

Motherhood Styles and its Effects: An Analysis of Mari Okada's Maquia: When the Promised Flower Blooms

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Abstract: Motherhood is a commitment. It is not always a choice, nor is it something that can be taken lightly, however, it is something that many will experience. Particular Related Literature and Related Studies share a few similar intricacies, serving as a foundation for this study. The style of how the parent affects the development of a child, for better or for worse. Mari Okada's *Maquia: When the Promised Flower Blooms* follows a very unique mother and child relationship, wherein the mother is an immortal who has never experienced motherly love, and a child who has lost his birth mother right after he was born. This study investigates the motherhood styles in Mari Okada's *Maquia: When the Promised Flower Blooms*. As such, this research uses the characterization, plot, and dialogue present in the movie to correlate the different motherhood styles exhibited by Maquia and analyze the effects on the mother and the child. Consequently, this study uses discourse analysis method for qualitative data gathering. The data gathered are analyzed with the use of Diana Baumrind's Parenting Style Theory and The Attachment Theory coined by John Bowlby and Mary Ainsworth. The findings of the study indicate that regardless of which particular parenting style a mother uses to discipline her child, she is still subject to a variety of motherhood styles that may or may not compliment her style of parenting. Furthermore, the effects they have on a child largely depend on what particular motherhood styles was used throughout their childhood.

Keywords: attachment, effects, motherhood, relationship, style.

1. Introduction

Mothers have different ways of caring for their children. Even if the circumstances of such are similar in nature, the effects on the children and their behavior must also be taken into account. The different ways of mothering is something that changes with time, and so it is a hard concept to grasp without thorough investigation.

A scene in the beginning of the movie is what sets the stage for the plot. When the main character has to make a choice after a life-changing event. Deciding to become a mother is not an easy decision to make, especially for one who has no experience to speak of. Three of the significant life choices for a woman are: pregnancy, childbirth, and the transition to motherhood. Whether they become mothers or not, it is a choice that must not be taken lightly (Hoffnung).

As such, this research uses the characterization, plot, and dialogue present in the movie to correlate the different motherhood styles exhibited by Maquia.

This study investigates the motherhood styles and its effects in Mari Okada's *Maquia: When the Promised Flower Blooms*. Specifically, it looks into characterization, plot, and dialogue.

This study is supported by two theories, which are Diana Baumrind's Parenting Styles Theory and the Attachment Theory by John Bowlby and Mary Ainsworth.

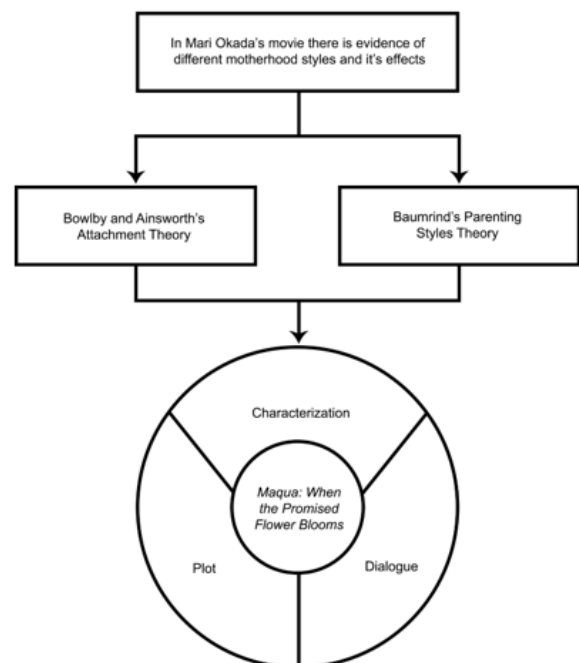


Fig. 1. Schematic presentation of the theoretical and conceptual framework of the study

The Parenting Styles Theory focuses on three specific parenting styles that shape children's future interactions with others. The children's attachment to their mothers can be observed in the early stages of infancy wherein they are constantly in need of care and attention.

