

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Joy : You can be anything, anywhere. Why not go somewhere where your daughter is more than just this? Here all we get are a few specks of times where any of this makes any sense.

Evelyn : Then I'll will cherish this few specks of times.
(02:07:27-02:07:42)

Evelyn's response to Joy's monologue in *Everything Everywhere All at Once* (2022) reflects a pivotal moment in their relationship. While Joy's words are intended to push Evelyn away, Evelyn's reply demonstrates her unwavering love and acceptance of her daughter, despite Joy's perceived flaws. This moment encapsulates the film's central theme of familial love and reconciliation.

Everything Everywhere All at Once (2022), directed by Daniel Kwan and Daniel Scheinert, has been widely recognized as one of the most awarded films in cinematic history. It received multiple Academy Awards, including Best Picture, Best Director, Best Actress, Best Supporting Actor, Best Supporting Actress, Best Editing, and Best Original Screenplay. While the film primarily explores themes of acceptance and the consequences of past choices, it also addresses broader issues such as cultural diaspora, generational conflict, past trauma, decision-making, and the complexities of the mother-daughter relationship. This dynamic between Evelyn and Joy serves as a central narrative thread, reflecting a long-established literary and cinematic tradition of exploring the intricate bonds between mothers and daughters, marked by love, struggle, and identity.

The film's recognition for Best Original Screenplay highlights its compelling dialogue and character interactions, particularly between Evelyn and Joy. The complexity of their relationship, as well as their exchanges with other characters, contributes to the film's appeal. Despite its foundation in the sci-fi genre and its use of the *multiverse* concept, the film remains highly relatable to contemporary audiences, especially young

adults. The conflict between Evelyn and Joy mirrors the struggles faced by many in today's generation, making its themes resonate deeply. The film presents Evelyn's perspective, showcasing both her internal struggles and her external conflicts with her family and the world around her. By doing so, it offers insight into the challenges faced by Chinese immigrant parents, particularly in navigating cultural diaspora, intergenerational conflict, and past trauma. Consequently, the film has garnered a diverse audience across different age groups.

At its core, *Everything, Everywhere All at Once* explores conflicts related to generational and cultural identity, as well as differing values. After viewing the film, the writer argues that the conflict between Evelyn and Joy does not simply stem from Joy adopting modern American cultural norms. Rather, it may be influenced by the pressures and expectations projected onto her by Evelyn. Joy's identity crisis could be a consequence of Evelyn's unfulfilled aspirations and the weight of expectations placed upon her. Conversely, Evelyn's reluctance to accept Joy's identity, coupled with her strict and critical demeanor, may be rooted in frustration. However, beneath this exterior, Evelyn deeply cares for her daughter, even if her intentions are misinterpreted. Joy perceives Evelyn's actions as rejection rather than concern, exacerbating their conflict. While this remains the writer's interpretation, this study aims to critically examine and deconstruct the mother-daughter relationship between Evelyn and Joy.

1.2 Statement of Problem

1. What are the causes of the conflict between the mother and the daughter in the film?
2. How is the love-hate relationship between mother and daughter developed in the film?
3. How is the conflict resolved?

1.3 Purpose of the Study

This study aims to examine the root causes of the mother-daughter conflict between Evelyn and Joy in *Everything Everywhere All at Once*. It seeks to analyze the development of their love-hate relationship throughout the film and to explore how their conflict is ultimately resolved.

1.4 Significance of the Study

In writing of this research, the writer hopes that the reader may not only to understand the mother-daughter conflict in character Evelyn and Joy, but also to understand and implicating the analysis of this research with their familial relationship.

1.5 Scope and Limitations of the Study

Everything Everywhere All at Once features a diverse cast of characters, with Evelyn as the protagonist and Joy, alongside her alter ego Jobu, as the primary antagonists. The supporting characters include Waymond, Evelyn's husband; Gong Gong, Evelyn's father and Joy's grandfather; Becky, Joy's girlfriend; and Deirdre, an IRS employee, among others. However, this study focuses specifically on the mother-daughter relationship between Evelyn and Joy. While other characters may be referenced, they will only be discussed in relation to their impact on Evelyn and Joy's dynamic.

The film explores a range of themes, including cultural diaspora, intergenerational conflict, identity crisis, and past trauma. However, this study will center on the conflict within the mother-daughter relationship, analyzing its causes, development, and resolution.

1.6 Status of the Study

The film *Everything, Everywhere All At Once* has quite been thoroughly studied, the film is fairly new, but there are previous studies that have been conducted on different topics. The first one is a Journal with the title *The Application of Satir's Iceberg Theory in Family Therapy: Evidence from the Film Text, dialogue and Evelyn's Characteristic in Everything Everywhere All at Once as an example* by Ziru Xian, Xiaoying Huang, and Xiao Cheng. The research delves into the typical Chinese family structure and parenting

approaches by examining the actions of Evelyn, the main character, and the conversations among the characters to gain insight into the conventional Chinese family structure and parenting styles. They use the iceberg theory of Virginia Satir to analyze Evelyn's behavior, digging deeper into the dialogue's meaning and how it influences Evelyn's personality. The research concludes by showing Evelyn is filled with contradictions, coming from her integration between Chinese and Western education and her father's adherence to traditional concepts. Another study has been conducted with a journal titled *Getting Closer to "The Bagel": Audiovisual representations of Depression in the movie Everything Everywhere All at Once* by Zhiyuan Yang. The research mainly analyzed the theoretical therapeutic capabilities of music and the cinematic portrayals mirroring authentic emotional journeys and coping strategies. The study concludes with bagels as the representative of the character Joy's depressive states and how the recurring theme melody that symbolizes depression with the correlation of bagel visual, reinforce the film with the theme of depression. This topic and the film that the writer chose have not been covered in English literature's Universitas Kristen Indonesia. As previously mentioned, studies have covered different topics in the film.

1.7 Organization of the Study

The study is organized as follows:

Chapter one is an introduction consisting of the back of the study, a statement of the problem, the purpose of the study, the significance of the study, the scope, and limitations of the study, the status of the study, and the organization of the study. After that, Chapter Two is the review of related literature; which consists of related literature and theories that will be applied to the research issues. Chapter Three will be the findings and discussions and the dissection of both external and internal conflict of both Evelyn and Joy characters in the film *Everything, Everywhere All At Once* by Daniel Kwan and Daniel Scheinert, this chapter will also cover the resolved of the conflict and exposure of mother-daughter relationship of Evelyn and Joy. And finally, Chapter Four is the conclusion of the study and suggestions.