

## **CHAPTER TWO**

### **THEORETICAL FRAMEWORK**

The author's main goal in this chapter is to describe each theory that was used in the investigation. These theories will thereafter serve as this study's main direction. The research was further enhanced by the author's analysis of earlier studies, which offered data to support the findings.

#### **2. 1. Previous Studies**

Literature as a main media loads values, including moral values; so, it will not only pleasure readers but also meanings and lessons (Mahendra & Amelia, 2020). Previous studies are essential for every research project because they guide the author's analysis properly. Previous studies provide a rich amount of examples of the type of research as well as the topic discussed. In that regard, the author offers this research with five previous studies as guidance for conducting it.

No.	Author(s)	Title	Method, Theory, & Approach	Findings
2021				
1.	Sharp	Diversity in Horror: An Analysis of Representation of Women and People of Color in Horror Movies	Qualitative Approach, Framing Theory.	The gender, race, and ethnicity of the director and the movie location determine the diversity of the movie.

2022				
2.	Purnomo, Alamiyah, Suratnoaji, & Juwito	Semiotic Analysis of Multiculturalism Representation of Child Characters in the Movie “Cuties”	Qualitative Approach, John Fiske’s Semiotic Method.	The semiotic analysis of multiculturalism in the movie shows the cultural portrayal of immigrant children.
3.	Ulya & Rezaian	The Representation of Multicultural Education in “Raya and the Last Dragon” Movie	Qualitative Approach, John Fiske’s Semiotic Method.	Multiculturalism portrays the value of real-life education.
4.	Malik,Hopp, & Weber	Representation of Racial Minorities in Popular Movies	Descriptive Qualitative Approach, Computer Vision and Network Science Method, and John Fiske’s Semiotic Theory.	Reveal patterns of racial bias, such as black, African-American, East Asian, & South Asian characters, and may perpetuate cultural stereotypes and frames.
2023				
5.	Rosella & Fajar	Asian Multiculturalism Reflected in “Raya and the Last Dragon” Movie	Qualitative Method, Stuart Hall’s Theory on Representation.	Representation theory has shown the cultural symbols and their interpretation through the narration from the movie.

The first previous study was a thesis entitled *Diversity in Horror: An Analysis of the Representation of Women and People of Color in Horror Movies* by Sharp (2021) from the University of Memphis. She examines the lack of representation among women and people of color in the horror genre. The researcher conducted a content analysis from the top 210 horror movies from 2001 to 2021 to examine diversity using IMDB listings with four themes: representation, beauty standards, controversy, and freedom of expression. As a result of the consistency of female representation in horror movies for two decades, the representation among people of color has slowly increased. Most movies were directed by white males, but those with greater diversity often had female or POC directors or were made in foreign countries like Korea, Japan, China, or Africa. Certain years, such as 2002, 2005, 2006, 2009, 2010, and 2016, showed more diversity with movies like *The Eye*, *Ju-on: The Grudge*, and *Train to Busan*. Notably, *Train to Busan* stood out as the most diverse, with all 227 characters being Korean. The study concludes that the gender and ethnicity of directors and moving locations significantly influence a movie's diversity.

The second previous research is an article entitled *Semiotic Analysis of Multiculturalism Representation on Child Character in the "Cuties" movie* by Purnomo, Alamiyah, Suratnoaji, and Juwito (2022) from the Journal of Student Academic Research (JOSAR) of Universitas Islam Balitar. This study focuses on investigating the exploration of cultural identity and adaptation, showing themes of cultural assimilation and the formation of identity in immigrant children. In investigating this exploration, the study applies the multiculturalism analysis theory of Stuart Hall (2021), and pluralist multiculturalism theory of Jane B.

Mack (1994).

Therefore, it contributes to revealing the cultural portrayal of immigrant children in the movie. The author found this study useful for the similarity of the method being used, which is John Fiske's semiotic analysis method. From this similarity, this study helps the author learn how to properly apply the semiotic analysis method so that the author will get a finding for this research with the correct interpretation. On the other hand, this study is also different from this research in its subject and goal of analysis. This study focuses on the movie *Cutie* and how it represents the multicultural aspect of its child character. It focuses on the multicultural aspect in the characters, settings, and places to show and decode that aspect in the movie *Turning Red*.