The Attachment Theory states that children do not do well

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with separation from their primary caregivers. There is an emphasis on how it is usually the relationship with the mother that is more defined compared to the child's relationship with the father, who Bowlby stated only had an emotional support role towards their wives' mothering. According to Ainsworth, children are attached to their mothers because they fulfill their needs. The children's attachment to their mothers can be observed in the early stages of infancy wherein they are constantly in need of care and attention.

This study is beneficial to literature students, literature instructors and future researchers. The findings of the study is beneficial to literature students as the paper discusses the literary elements found in the movie. It is also beneficial to literature instructors as it helps to further understand the narrative. Furthermore, the study is beneficial to future researchers as additional information and reference.

2. Literature Review

A. Related Literature Reviewed

Literature's portrayal of a character is captivating. Literature is able to convey true emotions in a fake world which is amazing, and is able to achieve this through characterization. Characterization is a technique in which one uses to highlight and explain details of a fictional character. It is used in literature as a literary device to represent the personas of fictional people. In an article titled *Writing 101: Guide to Direct Characterization and Indirect Characterization* in Masterclass website states that characterization is the description of a character's physical traits, point of view, personality, private thoughts, and actions. Additionally, there are two types of characterization, and that is indirect and direct characterization. Both direct and indirect characterization are needed to create a picture of the character for the reader. Indirect characterization describes a character through the character's thoughts, actions, speech and dialogue, while direct characterization is described through physical description and important character details.

According to an article titled *The UVic Writer's Guide Character and Characterization*, characterization is often distinguished when the authors either show without explaining the characters' words and actions, implying the traits rather than describing or directly telling about the characters. The article also describes characters as persons presented in works of narrative or drama that convey personal qualities through dialogue and action. It then talks about two types of characters, which are flat characters and round characters. Flat characters are defined by a single quality. These kinds of characters are mostly described as shallow and are most of the time not interesting. Round characters, on the other hand, are complex characters, are not easily defined and are mostly considered as realistic. The degree of which a character is round or complex depends on their function to the plot, like with strangers or background characters.

According to an article written by Ben Florman, characterization represents the traits, motivations, and the psychology of the character in a narrative. It may occur through description, wherein the character qualities are described by a

narrator, another character, or by the character themselves. An indirect description of the character occurs through their actions, thoughts, or dialogue. As stated before, characters are often directly or indirectly described by narrators. These two descriptions are further divided into character archetypes that help distinguish the roles the characters play in the story. Initially proposed by psychologist Carl Jung, the twelve fundamental patterns of the archetypes that define the human psyche are as follows: Caregiver, Creator, Explorer, Hero, Jester, Lover, Magician, Orphan, Rebel, Ruler, and Sage. While many disagree that there is a connection between psychology and the twelve fundamental patterns that define a character, it is acknowledged as a crucial part of character analysis. However, use of such archetypes is not recommended when writing a character. It is best to treat the twelve fundamentals as a guide rather than a rule that must be followed.

According to an article by Grant Havey, the plot of a movie is a narrative showing events that determine the outcome of the characters of the story. The plot of a story is considered the driving force behind it. A well written plot is driven by the characters of the story that strive for a certain goal and make difficult decisions throughout the story. A story cannot be one without a plot. In movies in particular, a plot is the story that is being told through the screens. Stories are structured around the plot to help the audience understand the world better. In essence, the plot is a series of events that a story must follow. Through the plot the audience would be able to understand the theme and the characters of the story. The cause and effect of action is something of note. Through this concept, the audience is able to piece together a complex idea of what is being shown to them. A logical sense is needed for the plot to function well. It follows a narrative that compels the audience to react to the storyline of the movie. One of the most important things to consider for a plot is that it should be meaningful. For the plot to be considered satisfactory, it needs to have an end. Whether it is a thematic happening, a character's growth development, or an emotional catharsis; the plot must arrive at a point that wraps up the story.

