructions of masculinity can severely obstruct the building of those relationships (Magaraggia, 2012). Magaraggia (2012) concludes that a new narrative is needed in the Italian context of both

masculinity and femininity. That being said, there are still strong tensions between new and old ideals in this context thus, the direction that Italian fathers wish to take is still unclear (Magaraggia, 2012).

Regarding the social construction of the father, at its very core, it can be stated that fatherhood is the label of a relationships which is almost continuously and consistently constructed and re-constructed (Bueno, Meincke, Schwartz, Soares, & Corrêa, 2012). In connection to the construction of the father, is the meaning of what it is to be a man. Research into men's definition of themselves as fathers has not often been done (White, 1994).White (1994) qualitatively explored men's definition of fathers and what it means to be a father and found that it is the intersection of personal experience and social context that fuels their creation of a construct of what means to be a father. In the South African context, it has been found that the political and social complexities of being a father involved in one's children's lives is even more important than one's own meaning of being a father (Marasiglio, Day, & Lamb, 2008). Research into this area has discovered that the political discourse of fathers in South Africa has changed over time due to the fact that fathers have changed the way they father. The change in the political landscape has allowed fathers to be more involved in their children's lives due to better freedom movement (Marasiglio et al, 2008).

Interestingly, even in the exploration and study human nature, the father as a role did not actually exist, it was rather the mother that was the revered figure in the concept of the family while the father was only the donor that helped sire children (Kraemer, 1991). Kraemer (1991) posits that human beings invented the role of the father during the advent of the agricultural revolution around 6000 years ago. At the core of the creation of the father was the king, god and political figure, which was conceptualized to compensate for his original minor role in only lending his sperm for creating children (Kraemer, 1991). As time passed in the timeline of human history, the father became more involved in his children's lives and so his role evolved from being more than just the ruler of home, he also then began to provide, protect and most recently, nurture (Lamb, 2000). The social construction of the father and fatherhood became far more complex, hence the subject opened itself up more to more explorative and detailed research (Chesley, 2011). Relevant to this research is the traditional social construction of fathers – male, breadwinners and somewhat aloof (Lamb, 2000). The more contemporary paternal role construction is one of a more nurturing and engaged second parent (Gregory & Milner, 2011). Social constructions that are effective take certain things for granted and some not, such as the patriarchal values that dictate the American school

system (Pfohl, 2008). One could make the argument that it is human beings who manufacture the world as they see it and as they wish to see it in terms of labels, groups and social constructs, thus there is no objective reality (Pfohl, 2008). The power of social constructionism is that it tends to create a culture's "reality", that is to say, if a sufficient number of influential people buy into a certain idea, it is taken as "the truth" (Berger & Luckmann, 1991).

Among theorists, researchers in the field of psychology and sociology have often found that the father is the forgotten parent and the daughter is the forgotten offspring (Lamb, Owen, & Chase-Lansdale, 1979). Furthermore, despite the fact that there has been an awakening interest in both the development of femininity and the father-child relationship, the two have not come together often to yield substantive literature and research on the father-daughter relationship (Lamb et al, 1979). That is not to say that no research has been done. Using a social constructionist foundation, it was found that in a semi-Coloured community in Cape Town, adolescent daughters constructed a good father as someone who is present and who provides materially for the daughters (Scheffler, 2014). Both fathers and daughters also said that a good father-daughter relationship was based on a mutual understanding of accepting that the father is the authority figure and the daughter is obedient (Scheffler, 2014). Affection and love as being necessary in the father-daughter relationship was implicitly assumed rather than explicitly stated (Scheffler, 2014). It is argued that one of the biggest social constructions in this country's history which still impacts the father-daughter relationship today is the apartheid regime and so fathering behaviour patterns and fatherhood, especially the fathering of daughters has been immensely influenced by apartheid (Mkone, 2016). Families were fragmented and disunited by it as well as the advent of democracy. Mkone (2016) aimed to study how young Black women who live in contemporary urban South Africa appreciate and consider how their relationship with their fathers both informs and influences their feminine identities within three facets, their sexual selves, reproductive selves and competent selves (Mkone, 2016). The results showed that the socio-historical underpinnings of fatherhood in South Africa create a powerful as well as fundamental frame of reference for the narrative of the daughters (Mkone, 2016). This frame of reference also operated as a lens through which daughters (the participants) filtered their perceptions of their relationships with their fathers and in particular how their fathers helped them form their sexual, reproductive and competent selves (Mkone, 2016).

The social construction of the father in the American legal system has often been changed as time passed on (Qualls, 2014). It was initially constructed socially and legally through the institution of marriage; the role of fatherhood had essentially revolved around the relationship to the mother instead of the child (Qualls, 2014). This has now changed especially in custody cases; now the construction of the father in his relationship to his child has been considered instead of just his relationship to the mother (Qualls, 2014). Furthermore, it has been found that the discourse and social construction of the father changed most dramatically in the 1980s with the international introduction of paternity leave in 1984 (Luchtmeyer, 2006). With the introduction of paternity leave, men were encouraged to become more involved fathers thus they were also compelled to choose between familial or financial success (Luchtmeyer, 2006). In an attempt to understand the changing dynamic that entails more cases of mothers working while fathers stay at home for the children, Chesley (2011) conducted study wherein couples were interviewed as to the reason the father decided to stay at home. It was found that often the father's job condition (relocation; job loss; shift work) that influenced this decision (Chesley, 2011). Thus major changes in the structure of the family dynamic is what often pushes a reversal of traditional gender roles (Chesley, 2011). Colbert (2010) also found in a study exploring the lives of stay-at-home fathers that while they are not the traditional breadwinners of the family, many of them still hold traditional gender views in their fathering such as emphasizing sports and active play with their children.

It is important to note that fatherhood and its social construction has been studied and analysed from an interdisciplinary point of view (Lupton & Barclay, 1997). An example of this would be the study of fatherhood and its representations in various spheres such as the health sciences, psychology, social sciences, literature and film; this study also included personal account and case studies (Lupton & Barclay, 1997). Most research on fathers and fatherhood has often been in Western and European contemporary societies (Marsiglio, Amato, Day, & Lamb, 2000). Thus, the indication of further research is that it takes place in more diverse societies with the study of all forms of fatherhood such as fathering in different demographics and interracial homes (Marsiglio et al, 2000).

The Influence of Media and Films on Society

The popularity of social constructionism has grown at a remarkable rate over the last few decades in both the fields of social psychology and sociology (García, 2015). More importantly, as a result of social constructions being a fluid and ever-changing concept due to the changing world in which human live, its definition changes over time (García, 2015).

Links have also been made with social constructionism and communication; Luckman (2015) asks the question: how do societies publicize, generate and reproduce what they know, where they live and define what they understand to be real? One of the way in which this reproduction can be done is through media; media may often dictate the way humans behave as well as provide succinct reasons as to why humans behave the way they do (García, 2015). Questions as to what humans believe about relationships, certain groups of people and themselves may all be influenced by media and more importantly for the purpose of this research, by 21st century films (Yazdani, 2012). For example, one such group of people, context and culture which has often been explored in film is Vietnam, the Vietnam War and the Vietnamese people (Pike, 2008). There have been various stereotypes of the Vietnamese people and soldiers (the enemies) rendered in films; examples of these stereotypes are the vicious and dangerous Viet Cong soldiers in *The Green Berets* and the phantom-like jungle warriors from *Platoon* (Pike, 2008). Vietnamese women were also often stereotyped as prostitutes in films such as *Hearts and Minds* and *Full Metal Jacket*. It was only in 1987 through *Good Morning Vietnam* that the Vietnamese were depicted as humans with job, families, dreams, hopes and political motivations (Pike, 2008). Media has undoubtedly shaped the ways in which certain societies have come to be understood, possibly regardless of the reality of that culture (Pike, 2008).

It has been found that often human beings cannot possibly live in isolation because their actions inevitably affect the world around them. With this kind of relationship, human beings have developed various ways of communicating with each other; this of course goes beyond the medium of conversation or that of the telephone (Mehraj, Bhat, & Mehraj, 2014). In the 20th and 21st century, one of the primary forms of communication is media and mass media; with its advent came the fact that it contains the power to influence society (Mehraj, et al, 2014). The media can be defined as a recreation of the world that expresses human nature (Mehraj, et al, 2014). The seen world is taken and manipulated into a new source of information often through as the medium of entertainment (Mehraj, et al, 2014). Thus, with this manipulation come the ability for the mass media to misinform or more often than not, change people's attitude and behaviours about certain part of human life such as habits of people, political systems and, most popularly discussed, sex and violence (McQuail, 1979). In the history of films and the theory of films, there has also been a particular obsession with various notions of realism (Carroll, 1985). Bazin (1985) was the original advocate of this obsession, positing that the image of the film could be seen as a definitive and objective

representation of the past as well as a picture of reality (Carroll, 1985). Films in their very construction have a psychological effect on their audiences in so far as the film creates an the impression of reality; films are an illusion of reality (Carroll, 1985). One of the simplest and yet most effective manners of depicting reality as seen in film is through the creation of natural human actions and the manner in which those actions are carried out (Laptev, Marszałek, Schmid, & Rozenfeld, 2008). Examples of this are driving, answering a phone, kissing and, laughing and eating (Laptev et al, 2008). The most realistic films all contain a fair amount of these human actions in a context that is not too far-fetched. Cinema was created with the initial aim to facilitate escapism and moving to fictional worlds, but as time passed in the history of films, the re-creation of reality has been a focus of a certain genre of cinema and filmmaking (Laptev et al, 2008).

In 2009, the number of cinema admissions in major territories were up to 6.8 billion which created a global box office revenue of over $30 billion (Shah, 2011). The entertainment factor and the lucrative nature of cinema has allowed filmmakers to take advantage of this and use films as a vehicle for change, information, education all wrapped up in entertainment (Shah, 2011). In fact, research conducted in the UK has shown films to be a source of increasing mental health; visual stimulation queues a range of emotions and the collective experience in the environment of the cinema provides a safe outlet of people to experience a varied range of emotions (Shah, 2011). This points to the power and reach of cinema and film as a medium of influence and education.

The Father-Daughter Relationship in the Literature

While there is some literature pertaining to the father-daughter relationship, relative to literature examining the father-son relationship, it seems there is much room for further exploration of the father-daughter relationship. Zia, Malik and Ali (2015) studied the father-daughter relationship and its impact on the daughter's self-esteem and academic achievement. It was found that a positive father-daughter relationship is a facilitator for high self-esteem in daughters (Zia et al, 2015). A positive father-daughter relationship was defined by greater father presence and involvement in the daughter's life as well as emotional investment in the relationship from father and daughter. In another study, Jain (2015) found that the attachment pattern between father and daughter could serve as a predictor for the development of the daughter in many ways. The secure attachment pattern predicts communication satisfaction, social understanding, and emotion regulation among others. An insecure attachment pattern predicts low self-esteem, social incompetence and low emotional regulation (Jain, 2015). In

terms of longitudinal studies, Nielson (2006) conducted a 15-year study on college women's relationships with their fathers. Despite the consistent results over the period of 15 years, the results were rather discouraging (Nielsen, 2006). Over the years, daughter had always stated that they wanted better communication with their fathers, a more open relationship with them which includes advice-giving and more alone time with their fathers (without the presence of other family members) (Nielsen, 2006).

Other research also includes the effects of father absences on the development of the daughter. Mancini had found that father absence is strongly detrimental to a girl's relationships, finances and her life (Mancini, 2010). An unstable father figure i.e. a father who is absent or inconsistent in his presence due to other circumstances (military conscription; incarceration; abandonment) can negatively influence the daughter's life; she is more susceptible to unplanned pregnancy, low self-esteem, leaving high school early and later financial difficulty (Mancini, 2010). Women who grew up without fathers have written memoirs about the struggles of their lives wherein they cite their absent fathers as being key in the cause of their struggles (Mancini, 2010). A study conducted in Shanghai sought to examine the perspectives of fathers and daughters on the father-daughter relationship as well as try to understand how fathers and daughters create their identities as adolescents and fathers in the negotiation of parental authority and independence of the adolescent (Xu, 2012). Results showed that most daughters in the study valued their fathers' financial as well as emotional support (Xu, 2012). The fathers felt that they cared for their daughters but did not see themselves as their daughters' caretakers (Xu, 2012). Their involvement was mostly in their daughters' education but they did exert power over other areas such as their daughter's social lives and romantic relationships (Xu, 2012). Fictional literature and novels have also served for a catalyst that leads to researching the father-daughter relationship; in a study of five novels written in the 18th century, Getz (2010) examined the link between an author's view of what 'virtue' is and the portrayal of the father-daughter relationship (Getz, 2010). Both the themes of virtue and the father-daughter relationship have been pervasive themes in the novels of that era (Getz, 2010). Each of the five different father-daughter relationships were portrayed quite differently; the difference was in the attitude of the father and his approach to his daughter approaching marriage and losing her virtue; the portrayals were of an understanding father, a reluctant father and failed father-daughter relationships. During the course of the century, patriarchal authority faded and thus the dynamic of the father-daughter relationship changed as did conceptions of virtue (Getz, 2010).

Katorski (2003) aimed to conduct research into the link between the effectiveness of the father's communication and his associated adaptation skills and his daughter's future romantic relationships. Daughters were given questionnaires about the relationships with their fathers and their current romantic relationships; it was found that only a relationship between the attachment style of the father relationship and the level of satisfaction in communication existed (Katorski, 2003). The research was limited in that only one association in the father-daughter relationship could be found (Katorski, 2003), as mentioned before.

Previous research on the relationship between the father and the daughter has shown that the levels of satisfaction from both parties has not always been one with which both parties are pleased. Fathers and daughter often seek to increase their levels of satisfaction in their relationship and so they have motives for increasing those levels (Punyanunt-Carter, 2005). Research into the motives of for increasing the levels of satisfaction has found that daughters often communicated out of affection for the father, inclusion of the father in their lives, pleasure and relaxation while fathers communicated out of affection and pleasure, with pleasure being the more common motive from the two (Punyanunt-Carter, 2005).

In recent years, the father-daughter relationship has been given some attention in research as opposed to the father-son relationship, in particular the effects that the relationship has on the development of the daughter (Koon, 2011). The quality of the father-daughter relationship has been found to be one of the predictors of the daughter's sexual activity in adolescent women (Koon, 2011). Koon (2011) conducted a study in which he explored the odds of a daughter's engagement in sexual activity and whether the onset of sexual activity would be early or delayed. It was found that her perceived levels of support or harshness from her father was an influence on her onset of sexual activity; a harsher father led to an earlier onset of sexual activity and vice versa. However, the results in the study were varied and in some cases, sexual permissiveness and a secure attachment could still lead to a delayed onset of sexual activity in the adolescent daughter (Koon, 2011).