The third previous research is an article entitled *The Representation of Multicultural Education in "Raya and the Last Dragon"* by Ulya and Rezaian (2022) from Proceedings Series on Physical and Formal Sciences, Volume 3, UIN Maulana Malik Ibrahim. This research explores the portrayal of multiculturalism in the movie and how it can be used to create values that can be used as real-life education for the people who are watching. This study contributes to further enlightening the concept of multiculturalism, providing educational value that can be understood. To understand all of that, this study uses John Fiske's semiotic analysis method.

This method is similarly used by the author, and therefore the author chose this study to help better understand the use of the method in interpreting multiculturalism in the movie, which is also the same subject the author tries to

analyze in this research. In addition to that, this study also helps the author formulate correct interpretations of multiculturalism based on John Fiske's semiotic analysis theory. Meanwhile, this study differs from this research in the object of analysis, which is the movie *Cutie and Turning Red*. In addition to that, the difference between this study and this research is located in their objectives. This study's objective is to see the educational value of the interpretation of multiculturalism in the movie, while this research objective is focused on the representation of multiculturalism in the movie.

The author found this study useful because of its similarity with dealing with representation. In particular, this study provides a clear definition of representation so that the author can do the research with the correct terms and definitions. On the other hand, this study is different from this research in the methodology and research design being used, which are comparative methodology and semiotic analysis methodology.

The fourth previous study was an article entitled *Representation of Racial Minorities in Popular Movies* by Malik, Hopp, and Weber (2022) from the Journal of Computational Communication Research, volume 4, and number 1, University of Amsterdam. This study addresses the underrepresentation of racial minorities in Hollywood movies, highlighting differences in screen time, central position in the story, and character motivation compared to white characters. Using a novel methodological approach that combines computer vision and network science, the author developed a content analytic framework to identify visual and structural racial bias in movie production. By analyzing 89 popular movies, this study demonstrates the scalability of their approach to examining

racial inclusion and predicting movie performance.

The last previous study was an article in *Prosiding Konferensi Ilmiah Pendidikan* of Pekalongan University entitled “*Asian Multiculturalism reflected in “Raya and the Last Dragon” movie* by Rosella and Fajar (2022). This study employs qualitative methods and Stuart Hall's theory of representation to decode cultural symbols and narratives in the movie so that it can identify and analyze various Southeast Asian elements, including traditional weapons, fabrics, martial arts, characters, and culinary references. This explanation contributes to eluding the media portrayal of a certain culture, especially in Southeast Asian countries. The author needs this study because it provides a similarity with this research in the revealing cultural representation decoded in the movie. With that similarity, the study provides an example of how to interpret cultural symbols and narratives in a movie, which is the objective of this research. On the other hand, this study differs from this research in the methodology it employs to understand the cultural representation in the movie *Raya* and also in the subjects of study, which are the movie *Raya* and *Turning Red*, respectively.

Their findings reveal patterns of racial bias, particularly in the depiction of black, African-American, East Asian, and South Asian characters that may perpetuate cultural stereotypes and frames. The research also identified limitations, including inaccuracies in the automated race detection method and the complexity of the computational framework. With this background, the author uses this research to better understand the terms and definitions of representation. Apart from that, this research also helps the author to see the depiction of racial differences in the story, and the function of the research is to help identify multiculturalism in the movie

*Turning Red*. Alternatively, this research is different from this research in terms of its methodology and implementation to reveal representations in movies. This research uses computer vision and network science methods to analyze the research, while this research uses descriptive methods using John Fiske's semiotic analysis theory to conduct the research.

The previous research above will be used to find the phenomenon of multiculturalism, which differentiates the author's research from previous research. This research will utilize the multiculturalism theory developed by Stuart Hall in 1990 but then edited with a newer version in 2021. This theory will be used to reveal meaning through images, dialogue, and narrative to see the multiculturalism that exists in the *Turning Red* (2022) movie.

## **2. 2. Sociocultural Approach**

Sociocultural approach has been shaped by Sumner (1906) that deals with social norms as it explores the people's customary acts that forms social phenomenon. Sumner's approach on socio culture can be used in the case of multiculturalism as it forms the cultural phenomenon among the society. As most humans are social creature, there is a chance that people who live in multicultural area are ethnocentrist because they live among cultural diversity situation and one lives in multiculturalism environment will experience different culture to affect its lives (Triandis, 1998). For the people of Lampung, where the multicultural state of Sumatran island in Indonesia presents the case of multiculturalism, the one ethnic that is different from the majority experience different culture. For Sundanese people, they are ethnocentrist as they live among Lampungnese people. The sociocultural approach investigate the social phenomenon that happens in a

multiculturalism environment such as that exists for Indonesians. On the other hand, sociocultural phenomenon existed in the movie shows how much the native culture has affected Mei Lee's cultural practices and customs. The lines between Mei Lee's tradition towards the majority of people's culture has determined that she is heterogenist person in a multiculturalism environment. Therefore, sociocultural approach can be explored in this research as the case of multiculturalism in the movie is presented with heterogenism.