In literature, plot is defined as a literary device used by writers to structure a story. It lies between the events of a story narrative and the level of discourse that they present. According to an article written by Karin Kukkonen, the plot is what designates the ways the events and characters' actions in a story are arranged. It considers the arrangement that serves to facilitate the identification of motivations and consequences. The causal and temporal patterns can be idealized by the narrative discourse or given meaning by the audience. Therefore, plot is something that lies between the events of a story narrative and their discourse presentation. Plot is not tied to a particular mode of narrative expression, and can be observed across media and genres. There are three basic conceptualizations considered as such: (1) Plot is a fixed, global structure. It is essentially a configuration of the arrangement of all story events, from beginning, middle to end. (2) Plot is considered a progressive structure. There is an emphasis on the connection between the story events, the motivations and the consequences that the audience is able to identify. (3) Plot is

part of an authorial design. It is in the way the author forms the narrative structure to achieve certain effects.

According to InPoint, the online production resource at Pacific Cinémathèque, plot is one of two parts of the narrative structure. The framework is what provides the characters with something to accomplish and a goal that needs to be met. Without this, there would be no beginning, middle or end to the story. Plot is referred to as the inner conflict that goes hand in hand with the story to form a structural framework of a whole. The story is the action portrayed by the movie, while the plot is simply how the movie was told. These are the two parts that form the narrative structure or the structural framework of the movie. The narrative structure can either be linear or nonlinear. A linear narrative structure is one that follows a chronological order. A nonlinear narrative structure differs wherein the plot and story start in the middle, and is told in flashbacks leading up to the present. Ultimately, the plot structure of a movie can be split into six parts. The six parts can then be further split into three categories. The exposition, which focuses on the introduction of the characters, and conflict which introduces the problem, form the beginning of the story. The rising action of the story that shows the journey of the protagonist and the climax which portrays the final decision chosen, form the middle of the story. Lastly, the falling action and the resolution form the end of the story.

From a contemporary standpoint, dialogue is what writers use to describe communication between two or more characters. According to an article titled *Four Ways to Use Dialogue in Your Writing*, it is generally spoken aloud, though there are some exceptions to this rule. Most of the time they are denoted by quotation marks and/or dialogue tags. The article states at least 4 ways to use dialogue in writing, which includes the following: (1) To activate and dramatize conflict, (2) To provide exposition, (3) To convey subtext and (4) To establish voice. Through character interaction, the audience is able to perceive and gather information based on dialogue alone. A character's personality, the relationship they share with other characters, and the conflict at large are all present in the interaction shown. Lines of dialogue function in different ways, depending on how they are used in the context of the story. Proper dialogue advances plot, establishes character, and naturally provides exposition to the audience. Studying different types of dialogue to create a screenplay, novel, short stories or movies help create a consistent and compelling story.

An article titled *Literary Devices – Dialogue* talks about four elements of dialogue which are: (1) Spoken words - directs speech or words, (2) Speech tags - what tells the readers who is currently speaking or how they are speaking, (3) Action of the speaker - a description of the character's actions before or during speaking, (4) Thoughts or emotional state of the speaker before, during and after speaking. When characters start talking, the story comes to life, the reader gains a deeper understanding of them through their words and actions, than when they're just reading narrative text. Effective dialogue leads to effective storytelling. The article also talks about what a dialogue should do and not do and list them down, examples of what to do would be, the revealing of emotions, drawing the reader into the

character's lives, showing the reader how characters react to situations, moving the story forward, foreshadowing, giving balance to a story, increasing the pace of the story, contributing humor and reflecting the changes of emotion within characters.