The Paradigms of the 'Successful' and 'Unsuccessful' Father-Adolescent Daughter Relationship

Adolescents try hard to negotiate their relationships, changes in their sexuality and identity, their emerging autonomy and the building of new friendships (Fulmer, 1999). It has been suggested that a family or a father with an adolescent daughter is in a developmental stage which is potentially highly difficult to navigate (Bios, 1967). This is a time in the life cycle of

the family which is known by greater levels of stress, lower levels of family pride as well as less cohesion between family members than in other stages of the child's developmental trajectory (Noller, 1995). This stage in the child's life is also marked by the adolescent's need to separate from her parents and individuate as her own person. Daughters are more inclined to value closeness of the family as well as emotional dependence on the parents (Geuzaine, 2000). This can make things difficult for the family dynamic because while the daughter tries to individuate she is also emotionally dependent. Noller (1995) used extensive literature on families with adolescents to compose a five factor model for distinguishing the 'successful' and 'unsuccessful' families in this stage of development (with adolescent child). These five factors are: a) the reorganizing of rules and roles; b) providing the adolescent with a suitable environment for identity exploration; c) improving instead of breaking down self-esteem; d) providing useful forms of modelling and imparting of problem solving and e) allowing adolescents the freedom to make important decisions (Noller, 1995). Each of the five factors are difficult for parents and more particularly fathers to negotiate successfully because it ultimately means balancing the need to allow the adolescent latitude to deviate from family rules and family ways of doing things deviate (Wynns & Rosenfeld, 2003).

In the case of the successful father-daughter relationship, the father fosters a positive identity, self-concept and self-esteem for his adolescent daughter as well as creating an environment for her in which to establish a healthy sense of autonomy (Galvin & Brommel, 2000). With granting the daughter freedom, this father also models socializing and so the daughter is also able to hone her social skills and forge lasting and meaningful peer relationships (Noller, 1995). Issues of power and control between father and daughter are less important in this case (Wynns & Rosenfeld, 2003). The father is also a positive influence of his daughter's personality and behaviour because she is allowed and appropriately encouraged to healthily separate from him without feelings of guilt or rebellion. From the perspective of psychological development, the successful father-daughter relationship allows the daughter to develop healthily. If one appeals to Freud's idea of what psychological health is, namely the ability to love, play and work, the successful father allows his daughter to love herself and develop the capacity to choose freely others whom she wishes to love, like and care for (Elms, 2001). The father in this case supports the development of psychological capacities which encourage his daughter to contribute to her own development and the development of her environment through work – he has given her the self-confidence and self-belief to venture out into a world beyond the parents. Additionally, he has ideally modelled problem

solving and negotiation strategies enabling her to "survive" in relationships, both social and formal. The successful father (speaking in the domain of the father-daughter relationship) has given his daughter a confidence in herself which frees her from the need to constantly elicit positive feedback from others. The absence of this, along with her social skills inherited from her father allow her to play freely.

In the second case, namely that of the unsuccessful father-daughter relationship, , the father does not allow his daughter the freedom to explore her adolescence (Noller, 1995). As a result of this, the daughter is not able to create a positive identity, self-concept and self-esteem for herself; her father stifles her independence therefore she is unable to create a good sense of individuality and autonomy, and so her confidence may also be stunted (Noller, 1995). A coercive and overbearing father will also result in her unable to hone her social skills properly and so her peer relationships may suffer, making her susceptible to the dangers of peer pressure. Power and control also becomes far more important than in the first paradigm due to a lack of trust in the daughter from the father, which manifests in his restrictions on the daughter and his disinclination towards seeing her as a sexual being (Noller, 1995). It should be reasonably clear that in this case the capacities to love, play and work are all undermined.

Fathers and Daughters in Films and Fiction

There has been no shortage of films that place focus on the relationship between father and daughter. In fact, film review websites have dedicated pages in which there is a subjective assessment of the quality of films that centre on the father-daughter relationship. Examples of such websites are IMDb, Ranker, WatchMojo and Common Sense Media. In light of this, previous research into the father-daughter relationship

In the research that has been done, Wadsworth (2015) conducted a content analysis of father portrayals in Top Box Office family films. It was found that fathers are portrayed in a far more positive light in film than they are on television with television depicting the mother as the gold-standard of parenting (Wadsworth, 2015). Fathers in film often fall short in comparison (Wadsworth, 2015). The number of father-son films outweighs the number of father-daughter films and it is conventionally through a turbulent relationship with the son that the father's role is scrutinized (Bruzzi, 2005). The narrative of father and son in films often focused on masculinity, power and the need to bond and become the father while narratives of the father and daughter is often centred on sexual anxieties and the repression of the taboo of incest (Bruzzi, 2005). The topic of implied incestuous desire between father and

daughter was found in the films of 1950s Hollywood shown in films such as *Rebel Without a Cause* and *The Furies*, whereas 1940s Hollywood showed largely positive father-daughter relationships as detected (Leites and Wolfenstein1950; Bruzzi, 2005). Rajiva (2010) studied the representations of the father-daughter relationship in South Asian cinema using four South Asian diasporic films. The study's foci were the patriarchal component of the father-daughter relationship and the way in which South Asian cinema deals with good fatherhood (shown through love and loss) and bad fatherhood (shown through sexual violence) (Rajiva, 2010). It was concluded that the diasporic films offered more than melodramas about family conflict but contain themes of gender relations and patriarchy within the South Asian community (Rajiva, 2010).

Animated films which contain a prominent father-daughter relationship have also been studied. Using the original fairytale texts from Basile, Perrault and the Grimm brothers, combined with the films from Disney, Mancino (2013) examined the evolution of the fathers, daughters and marriage within the stories *Snow White*, *Sleeping Beauty* and *Cinderella*. The study was focused on the representations of fathers and father figures in the relationship between the agency of their daughters and marriage (Mancino, 2013). Each of the three stories was analyzed for their different views on the father: *Sleeping Beauty* for a present but ineffective and minimized father, *Snow White* for a story devoid of fathers and *Cinderella* for a father whose presence is a danger to the daughter (Mancino, 2013). It was found that the princesses (daughters) in these stories are determined and perseverant characters who are made strong through their talents of working within the patriarchal bounds of marriage (Mancino, 2013). They are unlike their fathers, who are kings and rulers and possess the power to lead meaningful lives, yet the daughters utilize the limited resources available and are aided by magic to do what is impossible, which is setting themselves free through marriage (Mancino, 2013). The Wynn and Rosenfeld (2003) study was also a study of the father-daughter relationships in films. It was aimed at studying the father-adolescent relationship in four Disney films and their correspondence with successful (the father allowing the daughter to explore her adolescence) models of the father-daughter relationship or unsuccessful (the father restricting the daughter from exploring her adolescence) (Wynns & Rosenfeld, 2003). It was found that two of the films used for the study, *Beauty and the Beast* and *Pocahontas* corresponded well with the successful models and *Aladdin* and *The Little Mermaid* corresponded well with unsuccessful models (Wynns & Rosenfeld, 2003). Wynn and Rosenfeld (2003) also criticized the films for the potentially dangerous messages

they send to young girls. An example of these messages is that unselfish rebellion is good (which movies?) and that self-sacrifice and disobedience of one's father for the greater good is noble (Belle and Pocahontas) (Wynns & Rosenfeld, 2003).

The father-daughter relationship has also been explored in the realm of literature and novels. In Mexican-American fiction, a study of two novels *The House on Mango Street* and *Caramelo* aimed to explore the effect of the father-daughter relationship on the daughter's identity (Pietiläinen, 2012). Both novels seemed to depict a healthy and positive father-daughter relationship (Pietiläinen, 2012) and subsequently these two novels are credited with having changed the landscape of Mexican literature wherein the father-daughter relationship was always seen as negative (Pietiläinen, 2012). The taboo of incestuous relationships between father and daughter relationship has also been explored (Karlyn, 2004). Karlyn (2004) found that American cinema of the late 1990s captured this kind of interest quite well through films such as *American Beauty* and *Armageddon*. Furthermore, such films were found to sexualize young women and daughter-figures while neglecting mother-figures as they were previously sympathized with. Father-daughter incest and its carrying out through displacement i.e. not actual incest but the father having an affair with a younger female, has also worked in cinema through films such as *American Beauty* (1999); this was often done to remasculinize the American white male (Karlyn, 2004).

This research is essentially a combination of many parts which have been covered and discussed in this review. The social construction of the father, the influence of media and film and the father-daughter relationship in both real-life research and films/literature are all critical parts of this research; thus it was important that previous research in those areas be were highlighted. While this was not an extensive review which covered all previous research, it was substantial enough to suggest that research in these areas is pertinent and thus research in these areas should be continued. Furthermore, it is important to note that this research was done while holding in mind the power of media to inform people's opinions and their working models of relationships.

Chapter 3: Methodology

Research Design

This was a descriptive and qualitative research project.

Qualitative research can be defined as the investigation of the quality, which is the distinctive and essential traits of the experiences and behaviour as they are lived by people (Fischer, 2006). Furthermore, qualitative research is reflective, descriptive as well as interpretive, and may include a reflexive effort to understand real instances of human experience from the perspectives of the viewers of the films as well as the characters in the films; in the case of this study, that situation would be the Father-daughter relationship on film (Fischer, 2006). This research was interested in the productions of filmmakers as to how the father-daughter relationship is depicted in films, which is why a qualitative design is most appropriate for this research.

This research was also considered descriptive as it attempted to provide accurate and valid descriptions of the concepts under investigation (namely the father-daughter relationships) in the examined films. In addition, it was also considered to be explorative research as firstly, it is located within an under explored area of psychology, and secondly it intended to explore the research questions but did not intend to offer final and conclusive analysis of the father-daughter relationship in movies in general.

Theoretical Framework

This research was situated in the social constructivist paradigm. This paradigm was selected since the research looks at the father-daughter relationship which is a socially constructed relationship. Moreover, the two types of relationship that were considered, successful and unsuccessful are also socially constructed.

Sample and Sampling

The sample of this research consisted of four films that are a product of the American film industry, namely, Hollywood (as opposed to Bollywood (Indian) or Nollywood (Nigerian)). This film industry was chosen because, according to the records of the South African Box Office, the past ten years has seen Hollywood films earning the most money in this country. Thus, this research was concerned with the films that are most popular films in this country, because those are films that South Africans are interested in watching despite them not being

located in the local culture or context. Purposive sampling was the type sampling used for this research. In this method, the researcher handpicked the specific elements of participants to be included in the sample (Cochran, 1977). Conditions for admission for the sample included: 1. A worldwide gross between $20 million and $250 million or a total gross in South Africa between $350 000 and $550 000 2. The films have to contain a prominent father-daughter relationship around which the main plot of the film revolves; if not the main plot, it must still be a discernable part of the film, 3. The daughter must be at a developmental stage that can be classified as adolescence (high school-going age) Four films which meet all these criteria are *Clueless* (1995), *Juno* (2007), *10 Things I Hate About You* (1999) and *Say Anything* (1989). An additional criterion for this sample was that actors and actresses in the selected films must possess some level of fame and merit in their work; this is due to the fact that films carry more merit when well-known actors are attached to them (Elberse, 2006).

Data Collection

The films were acquired through legal purchase on DVD. The analyzed data was the depictions of the father-daughter relationship in the four films. As such, the data included portions of script (conversations between F & D) from the films in which father-daughter interactions are displayed. The researcher transcribed every scene in each of the four films that included father-daughter interaction, or discussions between the father and others or the daughter and others that included references to the father-daughter relationship.

Data Analysis

The transcribed scenes and dialogue was analyzed in connection in relation to the five dimensions from the Wynn and Rosenfeld 2003 study of the two paradigms. While still holding a social constructionist framework in mind, this analysis was conducted using a thematic analysis based on the Braun and Clarke (2006) method of thematic analysis. However, the themes sought out and discussed were linked to the aforementioned five dimensions.

Ethical Considerations

The only ethical issue that appeared pertinent is ensuring the copyrighted versions of the movie are viewed and used as data as opposed to pirated copies. There were no ethical issues involved in the conducting of this research for the simple reason that there were no human subjects in the sample.

Chapter 4: Results and Discussion

This chapter presents an analysis of the four films, *Juno*, *Clueless*, *10 Things I Hate about You,* and *Say Anything*. In particular, taking the lead from the literature, this analysis looks at the question of whether the father-daughter relationships depicted in these films are portrayed as successful or unsuccessful, as defined and discussed in the literature review. As highlighted in the literature review, success or lack of success in this relationship might be based on an assessment in five areas of the daughter's relating and functioning (Wynn & Rosenfeld, 2003). These five areas will be re-highlighted shortly. In addition, in this chapter the father-daughter relationships are analyzed to see whether the style of fathering is permissive or restrictive. The literature posits that permissive fathering leads to a successful father-daughter relationship while restrictive fathering leads to an unsuccessful father-daughter relationship (Noller, 1995). What determines whether a fathering style is permissive or restrictive, as discussed in the literature review, is the extent to which the father allows the daughter the opportunity to explore and develop her own identity, especially her sexual identity (Wynns & Rosenfeld, 2003). This analysis will determine whether this view carries through in the four films, that is, that permissive fathering leads to healthier daughter development and a more "successful" father-daughter relationship, while the converse is true for restrictive fathering.

Successful and unsuccessful father-daughter relationships, as elucidated in the literature are characterized, respectively, by the father allowing his daughter to explore her adolescence (permissive fathering) or restricting her from exploring her adolescence (restrictive fathering). To recap from the literature and research on father-daughter relationships, the five areas against which successful or unsuccessful father-daughter relationships are measured are: 1. Identity, self-concept, and self-esteem; 2. Social skills; 3. Issues of power and control; 4. Father's influence on the daughter and 5. Peer relationships (Wynns & Rosenfeld, 2003). These factors are thus also the factors which are measurements for the healthy or unhealthy development of the daughter.

The analysis found that two of the films depict permissive fathering styles namely *Juno* (2007) and *Clueless* (1995); whilst *10 Things I Hate About You* (1999) and *Say Anything* (1989) were adjudged to depict a more restrictive style of fathering.