According to an article titled *Everything You Need To Know About How To Write Dialogue In A Story*, dialogue is one of the vital ways for the audience to interact with the story. Fiction needs characters, and the characters of fiction need interaction with other characters. Well written dialogue engages the audience. Dialogue brings life to a story, and allows writers to set the pace of their stories. Proper use of dialogue enables the narrative to progress the way it should. The exchange between characters adds flavor to the plot, whether it is the words chosen by the author or simply the tone of the dialogue that is set. Good dialogue drives the narrative forward and ensures a connection between the characters and the audience. It allows for an emotional connection between the two, allowing the audience further understanding of the characters and the story through the context of words spoken between the lines. Knowing how to properly write dialogue is another way of describing the characters without needing to write lengthy blocks of text. Dialogue should not include too many words, and must not be used as a filler for the story. Proper structure of a dialogue must be observed. There are a number of unspoken rules to follow when writing a dialogue. Realistic dialogues are not always perfect, however that does not mean that it cannot be achieved.

The articles supporting characterization give emphasis as to why it is crucial to scrutinize it in this study as characterization explains the distinct features and details of a fictional character. The characterization of a character cannot be discarded as it is an integral part to the plot of a story and to the study. Maquia and Ariel's characters are ones of note as they decide the route that the film must take. The plot contains the highlights of the story which is why it is important to include it as it helps in determining attributes in the story that recognizes motherhood styles present in the movie. It functions as both the script and the foundation that the characters must follow and stand on. There is a connection between both characterization and the plot. Moreover, the dialogue also holds significance in this study as it helps in discerning the context of the voice of certain characters. The dialogue puts an emphasis on the smaller details that are thoroughly examined in the study. The three sub-problems will be analyzed in this study as it helps in identifying the motherhood styles present in the movie and its effect.

B. Related Studies Reviewed

According to a study authored by Mohamed Hasin, Saju Cr, and Jenyz Mundodan titled, the style of mothering and its determinants: a study among mothers of lower primary school children, mothers are the first teacher and everlasting support for their child. The bond of a mother and child remains strong throughout one's life despite the changing times and complexities of life. Literature suggests that elements of warmth and control from parents, especially mothers positively correlated with achievement and intellectual orientation in children. The study suggests that mothers often follow a predominantly authoritative style. The type of family, current

age and employment status mothers have significantly affects the responsive and demanding behavior they exhibit. This study presents a deeper understanding of the mothering style that Maquia portrays in the movie that is of benefit to the research.

In a study submitted in EJER 2014 titled Investigating Opinions of Mothers on Different Socioeconomic Status in Terms of Perceived Maternal Styles, it states that various environmental factors have a developmental effect on various individuals. The childhood period in particular, where the parenting style serves as an important variable in forming the child's physical, emotional, cognitive and social development. As such, parenting styles have an effect on the way children interact with others. A child's psychological being and the life skills they learn are another thing that different parenting styles can affect, especially in fostering a child's social, emotional, and cognitive development. In literature, parenting styles are sorted into three acceptable categorizations, namely democratic, authoritative, and permissive. The data taken from this study supports Baumrind's Parenting Style Theory used in the research.

Rajagiri College of Social Sciences published a study titled Impact of Parenting Styles on Child Development, which focuses on the difference of societal class and culture that affect the different approaches to raising a child. Modern society gives importance to the different parenting styles, each of which have different approaches that reflect on the family's circumstances. This new style of parenting that blends both traditional and contemporary means is mixed with various issues. The variety of styles used by the parents all depend on their culture and their societal demands. The paper explains the patterns of the parenting styles. Changes in the parenting styles is something that needs to be done according to the societal changes occurring as well.

Dominic Schmuck's study titled Single Parenting: Fewer Negative Effects on Children's Behaviors than Claimed examines the correlation between single parenting with internalized and externalized behavioral problems with children. The study itself investigates and compares the differences between single parenting and co-parenting and their effects on the children. Early childhood is another factor that gives insight regarding the effects of parenting styles. Data taken from the study shows that traumatizing events are one of the variables. There is little behavioral difference between children raised by single parents and dual parents as shown in the study. However, studies have shown that there are no negative behavioral effects, whether they are raised with both parents present or not.

The studies that are used for this section assist in solving the main problem of the study. The study written by Hasin, Cr, and Mundodan focuses specifically on motherhood and the understanding of the bond between a mother and their child. This in turn looks into the connection Maquia and Ariel share. The study submitted in EJER 2014 obtains data on the circumstances of the mother, which affects the style of motherhood they use to raise their children. Rajagiri College of Social Sciences published a study which focuses on the effects of a mixed parenting style and the effects of such on children.

Dominic Schmuck's study focuses on the differences between single parenting and dual parenting, and the negative and positive effects it has on the children. The studies shown all relate to the discussion of a mother and her preferred style of parenting, which is the main problem of the study.

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3. Methodology

This study utilizes a qualitative method, particularly discourse analysis approach. Qualitative research is used to gain sight and understanding of different individuals and their perception of events and circumstances. The discourse analysis used in this study is the most suitable method, as it uses a variety of processes that investigate the underlying message of both spoken and written language. Discourse analysis approach is used in evaluating the scenes and lines extracted from the literary work to observe motherhood styles present in the studied work. The method this study uses thus provides a critical observation and a detailed discussion of the studied work. Through the use of this method, Mari Okada's *Maquia: When the Promised Flower Blooms* undergoes a thorough examination to achieve the purpose and provide answers for the main and sub-problems of the study.

The primary data source is P.A. Works, directed and written by Mari Okada, released in Japan Showgate on February 24, 2018, and officially premiered with an English dub on September 21, 2021 in the United States. The film is 115 minutes long.

The secondary sources of data are taken from e-resources, articles, blogs, thesis, dissertations, various websites and web pages.

To thoroughly attain the aims of this study, the data-gathering procedure follows three phases: Phase 1. Characterization, Phase 2. Plot, and Phase 3. Dialogue.

A. Phase 1. Characterization

Phase 1 focuses on the examination of the Characterization of Maquia. The characterization is assessed through Bowlby and Ainsworth's Attachment Theory. This phase utilizes the literary elements of characterization as physical description, action, inner thoughts and reactions which are extracted from the scenes and lines to determine the motherhood styles present in the movie. A table is utilized in Phase 1.

B. Phase 2. Plot

Phase 2 concentrates on the analysis of the Plot. The plot is examined through Baumrind's Parenting Styles Theory. This phase utilizes the Aristotelian Plot Structure. Moreover, this phase uses scenes and lines extracted from the exposition, inciting incident, rising action, climax, falling action, resolution, and denouement to determine the motherhood styles present in the studied movie. The analysis is shown in the table used.

C. Phase 3. Dialogue

Phase 3 centers on the evaluation of the Dialogue. The dialogue is analyzed through Baumrind's Parenting Styles Theory. The dialogues of Maquia and Ariel are extracted from the scenes and lines to determine the motherhood styles present in the movie studied. Moreover, a table is used in Phase 3.

4. Results and Discussion

Characterization

Table 1 presents the examination of the characterization of Maquia.

Table 1. Characterization Analysis

Elements of Characterization	Scenes	Lines	Motherhood Styles	Effects
Physical Description	Krim cuts Maquia's hair.	"Your hair has really grown. A lorch can..."	Unpredictable Mother	Empathic, Emotional Issues
	Racine tells Maquia the story of their clan.	"We, who live long lives with little..."	Unpredictable Mother	Empathic, Emotional Issues
Action	Maquia takes Ariel.	"He is my Hibiol."	Me-First Mother	Intuitive, Self-Doubt
	An old lady witnesses Maquia praising Ariel.	"You're becoming more like a mama now!"	Complete Mother	Independent, Emotionally Stable
	Maquia comforts a sleeping Ariel.	"Did you wait for me? Let's sleep..."	Complete Mother	Independent, Emotionally Stable
Inner Thoughts	The final scene where Maquia leaves on a cart with Barlow.	"Elder, I'm glad that I loved Ariel. I'm glad that I loved."	Complete Mother	Independent, Emotionally Stable
	Maquia breaks down after Ariel misbehaves.	"I'm no mother..."	Unpredictable Mother	Empathic, Emotional Issues
	Maquia and Ariel go their separate ways.	"Thinking of you... They all subside."	Me-First Mother	Intuitive, Self-Doubt
Reactions	Maquia crying right after Ariel's death.	"Ariel, I'm sorry. I'm sorry..."	Complete Mother	Independent, Emotionally Stable
	Maquia scolds Ariel for making a mess.	"Don't make me do more work..."	Perfectionist Mother	Reliable, Low Self Esteem
	Krim asks Maquia how one becomes a mother.	"Am I a mother? The things I didn't know were taught to me by Mido. I got help..."	Best Friend Mother	Responsible, Emotional Neglect