The analysis will begin with a discussion of the successful-father-daughter relationship, considering each of the five relevant factors, and examining the fathering style to determine whether it is restrictive or permissive. Thereafter the same process will follow for the unsuccessful father-daughter relationship.

Paradigm 1: The Successful Father-Daughter Relationship

The films *Juno* and *Clueless* were found to depict father-daughter relationship as successful. In this paradigm, both fathers allow the daughter the freedom to explore her adolescence, thus promoting the successful negotiation by the daughter of her adolescence. The two daughters around which the discussion will now commence are Juno (aged 16) (*Juno*) and Cher (aged 16) (*Clueless*). Furthermore, the paradigm of the successful father-daughter relationship states that the father is openly encouraging and supportive of the actions and wishes of his daughter which is why he can positively influence his daughter without resistance from her (Ref?). The main element of the fathering style of Paradigm 1 is that the father is permissive in his approach to fathering style (Ref). He allows freedom of exploration and in fact encourages it. We will now consider evidence supporting the fathering in these movies as permissive, as well as evidence along the five themes mentioned above, indicting a successful father-daughter relationship.

Juno (*Juno*) and Cher (*Clueless*)

Permissive parenting in this sense means that the father is encouraging and supportive of the daughter's decisions. He is willing to listen to her opinions and allows her to make her own choices about the way in which she lives her life. Juno has been given much freedom by her father. For example, in much of the film, she is seen with peers, close friends and on her own as well, instead of being under the watchful eye of a restrictive father. Her decisions such as deciding to give up a baby for adoption is wholly supported by her father and she is helped through this difficult period by him. Furthermore, her decision to have sex before marriage while not exactly approved of, was not the cause of great discord between father and daughter. Near the end of the of the film, the audience is reminded of Juno's father's permissive parenting style; Juno iterates that she found someone she really loves.

> **JUNO:** I think I've found that person.
>
> **MAC (Juno's father):** Yeah, sure you have, your old D-A-D! You know I'll always be there to love you and support you, no matter what kind of pickle you're in.

He nods toward her belly.

MAC: Obviously.

The revelation and consequent events of Juno's pregnancy and her decisions thereafter do not shake her father's way of interacting with her, and he continues to encourage her, to be strong and independent. In the second film *Clueless*, it can be argued that Cher's father is also permissive in the way that the literature describes permissiveness. Indeed, he is encouraging and supportive and allows the freedom of choice just as Juno's father does. While he is a stern man, his nature as a person does not make him restrictive as a father. There are numerous instances in which his permissiveness is displayed; one such example is the following scene:

MEL (Cher's father): Which reminds me, where's your report card?

CHER: It's not ready yet.

MEL: What do you mean, "It's not ready yet?"

CHER: Well, some teachers are trying to low-ball me, Daddy. And I know how you say, "Never accept a first offer", so I figure these grades are just a jumping off point to start negotiations.

MEL: Very good.

Instead of reprimanding Cher for getting bad grades on her report, he commends and supports her intention and decision to negotiate for better grades from her teachers. Another example of Cher's father's permissive parenting can be found in the following excerpt. This takes place after Cher received a parking ticket and her father found put about it:

MEL: The ticket is the first notice. I didn't even know you could get tickets without a licence.

CHER: Oh, sure you can. You can get tickets anytime.

MEL: Oh, is that so? Well not around here you can't. From this moment on, you will not drive, sit, do anything in that jeep without a supervisor driver present. And no cruisin' around with Dionne, alright? Two permits do not equal a licence! Do I make myself clear?

CHER: Yes, Daddy.

MEL: Cher, I expect you to become a good driver. I want to see you apply yourself.

CHER: I will. I'm gonna practise real hard.

MEL: OK.

What has been shown in this scene is that even though Cher had done something objectively wrong such as getting a parking ticket, her father is still supportive and encouraging of her becoming independent as a young woman. The chapter now leads into a discussion as to why the father-daughter relationships in these two films are successful, according to the five themes as mentioned before

Area 1: Identity, Self-concept and Self-Esteem

It can be stated that this theme is extremely important for the reason that, in order for the daughter to healthily develop as a human being in this areas, she would have to develop well in the other four areas as well. This theme is the culmination of all the other areas and its components fit into the others; the components are namely autonomy, confidence, feelings of worthiness and being lovable and lastly, motivation. Research has shown that in Paradigm 1, the successful father-daughter relationship is correlated with the daughter displaying autonomy, confidence, motivation as well as feelings of worthiness and feelings of being lovable (Galvin & Brommel, 2000) (Noller, 1995). It has been shown in the film Juno that Juno is highly autonomous. She is able to be alone, spend time with herself as well as take care of herself. She is able to drive herself to and from the adoptive parents' home whenever she feels like it and is also able to converse with people she has just met without the help of her father. Juno displays a strong sense of independence throughout the events of the film. She is also highly motivated, after initially making the decision of an abortion, she then changes her mind and becomes determined to find adoptive parents. Furthermore, even when cautioned against it by her step-mother, she remains motivated to develop a relationship with the adoptive parents, especially the husband of the couple. She makes the motivated and autonomous choice of which parents she would like as well and tells this to her parents without hesitation or reluctance. The reinforcement of this motivation comes at the end of the film; this next excerpt comes from a scene in which the adoptive parents (Mark and Vanessa) are talking about their divorce but Juno sends a message to Vanessa, stating that she still wants her to have the baby:

We pan past the wall Vanessa had said "needed something." There's a framed note on the wall. It looks like it was handwritten on the back of a Jiffy Lube bill. We see that it says: "Vanessa -- If you're still in, I'm still in. Juno."

Even after the couple Mark and Vanessa divorced and split up, this never shook Juno's resolve because she was confident that even single, Vanessa would make a good mother. This kind of resolve also comes from a father who allows her the freedom to make choices free of influence because he instils in her a certain sense of confidence in herself. There are other examples wherein Juno displays a strong sense of identity and self-concept.

In the other film depicting a successful father-daughter relationship. Cher's father also allows her to become an autonomous and independent person. This is evidenced by the fact that through much of the events of the film Cher is able to manage the events of her daily life without much help from her father. Indeed, examples of this are her solo shopping expedition, exuberance at parties, her active social life at school and her penchant for matchmaking her friends. Through this autonomy and independence, she was able to build up a strong network of friends and relationships. She, like Juno, is also able to move around without her father and go to parties as well as look after herself. Cher's unique sense of style shown by her fashion choices (she wears bright and daring colours and always stands out when compared to her peers), her use of a unique slang which includes phrases such as "As if" and "Betty" (a word used to describe any pretty girl) and "Duh" all show that Cher has a strong sense of who she is. She is also a highly motivated teenager. The events of the film show that when Cher sets her mind to something, she does not stop until she achieves her goal. Her father being a litigator has presumably taught her this:

MEL: Cher, what's this all about?

CHER: My report card?

MEL: The same semester?

CHER: Uh-huh.

MEL: What'd you do? Turn in some extra-credit reports?

CHER: No.

MEL: You take the mid-terms over?

CHER: Uh-uh.

MEL: You mean to tell me that you argued your way from a C+ to an A-?

CHER: Totally based on my powers of persuasion. You proud?

MEL: Honey, I couldn't be happier than if they were based on real grades.

Cher's self-esteem is such that she believed that she could persuade them to change her marks and her motivation and self-confidence pushed her to succeed in this seemingly impossible task. Cher is also able to recognise feelings of being worthy or being loved when she realises that she is in love with her step-brother Josh (through marriage, not a same parent). However, when she does realise this, she is dismayed because she is uncertain whether the feeling is mutual, but this scene with her father shows that her positive relationship with him fuels her sense of being worthy of love:

CHER: I like this boy.

MEL: Yes?

CHER: And he likes someone else.

MEL: How could that be?

CHER: I don't know, but I feel wretched.

MEL: Well, obviously this boy is a complete moron. You are the most beautiful girl in Beverly Hills. And to tell you the truth, I'm not sure I want you with a stupid fella like that.

CHER: Well, actually he is a smart guy and, you know he's one of those do-gooder types, and now I feel like all my after-school commitments are just not good enough.

MEL: How can you say that? Who takes care of everyone in this household? Who makes sure that Daddy eats right? To tell you the truth, I have not seen such good-doing since your mother.

CHER: Really?

MEL: Really……

This scene shows that in the eyes of her father, she is worthy and lovable and she appears to internalise this feedback and make it part of herself. Indeed, she pursues her feelings for Josh and she and Josh do end up being together at the end of the film.

The following excerpt is from a scene wherein Cher and her best friend Dionne introduce a new girl at the school to the social strata.

CHER: Don't sell yourself short now. You've got something going for you that no one in this school has.

TAI: Oh, I'm not a virgin.

CHER: I mean mystery. As far as everyone is concerned you were the most popular girl in your school, and the fact that you hang with Dee and I, well...

DIONNE: Speaks very highly of you

Cher's self-confidence (even if somewhat narcissistic) would align with a strong sense of self and the development of her self-esteem, means that she is less susceptible to peer pressure in her daily life (Noller, 1995) (Sheppard, Wright, & Goodstadt, 1985). As discussed

Area 2: Social Skills

The second area to which the literature refers in measuring the success of the father-daughter relationship is the development of the daughter's social skills. Social skills might be thought of as being characterized by efficiency in negotiating social situations (Ref). The literature posits that in Paradigm 1, the positive father-daughter relationship, the father's permissive nature and parenting style in allowing his daughter to explore her adolescence leads to both of them being socially adept and displaying similar social skills (Noller, 1995).

The film Juno shows that Juno possesses skills in successfully negotiating social situations with peers and with her parents. They share the same sense of humour and the film shows that one of their most common traits is being able to use their humour to successfully negotiate social situations that may be characterised as being awkward or uncomfortable. For example, the following excerpt entails a scene wherein Juno and Bleeker (friend and father of her baby) are in the science lab and another couple who are present in the lab starts arguing in their presence:

JUNO So, who's ready for some chromomagnificence?

GIRL LAB PARTNER: I have a menstrual migraine, and I can't look at bright lights today.

GUY LAB PARTNER: Amanda… never listen. (lines omitted)

GIRL LAB PARTNER: No Josh… man. (lines omitted

GUY LAB PARTNER: You know, ……nothing happened! (lines omitted)

GIRL LAB PARTNER: Something happened ……lying eyes. (Irrelevant lines from this character omitted)

GUY LAB PARTNER: What? My eyes are not lying!

GIRL LAB PARTNER: Yes they are, Josh. Since Mankato, they have been lying eyes.

Juno and Bleeker observe the argument like tennis spectators, fascinated by the dynamics of a real couple.

BLEEKER: Okay... I'm going to set up the apparatus. Juno, want to get a C clamp out of that drawer?

GIRL LAB PARTNER: I'm going to the infirmary.

GUY LAB PARTNER: Good. Call me when you're OFF the rag.

GIRL LAB PARTNER: Fine…… Boone's! (lines omitted)

GUY LAB PARTNER: Good, I'll be sure to do that, Amanda. I'll make a note of it.

He furiously scrawls a fake memo in his notebook.

JUNO: Snow Peak Peach is the best flavour of Boone's. Right, Bleek?

Bleeker reddens and continues constructing the apparatus. GIRL LAB PARTNER stalks off dramatically. Bleeker shakes his head and rifles through his textbook.

As opposed to Bleeker who shies away from the conflict and the discomfort, and reddens as described, Juno weathers the discomfort by making humourous “chirps”. Once the couple leaves she casually slips back into the conversation. Another and possibly a stronger example of her social skills comes from this scene; in this scene she walks to the abortion clinic after the initial decision to terminate her pregnancy and has this conversation with a protester of abortion and an acquaintance from school:

LONE PROTESTER: (chanting in extremely shy, accented voice) All babies want to get borned! All babies want to get borned!

Juno recognizes the PROTESTER as a classmate of hers.

JUNO: Hey Su-Chin.

SU-CHIN: Oh, hi Juno. How are you?

JUNO: Pretty solid (pause)So Did you write that paper for Worth's class yet?

SU-CHIN: No, not yet. I tried to work on it a little last night, but I'm having trouble concentrating.

JUNO: Well I'll sell you some of my Adderall.

SU-CHIN: No thanks. I'm off pills.

JUNO: It's a wise choice. I know this girl, she had crazy freakout because she took too many behavioral meds at once. She ripped off her clothes and dove into the fountain at Ridgedale Mall and she was like, "Blaaaaah! I'm a kraken from the sea!"

SU-CHIN: I heard that was you.

JUNO: Well, it's good seeing you Su-Chin.
She continues on toward the clinic entrance.

SU-CHIN: (calling out) Your baby probably has a beating heart, you know. It can feel pain. And it has fingernails.

JUNO: Fingernails? Really?

She considers the concept, then pushes open the clinic door.

Juno encountered an arguably uncomfortable conversation with someone and was able to negotiate it well while still maintaining her independence and choice in the matter. The subject of abortion was protested and instead of rising to argument she inserts her brand of humour to the interaction and carries on with her business

Lastly, this next excerpt is from a scene wherein Juno and Mac go to meet the adoptive parents (Mark and Vanessa) for the first time:

VANESSA: I'll get drinks. What would anyone like? I've got Pellegrino, Vitamin Water or orange juice...

JUNO: I'll have a Maker's Mark, please. Up.

Vanessa looks startled and the room is silent

MAC: She's kidding. Junebug has a wonderful sense of humour, just one of her many genetic gifts.

Juno's words are meant to be humorous since she is asking for a strongly alcoholic drink (Bourbon whiskey) while pregnant. This is an example of her use of humour to "break the ice" in a potentially challenging conversation. Such an ability may well be seen as an ability to negotiate difficult situations.

Regarding Cher, as mentioned previously, she is like her father in the sense that she is always surrounded by people who listen to her and heed her words. Cher has dedicated much of her time to having a highly active social life with many friends. Furthermore, she possesses the skills to befriend teachers as well as play matchmaker for those teachers. The film begins

with a montage of her socialising with friends, giving the viewer the correct impression that her social life is buzzing, thus also leading to the thought that her social skills are also well developed. However, like her father Mel, she can also be imposing in her wishes and desires, however, her charm facilitates people's compliance with her wishes. One of her greatest skills is her ability to play matchmaker, shown by the fact that she was able to get two teachers interested in each other:

CHER: Look, there's Mr. Hall.

(The girls run over to Mr. Hall)

Mr. Hall, Mr. Hall, Mr. Hall, um, do you drink coffee?

MR HALL: Well, not from this cafeteria. But, uh, yes under normal circumstances.

CHER: Well, I am such a retard. When I was packing Daddy's lunch this morning I gave him my lemon snapple, and I took his sucky Italian roast. Do you want it?

MR HALL: Are you sure you don't want it?

CHER: Duh, it might stunt my growth. I wanna be 5'10" like Cindy Crawford. But I thought maybe you and Miss Giest might like it?

DIONNE: Maybe you can share it?

After this scene, Cher goes to the female teacher Miss Geist and makes her look a little prettier by removing her glasses and neatening her hair. Thereafter the two teachers are shown sharing the coffee which Cher gave to Mr Hall. This is a simple example but it shows that Cher is good at getting people to do what she wants or to agree to her sometimes unusual requests because she voices those requests in ways that are appealing. Cher has inherited much of her social skills from her father. Furthermore, Cher rarely has conflicts with friends due to her successful negotiating of disagreements and when there is conflict and rupture in a relationship, she is willing to reparate and make amends, as shown in the extract below:

TAI: Cher, can I talk to you a minute?
CHER: Um, sure.
TAI: Look, I have been in agony the past week and I can't even believe that I went off the way I did.
CHER: No, I have been going down a shame spiral. I cannot even believe I was so unsupportive of your feelings for Josh.

TAI: No, you are entitled to your own opinion, alright? I'm the tart here. Cher, you've been nothing but super-duper nice to me.

CHER: Not even. If it wasn't for me, you wouldn't have even liked that loser, Elton. I'm so sorry, Tai.

TAI: Cher, I'm really sorry. Oh, shit. Now I'm going to go ahead and cry.

CHER: Let's never fight again, OK?

(Cher and Tai hug. Travis is announced on the P.A.)

Area 3: Issues of Power and Control

According to the research, issues of power and control or conflicts around it are never as issue when the father is not overprotective and allows his daughter freedom to explore her romantic, sexual and social life (Apter, 1990; Noller, 1995). When a father does allow his daughter freedom to explore, the daughter feels able to engage in personal topics of conversation with her father, they do not talk over one another, but rather converse with one other (Apter, 1990). This reduces the chances of there being conflicts in power as nobody is trying to gain the upper hand. The desire of the daughter to date, along with the possibility of sexual intimacy, is respected by the father because he has indeed accepted her as a sexual being; and thus, the father does not feel the need to be overprotective and sheltering (Galvin & Brommel, 2000; Weiss, 1994)

While Juno's father does not explicitly tell her that she is allowed to have romantic relationships and explore sexuality or engage in sexual activity, the events that transpire outside of her home suggest that Juno's father lends tacit support to sexual exploration. Juno falls pregnant through consensual sex with her boyfriend. What is germane to this analysis is Juno's father's reaction to her revealing the news of the pregnancy, which, it is argued, highlights how he raised her as an independent individual, making her own choices; his reaction was that of calmness as well as a willingness to support her decision to give up the baby for adoption. However, his seemingly cavalier reaction to the news of the pregnancy does not mean that he wasn't surprised by this revelation. Juno sits her father (Mac) and stepmother (Bren) down in their home. She is, pacing and nervous, before telling them.

JUNO: So I'm not really sure how I'm gonna spit this out

…… (lines omitted)

MAC: What, do you need a large amount of money? Legal counsel?

JUNO: No, no, I'm definitely not asking for anything. Except maybe mercy. Like, it would be really great if nobody hit me.

MAC: What have you done, Junebug? Did you hit someone with the Previa?

…… **(**lines omitted)

JUNO: I'm pregnant.

Bren and Mac are predictably speechless.

…… (lines omitted)

MAC: You're pregnant?

…… (lines omitted)

MAC: Who is the kid?

JUNO: The baby? I don't know anything about it yet. I only know it's got fingernails, allegedly.

…… (lines omitted)

MAC: No, I mean the father! Who's the father, Juno?

JUNO: Oh. It's, well, it's Paulie Bleeker.

Bren and Mac burst into shocked laughter.

JUNO: What?

MAC: Paulie Bleeker? I didn't know he had it in him!

This scene appears to provide indirect evidence for the lack of a power struggle dynamic between Juno and her father. Indeed, Mac does not attempt to exert any force on Juno to behave in a certain way, neither with regard to what must happen with the unborn baby, nor with regard to her future sexual activity. It shows that Mac does not overtly respond to any perceived loss of power or control in his relationship with his daughter; she has done this of her own volition and he is willing to accept the fact that while she created an unfavourable circumstance, she has the power and control to endure it, alongside his support for her. Her father was calm enough to even attempt humour at the expense of the father of the baby. Of course, this reaction is also evidence of the fact that her father has allowed her the control to make sexual choices even if they are possible mistakes and he is willing to help her through the choices that come next, this is in light of her choice to give her baby up for adoption.

MAC: Juno, I'm coming with you to meet this adoption couple. You're just a kid. I don't want you to get ripped off by a couple of baby-starved wingnuts.

JUNO: Thanks Dad.

Mac nods, satisfied, then contemplates the situation

MAC: Boy, I thought you were the kind of girl who knew when to say when.

Mac shows genuine concern for Juno despite her having rejected traditional norms of only having sex once married. He has concern for her wellbeing despite her choices; this is further shown in the fact that even in her state of pregnancy, she still has freedom of movement, he does not punish her or ground her for her choices. Based on the above discussion of Mac's interaction with his daughter Juno, it might be argued that his style of parenting is permissive – he is openly supportive of his daughter. This is not to say that he is somewhat disappointed, and suggesting to Juno that she be more thoughtful in the future, as evidenced by his retort "Boy, I thought you were the kind of girl who knew when to say when" (Ref, time)

Moving onto discuss Cher, in terms of her physical safety and her academic career in high school, Cher's father is always watchful, monitoring her marks and reprimanding her infractions in driving dangerously. So while it might be said that he is somewhat over involved or reprimanding in these areas, this caring on his part does not undermine his permissive style of parenting. Indeed, he is quite permissive in in terms of allowing her to interact with boys and go on dates with them as well as allowing her to have a highly active social life. There is no evidence that he restrains her exploration of her identity. Furthermore, one the key components of the success in their relationship as father and daughter is the absence of power struggles between them. For example, while both Cher and her father are powerful figures in other social circles, that dynamic does not cause a tussle between them. The viewer might naturally think that Mel would always have power over his daughter but when she asserts any power, he does not seek to take it away. Arguments around power between them are successfully negotiated by Cher and her father. An example of this can be found after Cher gets a notice for outstanding parking tickets and her father finds out:

MEL: The ticket is the first notice. I didn't even know you could get tickets without a licence.

CHER: Oh, sure you can. You can get tickets anytime.

MEL: Oh, is that so? Well not around here you can't. From this moment on, you will not drive, sit, do anything in that jeep without a supervisor driver present. And no cruisin' around with Dionne, alright? Two permits do not equal a licence! Do I make myself clear?

CHER: Yes, Daddy.

MEL: Cher, I expect you to become a good driver. I want to see you apply yourself.

CHER: I will. I'm gonna practise real hard.

MEL: OK.

Mel had given Cher the power of independence by buying her a car and with the tickets, the viewer may be led to think that she has abused this power. However, her father chastises her as a father normally but not by asserting power which might begin a struggle and then endearing himself to her by telling her that he wants her driving skills to improve. She in turn does not argue or rebel against the power of reprimand which he is bringing to bear but accepts his chastisement, and not in a submissive way either.

Cher's father's permissiveness is only understandably and briefly challenged when she does eventually go on a date with a boy. Because Christian is the first boy she has shown interest in, this is a new experience for her father, and he needs a brief period to adjust to his daughter's burgeoning independence and sexuality. Importantly, he doesn't forbid her from having a boyfriend. This is a brief moment for Mel (the father) wherein he shows protectiveness, perhaps rather than power, over his daughter. This scene happens just before a date, the boy comes over the Cher's home and a conversation ensues between Mel, the boy called Christian and Cher's (older) step-brother, Josh.

JOSH (to Mel): You're not letting her go out like that, are ya?

MEL: Cher, get in here.

CHER: What's up, Daddy?

MEL: What the hell is that?

CHER: A dress.

MEL: Says who?

CHER: Calvin Klein.

MEL: It looks like underwear. Go upstairs and put something over it.

CHER: Duh, I was just going to. (Cher runs off)

MEL: Hey, you?! (addressing Christian, the boyfriend)

(Christian turns around)

Anything happens to my daughter, I got a .45 and shovel. I doubt anybody would miss you.

While this may seem an isolated incident, it reflects something at a meta-level around the power dynamic between the two. It might well be argued, that were there to be an ongoing power struggle between the two, an interaction such as the one above would not take place, being replaced instead by a more hostile, angry and rebellious attitude on the part of Cher. It's also important not to interpret Mel's (the father) strong reactions, such as "what the hell is that?" (about her dress) as an imposition in a power hungry or power for the sake of power way. It's arguably a protective intervention based on care and concern for Cher.

Area 4: The Father's Influence on the Daughter

When a father adopts a more permissive way of parenting his daughter, and allows for freedom of exploration, it has been found that the father's positive influence on his child's personality and behaviour is increased (Wynns & Rosenfeld, 2003). It can postulated that the successful father-daughter relationship is one in which the presence of the father is a positive one such that his opinions, beliefs and teachings rub off on are taken by the daughter to be important, while the unsuccessful father-daughter relationship might be construed as one in which the father's opinions, values and teachings are rejected by the daughter (Wynns & Rosenfeld, 2003). This area presents itself with some difficulty for the reason that the father's influence of the daughter in the sense that his opinions and beliefs as well as his teachings may not always be evident. This means that evidence of the influence of the father on the daughter may not always be shown in dialogue but rather in the behaviour and actions of the daughter and father with others. Their actions mirror each other in similar ways without dialogue and interaction.

The viewer is able to look at the behaviour of the daughter and father and then decide the values of the father emulated in the daughter in a positive way. While this is still an area of the father-daughter relationship, therein lies a weakness or limitation to this analysis in that evidence from dialogue may be thin. This does not mean that she does consider her father's opinions and beliefs to be important to her, but rather that she does not always voice this. This kind of point is more important for *Juno* than it is for *Clueless*. Firstly, what can be seen by the viewer is that both Juno and her father have the same wry sense of humour which translates to their approaches to life. This scene shows Juno's approach to difficult situations; she always aims to inject a certain sense of being cavalier all while solving a problem. In this scene, Juno phones her friend Leah to tell her she's pregnant:

LEAH: (answering phone) Yo-yo-yiggity-yo.

JUNO: I am a suicide risk.

LEAH: Juno?

JUNO: No it's Morgan Freeman. Do you have any bones that need collecting?

In the wake of potentially upsetting news i.e. that she is pregnant, Juno is still willing to use sarcasm and humour as a way of dealing with it. While this may seem inappropriately cavalier at first, it shows that she can still remain somewhat positive. This next excerpt comes from a scene in which Juno tells her parents she is pregnant:

MAC: No, I mean the father! Who's the father, Juno?
JUNO: Oh. It's, well, it's Paulie Bleeker.

Bren and Mac burst into shocked laughter.

JUNO: What?

MAC: Paulie Bleeker? I didn't know he had it in him!

BREN: (giggling) He just doesn't look, well, virile.

LEAH: I know, right?

MAC: Okay, this is no laughing matter.

Again, the current conundrum is that Juno is a teenager in high school and she is pregnant but her father adopts the same sense of wry humour and makes a joke but quickly realises that in his role as a father he must still be serious. Now this may not be something he has taught Juno explicitly, but it can be speculated that through her observation of him growing up, she has built this sense of humour and it has given a strong resilience to adversity and so she is able to weather difficult parts of her life; and so she does consider this an important trait to have. In another two examples, the viewer can see the similarities between Juno and her father in their abilities to break awkward moments. This next scene shows the two of them, almost working in tandem to inject humour into difficult situations; the excerpt shows them meeting the future adoptive mother of her child, Vanessa:

VANESSA: I'll get drinks. What would everyone like? I've got Pellegrino, Vitamin Water...

JUNO: A Maker's Mark, please. Up.

MAC: She's kidding. Junebug has a wonderful sense of humor, just one of her many genetic gifts.

Juno attempts to joke by ordering an alcoholic drink which makes Vanessa visibly uncomfortable and her father breaks the tension with his comment. Again, while this is not a clear indication of Juno considering her father's values to be important but it shows that Juno has learnt from her father that the ability to be a good conversationalist is important. Thus this is a value she has taken from him and it has helped her develop positively as a human being.

The points are far clearer in *Clueless* as the films shows quite explicitly that Cher has taken her father's views as being important and has actively applied those principles to her life. In contrast to Juno, the degree to which Cher's father is present in her life is much less, but his presence is still influential due to his strong personality. One of the values and skills that Cher has taken as being something to learn from her father is the skill of being a good negotiator and using such skills to get what she wants. There are two pivotal scenes in which Cher shows that she has positively taken her father's values to be important. This first scene shows that she remembers his teachings:

MEL: Which reminds me, where's your report card?

CHER: It's not ready yet.

MEL: What do you mean, "It's not ready yet?"

CHER: Well, some teachers are trying to low-ball me, Daddy. And I know how you say, "Never accept a first offer", so I figure these grades are just a jumping off point to start negotiations.

MEL: Very good.

This excerpt is a clear indication of the kind of influence Mel has on his daughter's personality and behaviour. She accepts his teachings and actively aims to put them into practice. While he never actively tells her in the film "Never accept the first offer", it can be speculated that this is a word of advice which she has undoubtedly internalised as she grew up. The second scene is a showing of the fact that Cher has successfully applied her father's values quite successfully. The scene shows that Cher had successfully negotiated with her teachers to improve her grades:

MEL: Cher, what's this all about?

CHER: My report card?

MEL: The same semester?

CHER: Uh-huh.

MEL: What'd you do? Turn in some extra-credit reports?

CHER: No.

MEL: You take the mid-terms over?

CHER: Uh-uh.

MEL: You mean to tell me that you argued your way from a C+ to an A-?

CHER: Totally based on my powers of persuasion. You proud?

MEL: Honey, I couldn't be happier than if they were based on real grades.

Mel is a powerful man with an effective voice as a litigator has many people heeding him and the same goes for Cher, she is a voice of social influence at her school and has many friends circling her. The differences in the films are the degree of subtlety to which the father's influence through his presence can be gauged in the films. That being said, the analysis of the father-daughter relationship in *Juno* and *Clueless*, along the theme of the father's influence, do reflect the findings of the literature.