"Your hair has really grown. A lorch can grow her hair beyond her hips, only after having a child."

This scene depicts Maquia as an Unpredictable Mother, wherein she is shown to be emotional as Krim taunts her while cutting her hair.

"We, who live long lives with little change to our appearance, are creatures from legends for those who do not live as long as we do."

Maquia finds herself questioning her decision to become a mother to Ariel, who she will no doubt outlive. During this time, Maquia shows signs of being an Unpredictable Mother.

"He is my Hibiol."

The scene showed that Maquia only considered Ariel was an extension of herself. For this reason, the motherhood style identified is what is called Me-First Mother; a mother who considers their child an extension of themselves.

"You're becoming more like a mama now!"

Maquia is young, and she does not have an example of how a mother should act. When she was there for Ariel, both emotionally and physically, she became a Complete Mother.

"Did you wait for me? Let's sleep on the bed, okay? You've gotten heavier. But... You still smell like the sun. I won't cry. Because I'm your mother, Ariel. Because we'll always be together."

Maquia is overcome with the realization that she will continue to outlive her found family, including Ariel. Maquia shows that she is willing to try for her son. This is another example of how Maquia embodies the Complete Motherhood

style.

"Elder, I'm glad that I loved Ariel. I'm glad that I loved."

Maquia's attachment to Ariel is still present, but Maquia is able to let him go now as opposed to before. Maquia's growth as a mother is evident in this scene, where she would have reacted differently in her youth. This motherhood style is what is called a Complete Mother.

"I'm... no mother. I don't have the self-awareness that I'm a mother. I'm just imitating one, because Mido was there with me..."

The instability Maquia shows in this scene is evident in how she starts to doubt her worth as a mother. This is the first time Ariel has truly acted out, wherein Maquia is alone to deal with it. This is another instance wherein Maquia portrays an Unpredictable Motherhood Style.

"Thinking of you was the same as thinking of myself. When I met you, I thought you'd cry together with me, that you're my Hibiol. When I'm with you all the sad and painful things... They all subside."

The motherhood style evident is identified as Me-First Mother. Maquia sees Ariel as an extension of herself, and finds it easier to think of him as a part of her. Their attachment to each other is more than evident in this scene, as Maquia forces herself to leave behind her son.

"Ariel, I'm sorry. I'm sorry. Your mom's gonna break her promise..."

Maquia experiences the parting of a mother and her child for the final time. This representation shows Maquia as a Complete Mother. She fulfilled her role as a mother, even as she asks for forgiveness.

"Don't make me do more work. Why did you take this out on your own? Why won't you listen to what I say? Why... Why did you get in the way earlier? If I can't work, we won't even be able to eat! Why are you making trouble for me? Why..."

This instance shows Maquia as a Perfectionist Mother. It is evident in the way she started to list the things Ariel should have done to make no trouble for her.

"Am I a mother? The things I didn't know were taught to me by Mido. I got help, so it feels like I'm treating him like a younger brother but it's a little different."

This motherhood style presented by Maquia is called Best Friend Mother. Maquia questions whether she is doing the right thing as a mother.

The motherhood styles found in the characterization of the film are unpredictable mother, me-first mother, best friend mother, perfectionist mother, and complete mother.

"This baby is not a toy. This baby is my Hibiol."