Area 5: Peer Relationships

A daughter's peer relationships are generally influenced by the style of parenting employed by her father (Wynn & Rosenfeld, 2003). It is argued that a healthy peer relationship is one in which the daughter is able to withstand peer pressure, being strong enough to make her own choices as to what she thinks and how she behaves (Wynn & Rosenfeld, 2003); The degree to which this is accomplished, is strongly determined by the father's parenting style, permissive or restrictive (Noller, 1995). In particular, permissive generally yields a peer pressure resistant daughter, while a restrictive parenting style is said to lead to peer relationships in which peer pressure is not resisted.

Regarding Juno, it is made clear to the viewer that she is quite independent in her choices, and has an extremely low susceptibility to peer pressure. The film shows that much of the major decisions in her life are made solely by her:

LEAH: So, you were bored? That's how this blessed miracle came to be?

JUNO: No, the act was a premeditated act. I mean, the sex, not the whole "let's get pregnant" thing

LEAH: So, when did you decide that you were gonna do Bleeker?

JUNO: I don't know, like, a year ago, in Spanish class.

This extract suggests that the choice to have sex was Juno's and that she was not pressured into it. The following short extract seems to suggest that her parents are aware of her independence of mind and limited susceptibility to peer influence:

This scene takes place after Juno has left the room while Mac and Bren contemplate the situation i.e. that of Juno being pregnant while still being in high school and a teenager:

MAC: ……and I'm going to punch that Bleeker kid in the weiner the next time I see him.

BREN: Mac, no. You know it wasn't his idea.

Mac shrugs in agreement.

Similarly, Cher, like her father, is almost impervious to the effects and influences of peer pressure. In fact, she is instead an influence on others. Cher is extremely popular, and a fashion trendsetter as shown in the film through her words about dating practices at her high school, it is implied that she is the one who has implemented such practices. This next excerpt is from a scene wherein a new girl at school Tai, shows interest in a boy but he is seen to be unacceptable by Cher:

TAI: I met a really cool guy.

CHER: Describe!

TAI: Alright, he's got long hair, he's really funny, and straight off, right? He offers me some smoke. There he is!

CHER: Are you talking about drugs?

TAI: Yeah.

CHER: Tai, how old are you?

TAI: I'll be sixteen in May.

CHER: My birthday is in April, and as someone older, can I please give you some advice?

(Tai nods)

It is one thing to spark up a dubie and get laced at parties, but it is quite another to be fried all day.

DIONNE: Do you see the distinction?

TAI: Yeah.

CHER: Loadies generally hang on the grassy knoll over there. Sometimes they come to class and say bonehead things, and we all laugh, of course. But no respectable girl actually dates them.

DIONNE: Hmm-mm.

CHER: You don't want to start off on the wrong foot, do you?

Cher implies that it is her standard to not date boys like the kind that Tai is interested in and it is this standard that has been passed on to her female peers, thus deeming then as respectable women as well. Cher would seek to influence Tai in the same way as she did others. Furthermore, on the subject of dating, the film shows well that Cher is strong enough to make up her own mind about who she will date. This example shows a scene wherein Cher, Tai and Dionne are taking a walk at school and discussing boys:

CHER V.O.: So, we decided to show Tai the ropes at Bronson Alcott High School.

CHER: That is Alana's group over there. They do the T.V. station. They think that's the most important thing on Earth. And that's the Persian mafia. You can't hang with them unless you own a BMW. And there's Elton in the white vest, and all the most popular boys in the school.

DIONNE: Including my boyfriend. Ain't he cute?

TAI: Yeah.

CHER: If you make the decision to date a high school boy, they are the only acceptable ones.

TAI: Cher, which one of them is your boyfriend?

CHER: As if!

DIONNE: Cher's got attitude about high

school boys.

CHER: It's a personal choice every woman has got to make for herself.

This scene makes it clear that Cher does not intend to bow to the behaviour of other girls her age and date someone in high school. She has made the independent decision to not date a high school student and sticks by this choice, citing it as a personal decision which all girls must make. There is irony in the fact that Cher maintains the right to make her own choices and yet also seeks to influence those if they do not initially share her views as shown in the previous excerpt. It can be stated that her father has positively taught her to be both strong as well as influential.

Paradigm 2: The Unsuccessful Father-Daughter Relationship

The two films *10 Things I Hate About You* (1999) and *Say Anything* (1989), were identified as modelling unsuccessful father-daughter relationships. In these two films the fathers are restrictive, as defined earlier, and. As the literature discussed in an earlier chapter posits, that restrictive fathering will inevitably lead to a troublesome adolescence and compromised psychic development. Restrictive fathering, for the purpose of this analysis, means that the father restricts the daughter from exploring her adolescence in so far as he overly controls her relationships, wishes to delay her sexual development and is over protective (give references). Indeed, he is unsupportive of her wishes and does not encourage her to make her own decisions; instead, he seeks to make decisions for her.

Kat; Bianca (10 Things I Hate About You) and Diane (Say Anything)

While the father in the films *10 Things I Hate About You* and *Say Anything* both adopt a more restrictive style of parenting there is a strong difference in their styles of restrictive fathering. Firstly, the relationship between Kat and Bianca (aged 18 and 16 respectively) in the film *10 Things I Hate about You* is overtly unhealthy and is shown to be so from the outset of the movie story. On the other hand, the relationship between Diane (aged 18) and her father in *Say anything* might initially be construed as healthy. It is only after the full viewing of the film and reflecting on the outcome that the danger of their relationship, and the father's nuanced and subtle restrictive parenting style, is more clearly discernible. It is also important to note that both fathers in the films are single parents; there are no mothers or maternal figures present in the films

Kat and Bianca's father (Walter) is restrictive in the way he places rules on his children – for example while they are both arguably attractive girls, their father has made the rule that they cannot date until they graduate high school; and they also have strict curfews. Most importantly however, Walter's failure to support their own independent decisions and wishes is most visible in the film. He forces his own decisions upon them, not so much as a caring father, but as a controlling father. This is evident in the following exchange about Kat's choice of university after high school:

KAT: Fine. Then stop making my decisions for me.

WALTER: I'm your father. That's my right.

KAT: So what I want doesn't matter?

WALTER: You're eighteen. You don't know what you want. And you won't know what you want until you're forty-five. And if you get it, you'll be too old to use it.

KAT: I want to go to an East Coast school! I want you to trust me to make my own choices. And I want you to stop trying to control my life just because you can't control yours.

Instead of commending her of being able to make her own decisions as an adult (she is 18) and choosing a university which would be good for her and good for their relationship, he instead discourages her decisions for favour of his wishes as a father. Of course he may have justifiable reasons for opposing her decision, but he fails to validate her own capacity to be thoughtful about things and fails to engage with her in a mature and adult way about her decision, attempting to understand why she prefers the university she does. Interestingly, Kat highlights what she believes is her father's sense of not being in control of his own life as a reason for him trying to (over) manage hers. This may indeed be true – her father may view the failure of his marriage as an area where he had no control. Nevertheless, Kat's suggestion is a useful example of how one's unconscious (in this case her father's) can lead to unresolved issues in one part of one's life manifesting unhelpfully in another.

In the other movie, Diane's relationship with her father (Jim), and its ultimate consequences, is somewhat subtler. This is because Jim's restrictive nature comes off as being good for Diane because she needs direction as a suggestible young woman. What is meant by this is that he gives what can be seen as healthy input on how but at the same time, his advice restricts her from developing a mind of her own. The following excerpt takes place after high school, Diane was the valedictorian:

DIANE: I was standing up there and looking at all the people, and I felt like they didn't know me. I mean, maybe I shouldn't have taken all those courses out of school, because everybody thinks I... forget it.

JIM: No, wait a minute. Everybody thinks you're what?

DIANE: Everybody thinks I'm a priss.

JIM: Diane, in a million years, you could never be a... priss. It's all working out for you honey, don't you see? It's all working out, just like we planned. All the years of summer school, all the vacations you gave up, it's all working out just the way we planned...

This scene shows that Diane showed that she was beginning to think of herself in more than just one dimension, as more than just the scholarly girl who did her work well and had big plans to study further. She even expresses initial regrets about how she lived her high school life and perhaps there were alternatives and perhaps she could have been more social. This is primarily a healthier outlook for her as she is trying to see herself differently from what she was taught. Her father (Jim) then tells her that she should not doubt herself and that the way she lived has worked out for her (but rather him as well); while yes she is on track to do great things, he is restricting her from developing a more open mind of she is as a person and restricting her from exploring parts of her that are unknown.

Where this relationship begins to reveal itself as unhealthy, and the father's restrictive parenting style unhealthy, is in the overly enmeshed relationship between father and daughter. It is enmeshed in the sense that Diane does not appear to be allowed to develop a mind of her own (Caper, 1999). As is clear from the excerpt below, Jim is unable to see his daughter as a separate entity from himself, with wishes and strivings distinct from his own. Instead of talking about "my wishes" and "your wishes" which would be the healthy ideal, he talks about "we", significantly unhealthy for a father and his adult daughter, a pronoun far more fitting for a man and his wife (or a man and his partner). His choice of the word "honey" is also potentially an indication of an enmeshed relationship, where such a term of endearment might be seen as more appropriate for a romantic partner rather than a daughter.

JIM: Diane, in a million years, you could never be a... priss. It's all working out for you honey, don't you see? It's all working out, just like we planned. All the years of summer school, all the vacations you gave up, it's all working out just the way we planned...

This is quite important because it shows that her father is actually not encouraging of his daughter's wishes and decisions or supportive of what she wants to do but rather he is supportive of what he wants for her. He says that it is all working out just "we" planned but the scene is implicit of the fact that this was more his plan than hers.

Moving now to discussion as to why the father-daughter relationships in these two films is unsuccessful, as measured against the five areas mentioned earlier.

Area 1: Identity, Self-concept and Self-Esteem

In contrast to the first type of father-daughter relationship i.e. the successful one, this type shows that unsuccessful father-daughter relationship leads to unhealthy development of the daughter in this, what might be called the all-inclusive theme. In Paradigm 2, the daughter ultimately displays less autonomy and independence, less confidence as well as less motivation (Noller, 1995). Furthermore, she also has feelings of incompetence and untrustworthiness (Noller, 1995).

Looking first at the development of the two daughters in *10 Things I Hate about* You, Bianca and Kat, although quite different in their styles of being in the world, both demonstrate undoubtedly unhealthy psychic structure. Bianca's way of managing her environment is to fit in at whatever cost. She looks to her environment to see what its expectation of her is, and then adapts to ensure she "pleases". This seems a direct result of her father's pressure on his daughters for them to be what he wants them to be. This next excerpt shows the father (Walter) enforcing his rules on his daughters and the consequences of this rule will be discussed thereafter:

WALTER: Please. I think I know what he's going to ask you. And I think I know the answer: No. It's always no. What are the house rules? #1: no dating till you graduate. #2: no dating till you graduate. That's it.

BIANCA: Daddy, that's so unfair.

Then Bianca makes the following statement after some discussion with her father and sister:

BIANCA: Can we focus on me for a second please? I am the only girl in school who's not dating.

In both these pieces of dialogue, it can be seen that Bianca is being forced to comply with a rule set by her father regardless of how she feels about it or how unfair it may be to her. While there are no serious consequences shown in the film for defying this rule, she is still

expected to comply. Bianca is seen as a girl who is quite dependent on others to dictate how she should behave and because her father's rules are unacceptable, she must comply with the rules of society i.e. go on dates; this is a point of unhealthy development for her.

While they are quite different from each other, they both develop unhealthily as a result of Bianca and Kat both The following exchange between the two sisters is rich with insight into their personalities.

BIANCA: Have you ever considered a new look? I mean, seriously, you could have some definite potential buried under all this hostility.

KAT: I'm not hostile. I'm annoyed.

BIANCA: Why don't you try being nice? People wouldn't know what to think.

KAT: You forget. I don't care what people think.

BIANCA: Yes you do.

KAT: No I don't. You don't always have to be who they want you to be, you know.

BIANCA: I happen to like being adored, thank you.

Bianca's closing statement "I happen to like being adored" seemingly reveals her deep anxiety that were she to be her true self, rather than the false self (Winnicott, 1960) she has developed, she would not receive love; that to be 'adored' she has to be what she is expected to be.

Interestingly the sister, Kat, adopts a completely contrary response top her father's demands. Indeed, Kat displays a fierce and hostile sense of independence and autonomy, which often sees her struggling to get along with others. This is most likely a reaction formation (Baumeister, Dale and Sommer, 1998) to her father's demand that she conforms, that she eschews her autonomy and be what he wants her to be. She is an angry woman (as she acknowledges in the excerpt), and rebels against any pressure to fit in, refusing to compromise or negotiate – "I don't care what others think" she tells her sister. While this style of being in the world may appear to demonstrate an autonomy from her father and others, it is, in fact, not autonomy. Who she is in the world is without choice – who she is still strongly connected to her father in the form of her always taking up a rebellious stance. There is no thinking about who she wants to be in the moment, no choice, always a rebellion, there is no autonomy nor individuality in that. Moreover, this style of defence keeps her from a

healthy inter-relating with those around her. While polar opposites, neither woman has really developed a sense of independence and autonomy.

The character Diane from *Say Anything*, is very much like Bianca in that she is dependent on those around for her sense of self, especially her father; he feeds her not only materially but also emotionally and she seeks his validation and nurturance. Because her father, and perhaps circumstances, have resulted in him being the prime and possibly only figure in Dianne's life, she needs to confide in him because he is the closest one to her. As direct result of him being the only one in her life (by his design), she must accept whatever form of nurturance or provision that he gives her.

Diane is also motivated but only to please her father and make his dreams come true because her self-concept is tied up in him; there is not self-motivation within her because her father has already created the image of a perfect daughter. This in turn makes her feel incompetent of being able to live up to that image; fuelling her low self-esteem. This scene, which highlights both her low self-esteem, as well as her father's very unhealthy and unrealistic reassurance, takes place after she won a bursary:

DIANE: I won?

JIM: You're going to take a big step, a big leap, and before you do, I just want one thing from you, miss. You stand up straight and admit you're special.

Diane sinks to the floor.

DIANE: God, I'll have to go on a plane.

JIM: We'll worry about that later. Now come on, tell me that you're special.

He helps her up.

DIANE: Don't do this to me. You're too good at making me nervous.

JIM: No, listen to me. You're the best in the country, don't you understand? It's like a pyramid. It starts out with everybody, and it narrows through your life and through everything, and all the hoopla and the competition narrows it down to one brilliant person who is so special that they celebrate you on two continents. And it's you. So tell me something, where's the flaw in that? There is no flaw.

Jim saying to his daughter "Tell me that you're special" seems more about calming his worries about her, seeking relief for himself as much as it is about building a strong sense of

self in Diane. Indeed, Diane's interjection along the lines of "you make me nervous" refers to both her sense of her father's intrusiveness in her life, as well as the pressure he creates, an expectation of having to be special and all the weight that comes with that.

This scene indicates an incredibly low self-esteem in Diane Her self-esteem and identity is tenuously a wrapped up in the approval and validation of her father instead of stemming from herself. It is clear here that as much as her father is trying to "prop up" her self-esteem, it is to no avail and that what is really needed is an internal sense of one's specialness. And a specialness not in the sense of being special compared to everyone else in the world, but knowing you are special to your parents because you are you.

From this analysis, the development of the daughters from both fathers corresponds with the literature in so far as the latter's restrictive and unhealthy parenting style impacts negatively on the daughter's psychic development.

Area 2: Social Skills

As was alluded to in the theme above, both Kat and Bianca struggled with their social skills, although this struggle was more apparent with Kat. Indeed, because of her aversion to being controlled and feeling intruded upon (in particular by her father), Kat developed a strong but unfortunate defence of hostility towards people in general. Due to Kat's lack of social graces and skills, she has earned the reputation of being someone who is actually quite unlikable, she has no real friends at the school because of her attitude and her unwillingness to be friendly This following excerpt comes from a scene in which she is meeting with the school principal (Ms Perky) and have a conversation about her relationships with her peers:

MISS PERKY: The point is Kat... …… (parts omitted) People perceive you as somewhat ...

KAT: Tempestuous?

MISS PERKY: "Heinous bitch" is the term used most often.

Bianca, her sister, is more concerned with keeping things "nice", being in the "good books" of the other, and while this may seem a preferable way to be in the world, it does reflect is an unhealthy and compromised model of peer relationships. Bianca on the other hand, has been so desperate to have a social and romantic life that she resorts to coercion and a mild form of exploitation of people's feelings to have that kind of life. This too is not a healthy development as an adolescent. This scene reveals her machinations:

CAMERON: You never wanted to go sailing with me, did you?

BIANCA: (lying to be nice) Yes I did.

CAMERON: No. You didn't.

BIANCA: Well, okay. No. Not actually.

CAMERON: (upset and disappointed) Well, then that's all you had to say. You always been this selfish?

BIANCA thinks for a few seconds.

BIANCA: (meekly) Yes.

CAMERON: You know, just because you're beautiful, doesn't mean you can treat people like they don't matter I mean, I really like you. Okay? I defended you when people called you conceited. I helped you when you asked me to. I learned French for you! And then you just blow me off...

In social situations she struggles to be authentic and negotiate tricky situations with ease and with grace. As a direct result of this, in order to get her way, she must resort to deception and the presentation of a false self as discussed in the previous area.

Bianca's way of interacting may be linked to her family environment in two ways. In the first instance, it may be as a way of avoiding the ugliness she sees in her sister's way of being. Secondly, and possibly more influential, is the pressure her father put on her to meet his and society's expectations, and the implicit threat of being "unloved" if these expectations were not meet.

For both daughters, their father's manner of dealing with conflicts with them, was far from ideal and this too may have influenced how they perceived social relationships. He had remarkably few relationships in addition to those with his daughters, and this thus meant the daughters have few opportunities, particularly early in life to internalise a healthy model of peer relating. One might thus argue that an important aspect of healthy and successful parenting (and fathering in particular) is helping one's child develop adequate social skills, one method being through the parent having a network of social interactions from which the child might learn.

The relationship with Walter and his daughters is one of force in which he lays down unreasonable rules for them to follow. As a direct result of this, they are not given the opportunity to create their own guidelines for living their lives, and this includes guidelines

for social interactions; these guidelines must come from outside and be accepted by them no matter its suitability. Kat takes her guidelines from the fact that she must angrily resist all influence and Bianca takes her guidelines from the fact that she must live up to others' expectations. Both ways of interacting with others are a sign of deficient social skills. The research states that the difference in socials skills or rather the daughter's deficient social skills can be attributed to this force in the relationship with her father (Noller, 1995).

Looking now at Diane in *Say Anything",* she has lived a sheltered life away from much of the social atmosphere of school and parties and friends. She has instead spent her time deeply focussed on her studies in order to attain good marks, become the school valedictorian as well as earn herself bursary that would allow her to study in England at a prestigious university. It's important to note here that this endeavour is as much about meeting her father's expectations as it is about living her own life. It feels useful to recall a quote of Diane's father from the previous theme, in which he commented apropos her winning a bursary "It's all working out, just like we planned". While the viewer may construe her dedication to her studies as good because she has achieved so much in her life, it does not bode well for the development of her social skills, and her healthy development more generally because her study has been to the detriment of developing other aspects of herself. The film shows that through her achievements, she became well-known as Diane Court the intelligent, diligent girl but nobody really knew her. This is made clear in a conversation with a friend after a rare night out at a party where she had meet new people and had been well received

DIANE: Nobody knew me before tonight.

LLOYD: They knew of you. Now they know you.

Returning to the conversation where Jim (the father) refers to their, supposedly joint plans, it can be argued, based on the movie, that Diane has not had much say in her life. She was compelled to give up holidays, go to summer school and work all the time, and this has left her with an underdeveloped set, or even an absence of, social skills. This directly the result of Jim (her father) keeping her at home for much of her adolescent life. The film shows that once she does enter the social sphere for the first time, she is elated and does not know how to behave or rather her behaviour seems odd when compared to her peers; this is especially in regard to communication with parents. This excerpt comes from a scene where Diane attends a party for the first time and calls her father to update him on how she is:

GIRL 2: Did you really have to call your dad?

GIRL 1: God, how nightmarish.

DIANE: I promised.

GIRL 2: Is he going to wait up?

GIRL 1: Tell him nothing.

GIRL 2: Nothing.

GIRL 1: I make sure I enter the house crying. He leaves me alone.

This scene shows that through living a sheltered life under the care of her overprotective father, Diane has not been exposed to the social skills of her peers and was never granted the opportunity to resist peer pressure. Therefore, her keeping the promise to call her father comes from a place of blind obedience and naiveté, not a strong and mutually respectful relationship with him. Furthermore, the lack of exposure to a dating life also means that Diane is unable to handle romantic relationships as well. This excerpt comes from a scene in which Diane and Lloyd (her potential boyfriend) are on a first real date, but the stimulation is too much for her:

DIANE: I just don't want it to get too heavy. I feel really overloaded. I have this theory of convergence, that good things always happen with bad things. But I know you have to deal with them at the same time, but I just, I mean I don't know why they have to happen at the same time, I mean, I don't know why, I just wish I could work out... Am I just babbling? Do you know what I mean?

LLOYD: No.

DIANE: I just can't have any social life right now.

This scene also takes place after detectives had approached her father on charges of tax evasion and so she feels that her father needs her even though she is entitled to her own life as well. She cannot skilfully negotiate both a romantic life and family life because that skill is not honed. In concluding this area, the evidence provided by the movies correlates with what is enunciated in the literature, namely that poor fathering can seriously impair the social skills, and concomitantly the peer relationships, of children.

Area 3: Issues of Power and Control

Power struggles in a household with adolescent children and a thinking parent(s) seem unavoidable (Wynns & Rosenfeld, 2003). Certainly an adolescent in search of an individual identity separate from that of the "family identity" will push boundaries and run counter to parental values and standards. Arguably the thoughtful or "successful" parent will handle such power challenges through negotiation and discussion, acknowledging and accepting the burgeoning independence and nascent adulthood, rather than being pulled into an enduring power struggle (Apter, 1990). In the extant literature, the "unsuccessful" father often engages in power struggles with his daughter, and such power struggles are invariably left unresolved (Wynns & Rosenfeld, 2003). Noller (1995) suggests that one of the reasons that these struggles ensue is that often the father fails to recognize or accept his daughter as a sexual being and does not trust her to make good decisions Struggles for power are prevalent in both the films being discussed in this type of unsuccessful fathering.

In the film *10 Things I hate about You*, Walter (the father) is a gynecologist and is the father of two daughters, Kat and Bianca. They are in struggles of power with their father due to his dominant nature and unwillingness to have his daughters live their own lives. The following excerpt shows a light power struggle in which Bianca wishes to start dating but her father is unwilling to allow this, and puts a near impossible condition in place before she is allowed to date. The contingency that needs to be met is for Kat to be dating as well. Bearing in mind Kat's hostile defenses, and her impoverished social skills as discussed earlier, it is unlikely that she will find a date in the near future – or so the father schemes. Walter asserts his power as a father by implementing the rules but refuses to allow Bianca to contest or voice her opinion.

WALTER: Okay, here's how we solve this one. Old rule out. New rule: Bianca can date...

Bianca lights up and Kat looks upset.

WALTER: (continuing)...when she does (points at Kat)

BIANCA: But she's a mutant! What if she never dates?

WALTER: (very pleased with his new rule) Then you'll never date. Oh, I like that. And I'll get to sleep at night. The deep slumber of a father whose daughters aren't out being impregnated.

His beeper goes off and he heads for the door. Kat heads for the stairs.

Two points are worth commenting on. First, as a gynecologist Walter has much exposure to unwanted pregnancies and the potentially devastating results thereof. He is terrified that this "fate" will befall one of his daughters. His way of managing this fear is rather unthoughtful in that he chooses not to discuss the matter in a thoughtful and productive manner with his girls, but lays down a rigid rule against which the girl's will undoubtedly bang. By so doing he sets up a power struggle between his "rules" and their unfolding biology, which results in the parallel verbal power struggle between them.

The second point to hold in mind is how Walter departs the scene mid exchange in response to his medical beeper summoning him. He exits the conversation leaving the issue very much unresolved. This is not the only time he is "saved by the beeper" and is a 'fortuitous' interruption that he regularly relies on to have the final say.

In contrast to Juno's father who allows his daughter to exert her power to date and experience sexual intimacy, as well as have some say in managing the consequences thereof, Walter does not give any power to his daughters. Indeed, they would have to defy him in order to have a romantic life.

Another example of a power struggle lies in this exchange between Walter and Kat and their discussion of her future and her choice of university. This excerpt shows that struggles of power between Walter and his daughters are often left unresolved thus it is unhealthy.

KAT: Fine. Then stop making my decisions for me.

WALTER: I'm your father. That's my right.

KAT: So what I want doesn't matter?

WALTER: You're eighteen. You don't know what you want. And you won't know what you want until you're forty-five. And if you get it, you'll be too old to use it.

KAT: I want to go to an East Coast school! I want you to trust me to make my own choices. And I want you to stop trying to control my life just because you can't control yours.

WALTER: Oh yeah? Well you know what I want...

Walter's BEEPER goes off.

WALTER: (continuing) We'll continue this later.

KAT: Can't wait.

In this scene, Kat is fighting her father for the power to make her own choices while he is fighting to keep control of her life, thus the power struggle ensues. Kat feels completely disempowered not only because she cannot be validated for her choice but also for the reason that her father feels she does not deserve to have power to make choices, even as an adult.

The second film *Say Anything* shows a father who is also highly overprotective but in a subtler manner. From the outset, the viewer is led to believe that father and daughter have a good relationship with one another in which there is engaging conversation as well as humour, without power struggles. However, that is exactly the point, the fact that there are no power struggles shows that this is an unhealthy father-daughter relationship. In a healthy father-daughter relationship, there are arguments that evolve into power struggles but they are negotiated successfully in a limited time period. Diane and her father have no power struggles and thus she cannot develop as an individual with her own stance on subjects and her own mind, instead she relinquishes any power she's had. This excerpt is evidence of the fact:

Diane is on the phone to her dad.

DIANE: Yes... he's okay dad... you're welcome. I always call you, you know that... alright ... stop being so grateful... alright, I'll be home before dawn, okay? Bye.

Diane walks over to two girls who have been standing in the doorway watching her.

Oh, would you guys sign my yearbook?

GIRL 1: Sure. Would you sign mine?

DIANE: Yeah.

GIRL 2: Did you really have to call your dad?

GIRL 1: God, how nightmarish.

DIANE: I promised.

This excerpt comes from a scene in which Diane is at a party and calls her father to 'update' him on how she is. There is a sense of communication between them that seems to be healthy and Diane seems to accept his need for wanting to know how she is doing. It is only when compared to her peers and their fathers that the relationship seems unusual. Her sheltered life and the fact that her closest relationship is to her father also means that communication between them is always open and honest, thus the title of the film, which is contrasted in one of the girls telling her: "Tell him nothing". This is something that Diane cannot do for the fact

that her father is her only confidant, she wilfully shares personal moments of her life with him such as losing her virginity. In terms of power and control, Diane seems to have accepted the fact that she has almost no control or power in the relationship with her father and in fact happily relinquishes it to him. It is only later in the film that the danger of this dynamic is revealed. In contrast to the literature, Jim's (the father) restrictive nature and style of fathering has actually not created many overt conflicts or struggles for power in his relationship with his daughter. This is because as the films progresses, one can see that due to the overpowering presence and restrictions placed on her as a child and as she grew up, she willingly accepts the fact that she does not have much power; she instead does what she needs to in order to please her father, believing that this would also please her:

JIM: You won it. You're going to study at the finest institute at England, the toughest fellowship in the country, and you won.

DIANE: I won?

JIM: You're going to take a big step, a big leap, and before you do, I just want one thing from you, miss. You stand up straight and admit you're special.

Diane sinks to the floor.

DIANE: God, I'll have to go on a plane.

JIM: We'll worry about that later. Now come on, tell me that you're special.

He helps her up.

DIANE: Don't do this to me. You're too good at making me nervous.

Diane's father is always looking out for her future but only because that serves his interests as well; it seems she is happy she won as well but she has no other concerns. Furthermore, in this scene, her father does not give her the power to actually voice those concerns as well. There is no healthy power struggle because he is far too domineering. She must accept "she is special" because her father tells her to but is unable to grapple with her insecurities. Her father is placing her on a pedestal she cannot live up to; to him she is powerful but to herself, she is not because she has not been given the power to fail or be weak.