Maquia herself has suffered from a recent tragedy, and so she thinks of herself first and foremost. The line and scene both show how Maquia is a Me-First Mother.

"A loner meets another loner."

This serves as part of the premise of the film, which shows how Maquia's emotions are unstable. It is evident that she has no prior knowledge of what she must do; this shows how she is an Unpredictable Mother.

Plot

Table 2 presents the examination of the plot of Maquia.

Table 2. Plot Analysis

Elements of Plot	Scenes	Lines	Motherhood Styles	Effects
Exposition	Maquia takes care of Ariel.	"This baby is..."	Me-First Mother	Intuitive, Self-Doubt
		"A loner meets..."	Unpredictable Mother	Empathic, Emotional Issues
Inciting Incident	Maquia commits to motherhood.	"I don't know what a mother is like."	Unpredictable Mother	Empathic, Emotional Issues
		"I won't cry."	Complete Mother	Empathic, Emotional Issues
Rising Action	Maquia and Ariel separate.	"Stay safe out there..."	Complete Mother	Independent, Emotionally Stable
		"I won't cry. I promised."	Unpredictable Mother	Empathic, Emotional Issues
Climax	The kingdom of Mezarte is attacked.	"...Leilia, and even Maquia..."	Complete Mother	Independent, Emotionally Stable
Falling Action	Maquia leaves with Leilia	"It's okay. You won't ever forget."	Complete Mother	Independent, Emotionally Stable
Resolution	Maquia and Ariel part.	"I won't cry..."	Complete Mother	Independent, Emotionally Stable
		"I'm back."	Complete Mother	Independent, Emotionally Stable
Denouement	Maquia leaves with Barlow to witness another parting.	"It won't end. As long as I'm alive..."	Complete Mother	Independent, Emotionally Stable
		"The Elder would surely laugh too ..."	Complete Mother	Independent, Emotionally Stable

"I don't know what a mother is like."

Another example of Maquia as an Unpredictable Mother is shown when she admits to not understanding the severity of motherhood to Mido.

"I won't cry."

This example of Complete Motherhood shows Maquia being there for her son, even when she does not want to separate from Ariel.

"Stay safe out there, Ariel. Take care."

This act of vulnerability presents Maquia as an Unpredictable Mother. The instability of Maquia's emotions as she comes to terms with the departure of Ariel from home.

"I won't cry. I promised."

Krim asks himself, why Leilia and Maquia were able to move forward when all they have experienced is injustice. Maquia fits the role of a Complete Mother in this part of the film, as she tries to help her daughter-in-law give birth in the middle of a war.

"Why is it? Leilia, and even Maquia... Why have they moved forward?"

Maquia finally understands what the Hibiol that is Ariel means in her life. Here, as she fulfills her role as a Complete Mother, Maquia says goodbye to Ariel.

"It's okay. You won't ever forget."

Here, Maquia shows another example of being a Complete Mother. Even when she and Leilia leave with the Renato, never to be seen again, Maquia has fulfilled her role as a mother that has been there for her son.

"I won't cry. I promised...after all."

In the film's resolution, Maquia shows herself embodying what a Complete Mother is. In the scene, it is shown that Maquia stays by Ariel's side until his last breath. She kept the promise they made, as well as fulfilled her role as Ariel's mother to the very end.

"I'm back."

Maquia greets Ariel in the face of his mortality. She is grief-stricken but accepting still of his inevitable departure. This is

another scene that shows her as a Complete Mother.

"It won't end. As long as I'm alive, Ariel's Hibiol continues on."

Another example of Maquia as a Complete Mother, when she accepts that Ariel is no longer with her, but that his Hibiol and memory will continue so long as Maquia lives.

"The Elder would surely laugh too if she saw your face! Would surely laugh... And be happy for showing her a parting that doesn't only have pain."

Maquia fulfills her role as a Complete Mother, understanding that she has done all that she could for her son.

The motherhood styles found in the plot of the film include me-first mother, unpredictable mother, and complete mother.