As opposed to the permissiveness and its effects in the lives of Juno and Cher (the daughters from the first paradigm), Kat, Bianca and Diane are adversely affected by their fathers' high degree of overprotectiveness. Furthermore, the effects are in correspondence with what the

research and literature says about daughters with overprotective fathers especially in a way that can be seen as stifling and highly restrictive (Wynns & Rosenfeld, 2003). Diane's sheltered and overprotected life through her adolescence has left her highly dependent on her father to guide her decisions and cannot seem to accept the fact that she through her own talent and abilities has earned her a fellowship that allows her to study in England.

Walter lacks trust in his daughters, especially Bianca and so feels the need to strictly place rules and regulations; he can seemingly accept them as sexual beings, but cannot trust them to explore that sexuality responsibly. An example of this is the father's rule that they cannot date until they graduate high school; the main reason is that he fears they are responsible enough to practice safe sex and so they will experience teenage pregnancy. He knows they want to date but he doubts their responsibility. This line comes from the scene in which Walter says that Bianca can date when Kat does:

BIANCA: But she's a mutant! What if she never dates?

WALTER: (very pleased with his new rule) Then you'll never date. Oh, I like that. And I'll get to sleep at night. The deep slumber of a father whose daughters aren't out being impregnated.

Furthermore, their separation from him does seem to be a punishment for him and he laments this late in the film. Walter's daughters do see him as an interrogator thus they do not confide in him, instead they confide in friends.

The connection to the literature is not as strong in Diane, she sees her father as her only confidant with whom she can share anything. The rules and restrictions placed on her are accepted as a way of life for her because it can be speculated that she has lived like this all her life. The separation from her father indeed comes across as punishment for her father but this only happens when she finds that he does not reciprocate her honesty.

The literature highlights obdurate power struggles as a symptom of restrictive parenting (Wynns & Rosenfeld, 2003). The case of Bianca and Kat and their power struggles with their father whose parenting style is restrictive is congruent with the literature. The matter of Diane and her subtly restrictive father is an interesting anomaly to the literature, but significant nevertheless in that the absence of power struggles may be also be interpreted as a symptom of a restrictive parenting style.

Area 4: Father's Influence on the Daughter

The influence of the father on the daughter as a developing individual and as his child, may be measured by the degree to which the daughter values his input as well as respect his ideas. The research posits that in the paradigm of the unsuccessful father-daughter relationship, the daughter is unable or rather does not want to value her father's input or respect his ideas for her life or anything else. Furthermore, one of the main reasons the daughter does respect or value the father's input is because he is restrictive by nature and does not consider her input or opinions; thus creating a reciprocally adverse dynamic between father and daughter.

However, much like the analysis of Juno (daughter from the first paradigm), the evidence from the film *10 Things I Hate About You* which shows a rejection of the father's ideas or input may be thin. Just as in *Juno*, the point that Walter's daughters do not respect his ideas is rather implicit and so this area of the analysis may hold some weakness but still has merit. Firstly, it can be stated that Kat and Bianca do not respect their father's ideas nor value his input but for different reasons; the underlying cause being that he does not listen to their opinions and their relationship is quite unhealthy in that regard. However, as mentioned before, this is implicit and cannot always be found through dialogue. The first case in point is the first conversation between the father and daughters on the topic of dating. It can be speculated that Walter did not foster Kat's and Bianca's ideas and opinions as children and so they have developed personalities which are quite independent of his influence:

BIANCA: Can we focus on me for a second please? I am the only girl in school who's not dating.

WALTER: Oh no you're not. Your sister doesn't date.

KAT: And I don't intend to.

WALTER: And why is that again? Walter is pleased and points to Bianca, expecting Kat to justify him.

KAT: Have you seen the unwashed miscreants that go to that school?

This scene shows that both daughters do not accept the father's idea or input of the fact that dating can lead to unsafe sex and unwanted pregnancies. Bianca wants to date no matter what because everyone else is dating; this is also a form of rejection and rebellion against her overbearing father. Kat on the other hand does not date but not because of her father but for her own reason which is also a form of rejection and rebellion against her father. Bianca is uninfluenced by her father because he is so rigid and rule-oriented; they cannot relate to one

another. Kat is indifferent and hostile towards her father solely for the fact that she does not care about his opinions. She is essentially individuating in an unhealthy manner. This next excerpt shows a harsh exchange between Kat and her father which highlights them both disregarding each other's voices and opinions:

WALTER: Is this about Sarah Lawrence? Are you punishing me because I want you to stay close to home?

KAT: Aren't you punishing me because mom left?

WALTER: You think you could leave her out of this?

KAT: Fine. Then stop making my decisions for me.

WALTER: I'm your father. That's my right.

KAT: So what I want doesn't matter?

WALTER: You're eighteen. You don't know what you want. And you won't know what you want until you're forty-five. And if you get it, you'll be too old to use it.

KAT: I want to go to an East Coast school! I want you to trust me to make my own choices. And I want you to stop trying to control my life just because you can't control yours.

WALTER: Oh yeah? Well you know what I want...

Walter's BEEPER goes off.

WALTER: (continuing) We'll continue this later.

This scene shows the reciprocally adverse relationship in which the father firstly does not care about Kat's decision to go to an East Coast college and she in turn does not accept his idea of her father wanting to make decisions and rules for her. It can be stated that as the film progresses, both daughter develop in such a way that their father is disregarded and it is more each other's opinions that they seek. The film still shows an unhealthy father-daughter relationship in this regard.

As for Diane in *Say Anything*, again it initially seems like this area is a positive one; at first glance, the film does not correspond with the literature because Diane does indeed value her father's input and respects his ideas to a great degree. Thus, this is a healthy father-daughter relationship. However, on closer examination of the relationship, the danger of this kind of dynamic is revealed. A further danger to this dynamic is also that Diane's father does not reciprocate her respect for his ideas and opinions. Indeed, Diane considers her father opinion in her life as being important but this is only because she does not have a social circle from

which other can give their opinions. Her father is not only her father, he is her friend and her confidant; this fact as it stands is healthy, but the fact that he is the only one she can talk to because he is the only significant person in her life is unhealthy. Therefore, when he falters and betrays her, as he does in the film, she has nobody to turn to for support. This next excerpt shows how Diane feels about her father, it is from a scene in which she just spent the night and had sex with Lloyd, her first real boyfriend:

DIANE: Dad, yes. And I'm scared to death of what you must think of me right now.

JIM: Sit down.

Diane sits down.

DIANE: Dad, do you know what he did the first night I went out with him? We were walking across by the Seven-Eleven, and he pointed out some glass for me to walk around. And I always think of that when people say 'What are you doing with Lloyd Dobler?' And I never get nervous around him. So we started spending all this time together, as friends. But, I could feel him getting anxious, and then I knew that there would be a confrontation over getting physical. And he started to get that look at the end of the night. Do you know that look?

Jim nods.

And then, you know it's going to be an issue. So I went through all the different feelings and all the different arguments you're supposed to go through.

JIM: Did he ever get rough with you?
DIANE: Dad, no. But I didn't want any problems, so I decided not to sleep with him.

Jim looks relieved.

But then I attacked him anyway.

Jim looks slightly alarmed, which passes quickly when Diane looks for his reaction.

It always feels good to tell you the truth. Because if I can't share it with you, it's almost like it didn't happen.

Diane explains later to Lloyd that he has friends and she has her father:

DIANE: You have Corey and DC. I have my dad.

In contrast to Kat and Bianca, Diane hangs on her father's every word and needs his ear to make her experiences in life real, something which is healthy when looked at in isolation but not when the relationship is one sided. Furthermore, when compared to others, her father's

opinion is the only one that she has to go on and make important life decisions with which makes the relationship unhealthy. In order to consider her father's opinions, ideas and input to be important, she had to trust her father; she trusted him to look after her after her parents divorced; she trusted him with his counsel as to where to study after high-school and most importantly she trusted him with her most intimate experiences. However, his restrictive nature and inability to trust his daughter or ask her opinion meant that he could not tell her his secrets. Thus, the failure of their relationship is seen:

DIANE: You let me believe you. You knew you were guilty, and you let me become a part of it. God, how... how could you...

JIM: Alright, alright. Go ahead. When I'm old, give me someone like me, but go ahead.

DIANE: I trusted you. I stood up in court five years ago and I picked you.

JIM: Why are you being so hateful to me? Is this because of Lloyd?

DIANE: No. I told you everything, you lied to me. I would have done anything for you.

JIM: That's right, work it out.

DIANE: No, I will. I don't want to leave something out because I know I can say anything to you. You're a liar, and a thief.

Diane realised that she considered her father the most important in her life but he had almost no consideration beyond his own dreams for her or his agenda for her which is what was fundamentally wrong in this father daughter relationship. It is at this point that her father no longer has any unhealthy influence on her but she still needs another support figure in her life, thus she is left to recover from this failed relationship even though she still loves her father.

In this theme as well as with the other themes, Kat and Bianca have an overtly unhealthy relationship with their father, he is not supportive and encouraging and they do not consider his opinions important in their lives. These are the 2 key points to be found along this theme (the father's influence) in the paradigm of the unsuccessful father-daughter relationship. As stated before, the unhealthy father-daughter relationship between Diane and her father is covert. Thus, the relationship is initially led to believe that the relationship is healthy and successful; but after it revealed that Jim has been conducted illegal business, Diane finds out and the relationship's façade is removed. Jim is in fact unsupportive of his daughter and now

she cannot internalise his opinions anymore because he is not honest, it is only now that she can seek the counsel of others:

DIANE: My father's guilty. He lied to me, he lied to everybody. I just left home... I need you.

Area 5: Peer Relationships

This theme has been alluded to in the discussion of the previous themes. In short, with both fathers it was found that their restrictive style of parenting had led to compromised peer relationships for their daughter. Walter's two daughters struggled with friendships, albeit in very different ways. Kat was viewed as "a heinous bitch", and Bianca's simultaneous appeasing and manipulation of those around her saw he being strongly chastised by one of her friends. Diane, very simply, had very few friendships and relationships external to that with her father, Jim. People didn't know her because she remained "hidden" as she followed her father's desired trajectory for her.

One might also assess the health of the daughter's peer relationships through or by the degree to which the daughter is susceptible to peer pressure. Bianca's and Kat's tumultuous relationship with their father has left them quite susceptible to peer pressure. Indeed, while Kat does not show always show this overtly in the film, there is one scene in which she relates an incident of h having had sex. The excerpt below is a subsequent conversation she has with her sister in which she acknowledges the role of peer pressure in her decision.

BIANCA: So what happened?

Kat indicates with a nod and a raised eyebrow that they went all the way.

BIANCA: Oh! Please tell me you're joking.

KAT: Just once, right after mom left. Everyone was doing it, so... I did it. Afterwards, I told him I didn't want to anymore because I wasn't ready and he got pissed and dumped me.

Bianca stares at her, dumbfounded

KAT: (continuing) After that I swore I'd never do anything just because "everyone else" was doing it

It's interesting to note Kat's recognition that she was, in this instance, caught in the sway of peer pressure and vowed to not allow that to influence her again.

Bianca shows her susceptibility to peer pressure in the following exchange. She is trying to convince r father to let her go to a party, and she utters the following:

BIANCA: People expect me to be there!

One might have hoped for a more 'internal motivation" that might have been voiced as something along the lines of "I really want to go because I want to go!" her wish to go, and her conflict with her father, arises because she feels pressured to fit in with her peers. It might be argued that due to the lack of support and encouragement from her father and arguably her elder sister, she has been left to often cling to the ways of those around her besides her family.

these scenes are good examples of Kat and Bianca not feeling the support and encouragement from the parental figure in their life, a support that would provide them with the conviction to make their own choices independent of their peers. This is also because the lack of freedom to explore their adolescence means that they are less exposed to life outside the home, therefore whatever little exposure there is, is extremely tempting.

Unlike Kat and Bianca, Diane's susceptibility to peer pressure was never really gauged in the film. Because of her restricted social life, and her father being close to the only person in her life for most of the film, the viewer is not privy to a scene in which Diana is subjected to pressure from her peers. While it might be argued that one cannot make a judgement on this theme for Diane because she was not exposed to peer pressure, and while there is merit in that argument, it might also be argued that this absence is itself a symptom of an unhealthy development. Indeed, the following utterance from Diane's is germane:

JIM: Well, since I'm not only your father, I'm also your friend; I had to get you two presents

The psychological literature is clear on the importance of parents not being "friends" to their children (Find a reference), and this admission on the part of Jim father underlines the potential lack of health in Diane's developmental environment

Her sheltered upbringing and studious ways has closed her off to having friends. Thus, she did not even have the opportunity to be exposed to the views of peers and as a direct result of this, she could not have learnt the ability to be resilient and resist peer pressure. The only pressure that she has received in her life is that from her father, the pressure to please him and

obey him, he is the only significant influence in her life. In Diane's particular case it also seems justified to trace the origin of this symptom to her father's failure to allow his daughter to separate out and live her own life, in other words, his restrictive parenting style.
The unsuccessful paradigm of the father daughter relationship posits that the daughter cannot rely on her father and so is susceptible to peer pressure as well as tumultuous peer relationships because her father has not adequately modelled good peer relationships for her to observe and learn, or allowed healthy peer relationships to develop (Noller et al, 1995; Sheppard et al, 1985). In this regard, it is clear that both Walter's and Jim's style of parenting might be labelled as unsuccessful.

In conclusion to this analysis, it can be stated that both that both paradigms of the father-daughter relationship had corresponded fairly well to the literature, with a few exceptions. The areas or themes of the paradigms were taken and adapted from the Wynn and Rosenfeld (2003) study. On a basic level, all four films have shown that they display the types of father-daughter relationships that they were hypothesized to show through each area of the relationship; *Juno* and *Clueless* showing the successful father-daughter relationship and *10 Things I Hate About You* and *Say Anything* showing the unsuccessful father-daughter relationship. The area of the father's influence on the daughter in both paradigms was shown to be weaker in analysis compared to the other areas due to a lack of explicit evidence in the form of dialogue of films and yet its implicit nature still held merit. Lastly, all the father-daughter relationships portrayed in the films corresponded with the literature in terms of the daughter's development except for Diane and her father (*Say Anything*) due to their seemingly healthy relationship. Therefore, it can be stated that these films are arguably accurately depictions of real life father-daughter relationships as the daughters follow the expected developmental trajectory as a direct result of their fathers' parenting styles.