Dialogue

Table 3 presents the examination of the dialogue of Maquia.

Table 3. Dialogue Analysis

Dialogue	Scenes	Lines	Motherhood Styles	Effects
Maquia	Maquia takes Ariel.	"He is my Hibiol."	Me-First Mother	Intuitive, Self-Doubt
	Mido asks Maquia what motherhood is for her.	"I don't know what a mother is like..."	Unpredictable Mother	Empathic, Emotional Issues
	Maquia breaks down after Ariel misbehaves.	"I'm no mother..."	Unpredictable Mother	Empathic, Emotional Issues
	Lang asks Maquia to go back with him.	"Ariel's the only one I've been thinking of..."	Complete Mother	Independent, Emotionally Stable
Ariel	Drunk Ariel confronts Maquia.	"You're always treating me like a kid!"	Perfectionist Mother	Reliable, Low Self Esteem
	Lang and Ariel fight before he leaves.	"Being always there and desperately doing things for..."	Complete Mother	Independent, Emotionally Stable
	Before Maquia separates from Ariel.	"That's enough already! You were the one who taught me..."	Complete Mother	Independent, Emotionally Stable
	Ariel becomes a father.	"I, who was raised by my mother, will love you."	Complete Mother	Independent, Emotionally Stable

"He is my Hibiol."

Maquia had just experienced a loss and was unable to take care of anyone else. The line Maquia says to Barlow can be taken as a form of Me-First Mother.

"I don't know what a mother is like. Because... I... didn't have one."

Maquia has just lost the rest of her civilization in an attack, and she does not have anyone else but Ariel who is a child. This interaction with Mido shows Maquia as an Unpredictable Mother.

"I'm... no mother. I don't have the self-awareness that I'm a mother. I'm just imitating one, because Mido was there with me..."

After years of separation, the two finally reunite with Lang, who works as a soldier for the Mezarte Kingdom. In this particular scene, Lang asks Maquia why she worries so much about what she can do for her son.

"Ariel's the only one I've been thinking of. How can I live with Ariel? How can I be more of a mother to him?"

It is evident from the dialogue with Lang that Maquia worries about how her being an Iorph may affect Ariel's life and connections with others.

"You're always treating me like a kid!"

Ariel truly does care for Maquia as a mother, however from the dialogue chosen, it is evident that he is still confused and trying to protect his mother in his own way.

"Being always there and desperately doing things for my sake are what I thought a mother is like. That's why I called her mom."

Maquia doubts her place as Ariel's mother. It is Ariel that tells her she was a mother to him, fulfilling her role as a parental figure. Maquia is shown to be a Complete Mother.

"That's enough already! You were the one who taught me about kindness, strength, desperation, the feeling of loving someone..."

Ariel decides for himself that Maquia truly was a mother to him. Maquia was a Complete Mother, the ideal mother for Ariel who continued to worry and care for him even after he left and started a family of his own.

"I, who was raised by my mother, will love you."

The motherhood styles found in the dialogue between characters are me-first mother, unpredictable mother, perfectionist and complete mother.

5. Conclusion

The motherhood styles found in the characterization of the film are unpredictable mother, me-first mother, best friend mother, perfectionist mother, and complete mother with the effects as follows: empathic, emotional issues, intuitive, self-doubt, responsible, emotional neglect, reliable, low self-esteem, independent, and emotionally stable.

The film includes the following motherhood styles as shown in the plot: me-first mother, unpredictable mother, and complete mother with their corresponding effects intuitive, self-doubt, empathic, emotional issues, independent, and emotionally stable.

Me-first mother, unpredictable mother, perfectionist mother and complete mother are the motherhood styles found in the dialogue between characters with the effects noted as intuitive, self-doubt, empathic, emotional issues, independent, emotionally stable, reliable, and low self-esteem.

Based on the findings, Mari Okada's Maquia: When the Promised Flower Blooms has motherhood styles and effects.

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