Chapter 5: Limitations, Recommendations and Conclusion

Conclusion

From the perspective of social constructionism and taking into account the fact that films are a powerful and popular vehicle for conveying ideas which influence the social construction of various constructs, it is important to interrogate whether a particular movie is an accurate

representation of real life. In particular, for this research, are the four movies accurate representations of the outcome of the different styles of parenting? Of course one also needs to hold on mind on what grounds is the call made on whether something accurately reflects reality or not. Academic research and literature has been used in this research as a marker of reality.

One of the most salient conclusions that can be drawn from this research is that the films do in fact, to a large degree reflect the literature and research on real father-daughter relationships. Thus, taking what has been said in the analysis of these films, a lot of the messages sent through these films are accurate depictions of both unsuccessful and successful father-daughter relationships. Essentially, the films *Juno* and *Clueless* showed the successful father-daughter relationship. They both showed that as a result of the father being permissive and allowing his daughter to explore her adolescence while supporting and encouraging her wishes, she develops into someone who is autonomous and motivated as well as someone with a healthy sense of self-worth and self-esteem. Furthermore, she is generally able to resist peer pressure and make choices independent of unhealthy influence. A permissive father's daughter has few issues around power and control and is willing to compromise. She is also healthily influenced by her father in that many of his ideas and much of his feedback is respected and taken in. Lastly she is also abler to successfully negotiate difficult social relationships and resolve conflicts in her social life. Juno and Cher have showed all these qualities. Kat and Bianca (*10 Things I Hate About You*) and Diane (*Say Anything*), on the other hand, are the result of an unhealthy father-daughter relationship in which their father does not allow them to explore their adolescence or support and encourage their wishes. They possess a poor self-concept and self-esteem and often seek external approval. They are highly susceptible to peer pressure or do not even know how to resist it (Diane). Furthermore, they are unhealthily uninfluenced by their fathers in the fact that there are constant power struggles between them or no struggle for power at all (Diane). Lastly, as the result of a restrictive father, they find negotiating social situations difficult or even quite foreign to them (Diane).

With this being said, the depictions of father-daughter relationships in these films are mostly accurate in their depictions of the outcomes of the different styles of parenting. As such they may be deemed as useful "learning" material for both parents and adolescents.

Limitations and Shortcomings

As stated previously, one of the most important limitations of this research is that it is not a conclusive analysis of the depictions of father-daughter relationships in films. Due to the qualitative and in-depth nature of this research, only four films were chosen among a plethora of films about the father-daughter relationship. Furthermore, the films were only chosen from the American film industry; thus a large and more diverse pool of films was not considered. Thus, this analysis, while corresponding to the literature on real father-daughter relationships, is still very specific to these 4 films, and thus extrapolation to this genre of film is difficult. In addition, this research is also contextually limiting in the fact that the films revolved around a Western culture thus it is not certain that these films are representative of non-American or non-Western father-daughter relationships. In particular, while these movies may represent a small portion of father-daughter relationships in South Africa, there is room to investigate this phenomenon among the indigenous cultures of this country. Lastly, the chosen films met the criteria as stipulated in the purpose of the sample but they were also dated, the oldest one being made in 1989 and the most recent being made in 2007, thus it is possible that the attitudes of filmmakers around the father-daughter relationship have changed over time. It would be interesting and useful to look at more recent depictions of father-daughter relationships in movies.

Recommendations and Areas for Further Research

Essentially, the first recommendation to make would be the continue to develop the body of literature and research on the father-daughter relationship in films. This is because of the influence of media and its power to inform and educate fathers as well as daughters on what the result is of particular parenting or fathering styles. Furthermore, as direct result of the fact that is kind of research being highly microscopic and specific to each film, there is a lot of expansion that can be made especially psychologically. What is meant by this is that the psychological development of the daughter as a result of her father's parenting as told through films is a specific yet rich area that has not often been explored. An area of further research would be to expand on the context of cinema that is researched such as Indian cinema, European cinema and most importantly South African cinema; this should be done in order to influence and educate more contexts of what the media produces, not just the dominant views of Hollywood. The methods of research can also change in order to gain a wider perspective; examples of this are gaining daughters and/or perspectives through

showing them films in focus groups and eliciting their views. Different methods of analysis can also be employed; for example, a visual depiction of relationships (though cinematography, editing, body language and facial expression) can also be explored for its psychological impact on audiences. There are many more ways in which this research can be changed, or improved upon in order to continually expand the horizons and views of father-daughter relationships in films. Examples of these ways are changing the criteria, such as altering the ages of the daughters and/or fathers.

References

Andrews, T. (2012). What is Social Constructionism? *The Grounded Theory Review, 11*(1), 39-46.

Apter, T. (1990). *Altered loves: Mothers and daughters during adolescence.* New York: St Martins .

Berger, P. L., & Luckmann, T. (1991). *The Social Construction of Reality: A Treatise in the Sociology of Knowledge.* London: Penguin Books .

Bios, P. (1967). The second individuation process of adolescence. *The Psychoanalytic Study of the Child, 22*, 162-196.

Brummett, B. (1984). Burke's representative anecdote as a method in media criticism. *Critical Studies in Mass Communication, 1*(2), 161-176.

Bruzzi, S. (2005). *Bringing up Daddy: Fatherhood and Masculinity in Post-war Hollywood.* Norfolk: British Film Institute .

Bueno, M. E., Meincke, S. M., Schwartz, E., Soares, M. C., & Corrêa, A. C. (2012). Fatherhood in Adolescence: The Family as a Social Support Network. *Text Context Nursing, Florianópolis, 21*(2), 313-319.

Carroll, N. (1985). The Power of Movies. *Daedalus, 114*(4), 79-103.

Chesley, N. (2011). Stay-at-Home Fathers and Breadwinning Mothers : Gender, Couple Dynamics, and Social Change. *Gender & Society, 25*(5), 642-664.

Cochran, W. G. (1977). *Sampling Techniques* (3rd ed.). South Orleans, MA: John Wiley & Sons, Inc.

Elberse, A. (2006). *The Power of Stars: Do Star Actors Drive the Success of Movies? .* Boston: Harvard Business School.

Endres, T. G. (1997). Father-daughter dramas: A Q-investigation of rhetorical visions. *Journal of Applied Communication Research, 25*, 317-340.

Fischer, C. T. (2006). *Qualitative Research Methods for Psychologists.* Burlington, MA: Elsevier Inc.

Fulmer, R. (1999). Becoming an adult: Leaving home and staying connected . In B. Carter, & M. McGoldrick, *The expanded family life cycle: Individual, family, and social perspectives* (pp. 215-230). Needham Heights: Allyn and Bacon .

Galbin, A. (2014). An Introduction to Social Constructionism. *Social Research Reports, 26*, 82-92.

Galvin, K. M., & Brommel, B. (2000). *Family communication: Cohesion and change.* New York: Longman.

Galvin, K. M., & Brommel, B. (2000). *Family communication: Cohesion and Change* (5th ed.). New York: Longman.

García, M. R. (2015). Reality construction, Communication and daily life – An approach to Thomas Lukmann work. *Intercom – RBCC, 38*(2), 19-36.

Getz, B. L. (2010). *Virtue Embodied: Fathers and Daughters in the Eighteenth-Century Novel Doctoral Thesis .* Waco: Baylor University .

Geuzaine, C. D. (2000). Separation from parents in late adolescence: The same for boys and girls? *Journal of Youth and Adolescence, 29*, 79-91.

Gregory, A., & Milner, S. (2011). What is ‘‘New’’ about Fatherhood?: The Social Construction of Fatherhood in France and the UK. *Men and Masculinities, 14*(5), 1-19.

Jain, N. (2015). Father-Daughter Attachment Pattern and its Influence on Daughter’s Development. *The International Journal of Indian Psychology, 2*(2), 75-83.

Karlyn, K. R. (2004). "Too Close for Comfort": American Beauty and the Incest Motif. *Cinema Journal, 44*(1), 69-93.

Katorski, J. (2003). Father/Daughter Relationships: Effects of Communicative Adaptability and Satisfaction on Daughter's Romantic Relationships. *Journal of Undergraduate Research VI*, 1-6.

Katorski, J. (2003). Father/Daughter Relationships: Effects of Communicative Adaptability and Satisfaction on Daughter's Romantic Relationships. *Journal of Undergraduate Research, 6*, 1-6.

Koon, J. T. (2011). *Father-Daughter Relationship Quality as a Predictor of Sexual Activity in Adolescent Women.* Florida: Florida State University Libraries.

Kraemer, S. (1991). The Origins of Fatherhood: An Ancient Family Process. *Family Process, 30*, 377-392.

Lamb, M. E. (2000). The History of Research on Father Involvement. *Marriage and Family Review, 29*(2-3), 23-42.

Lamb, M. E., Owen, M. T., & Chase-Lansdale, L. (1979). The Father-Daughter Relationship: Past, Present and Future. In C. B. Kopp, *Becoming Female: Perspetives on Development* (pp. 89-110). New York : Plenum Press.

Laptev, I., Marszałek, M., Schmid, C., & Rozenfeld, B. (2008). Learning realistic human actions from movies. *CVPR*.

Luchtmeyer, N. (2006). *What Makes a Father?: A Socially Constructed Dialogue on Gendered Masculinity.* Vancouver: Vancouver Island University .

Lupton, D., & Barclay, L. (1997). *Constructing fatherhood: Discourses and experiences.* Thousand Oaks: Sage Publications.

Magaraggia, S. (2012). Tensions between fatherhood and the social construction of masculinity in Italy. *Current Sociology, 61*(1), 76–92.

Mallon, R. (2007). A Field Guide to Social Construction. *Philosophy Compass, 2*(1), 93-108.

Mancini, L. (2010). *Father Absence and its Effect on Daughters. Ph.D. Thesis.* Connecticut: Western Connecticut State University.

Mancino, K. (2013). *Dads, Daughters, And Disney: The Historical Trajectory Of Fairy Tale Fathers And Daughters.* Pennsylvania : Bucknell University.

Marasiglio, W., Day, R. D., & Lamb, M. E. (2008). Exploring Fatherhood Diversity: Implications for Conceptualizing Father Involvement. *Marriage and Family Review, 29*(4), 269-293.

Marsiglio, W., Amato, P., Day, R. D., & Lamb, M. E. (2000). Scholarship on Fatherhood in the 1990s and Beyond. *Journal of Marriage and the Family, 62*, 1173-1191.

McQuail, D. (1979). The Influence and Effects of Mass Media . In J. Curran, M. Gurevitch, & J. Woolacott, *Mass Communication and Society* (pp. 70-93). SAGE Publications.

Mehraj, H. K., Bhat, A. N., & Mehraj, H. R. (2014). Impacts OF Media on Society: A Sociological Perspective. *International Journal of Humanities and Social Science Invention, 3*(6), 56-64.

Mkone, C. (2016). *Reflections on the Father-Daughter Relationship and the Development of a Feminine Self: A Study of Contemporary, Young, Black, South African Women Masters Thesis.* Johannesburg: University of the Witwatersrand.

Nielsen, L. (2006). College Daughters' Relationships with Their Fathers: A 15 year study. *Colleg Student Journal, 41*(1), 1-11.

Noller, P. (1995). Parent-adolescent relationships. In M. A. Fitzpatrick, & A. L. Vangelisti, *Explaining family interactions* (pp. 77-111). Thousand Oaks, California: Sage.

Owen, I. (1995). Social constructionism and the theory, practice and research of psychotherapy: A phenomenological psychology manifesto. *Psychology Bulletin, 46*, 161-186.

Pfohl, S. (2008). The reality of social constructions. In J. Holstein, & J. Gubrium, *Handbook of constructionist research* (pp. 645-668). New York: Guilford Press.

Phillips, S. (1996). *Beyond the myths: Mother-daughter relationships in psychology, history, literature, and everyday life.* London: Penguin Books.

Pietiläinen, S. (2012). *How the father-daughter relationship affects the daughter's identity: A socio-psychological analysis of Sandra Cisneros's The House on Mango Street and Caramelo.* University of Jyväskylä.

Pike, S. L. (2008). *Racism at the Movies: Vietnam War Films, 1968-2002 Masters Thesis .* Vermont: The University of Vermont.

Punyanunt-Carter, N. M. (2005). Father and Daughter Motives and Satisfaction. *Communication Research Reports, 22*(4), 293-301.

Qualls, C. L. (2014). The Social Construction of Fatherhood in Law: Providing the Building Blocks of a Family. *CLA Journal, 2*, 42-61.

Quintana, S. M., & Kerr, J. (1993). Relational needs in late adolescent separation-individuation. *Journal of Counseling and Development, 71*, 349-354.

Rajiva, M. (2010). In Papaji's House: Representations of the father/daughter relationship in South Asian diasporic cinema. *Feminist Media Studies, 10*(2), 213-228.

Scheffler, F. (2014). *Fathers' and daughters' construction of fatherhood in one low-income, semi-rural, Coloured community Masters Thesis.* Stellenbosch: Stellenbosch University.

Scholes, R. (2009). Narration and narrativity in film. *Quarterly Review of Film Studies, 1*(3), 283-296.

Shah, V. (2011, June 19). The Role of Film in Society. *Thought Economics* .

Sheppard, M. A., Wright, D., & Goodstadt, M. S. (1985). Peer pressure and drug use: Exploding the myth. *Adolescence, 20*, 979-984.

Wadsworth, C. J. (2015). *Reject or Redemptive Fathers? A Content Analysis of Father Portrayals in Top Box Office Family Films.* Provo: Brigham Young University.

Weiss, R. S. (1994). A different kind of parenting. In G. Handel, & G. G. Whitchurch, *The psychological interior of the family* (4th ed., pp. 609-639). New York: Aldine de Gruyter.

White, N. R. (1994). About Fathers: Masculinity and the Social Construction of Fatherhood. *Journal of Sociology, 30*(2), 119-131.

Wynns, S. L., & Rosenfeld, L. B. (2003). Father-daughter relationships in Disney's animated films. *Southern Communication Journal, 68*(2), 91-106.

Xu, Q. (2012). *Father-Daughter Relationships among Adolescents in Shanghai Ph. D. Thesis.* London: University of London.

Yazdani, M. (2012). *Film: Why does film matter?* Wilmington, North Carolina : Intellect.

Zia, A., Malik, A. A., & Ali, M. (2015). Father and Daughter Relationship and Its Impact on Daughter's Self-Esteem and Academic Achievement. *Academic Journal of Interdisciplinary Studies, 4*(1), 311-316.