### **2. 3. Multiculturalism**

In literature, cultural diversity can occur based on what humans have experienced and can be shown as the expression of the experience (Farzand, 2023). It is shown that one individual experiences different cultural practices over another culture when living in a foreign soil. This case can be seen in the cultural practice that existed in the parental system between the Chinese and Canadian cultures where both cultures show different statuses of freedom for the youths (Vásquez & Porčnik, 2019). In addition, the parental system that these two cultures implemented to their youths correlates with being a grown-up individual. In England, the survey from BBC by YouGov in 2021 says that the youths are seen as grown up based on the age of 18 to 30 years old and based on the aspect of being independent can be used to characterize grown-up society (McDonnell & Ibbetson, 2021). However, there are differences between being a grown-up and an adult, based on the factor of being independent and being mature (Sanders, 2022). As these aspects can be recognized in society, the differences form cultural diversity as people who experience it give tolerance over the diversity.

This diversity phenomenon can be called multiculturalism. Multiculturalism exists



in almost every piece of literature, especially in movies. It goes alongside the plot when movies can be used to express the special factors and significant role of the culture (Townsend, 2022). Multiculturalism can be defined as a discussion of cultural diversity which has been discussed by Hall's theory (2021) on cultural diversity in one of the chapters of his book *Cultural Diversity and Diaspora* in 1990 essay. This book conveys the way cultural diversity exists in society as he is the first to point out the cultural identity in societies. His discussion on cultural diversity varies and includes cultural inclusivity aspect in societies, which in this case can be seen in the 2022 movie *Turning Red* (Yang, Zhao, & Liu, 2021).

Hall's discussions on cultural diversity include the types of multiculturalism which can be divided into four different types:

### **2. 1. 1. Assimilationist Multiculturalism**

One of the types from the theory of multiculturalism is assimilation which tends to remove the significant culture of one ethnicity in a homogenous society and blend it (Hong & Schmidt, 2021). A homogenous society is one in which all ethnicities are blended and the people are similar, in religion, culture, or even ethnicity (Thriftykash, 2012). This creates a correlation between assimilationist multiculturalism and homogenous that a person abandons their ethnicity, blends in with the majority, and creates a homogenous society (Villotti, Stinglhamber, & Desmette, 2019). For example, this happens in Japan where the majority of the society is homogenous and they feel discomfort with the different racial statuses in the society (Yadav, 2023). This shows an assimilated case where people prefer to blend their ethnicity and become one with the majority.

### **2. 1. 2. Liberal Multiculturalism**

The case of liberal multiculturalism is when it exists in society based on how the person frees their interest towards the majority likeness rather than focusing on their duties from the cultural background (Kymlicka, 2018). The principle of liberal is by the term itself, which is freedom, and in this case, the cultural identity that represents liberal multiculturalism is based on the freedom of opting for the interest of the majority (Smits, 2005). Moreover, in the case of a homogenous society, as the majority has shared the same cultural, ethnic, religious, or even linguistic background, there can also be minorities who fight for their rights for their nature (cultural, ethnic, religious, linguistic, etc.).

This is the discussion that Kymlicka, the Canadian philosopher, has purposely written in his book about minorities' rights in the case of multiculturalism (García-Peter & Villavicencio-Miranda, 2016). Liberal multiculturalism concerns the rights that minorities have in diverse countries, such as Australia, Canada, Singapore, etc., and these create a challenge that the governments have to be concerned with to be put into the government policies about cultural diversity (Cui, 2016).

### **2. 1. 3. Pluralist Multiculturalism**

On a different aspect besides assimilationist and liberal multiculturalism types, pluralist multiculturalism inspects the diversity of culture in the area where the society is heterogeneous (Nudin, 2018). Indonesia is an example of a multicultural society that holds a pluralist culture where all cultures in Indonesia have a

majority and minority with harmonious people living (Ananda & Nabila, 2023; Rosadi, Aliyah, Ramayanti, & Ruswandi, 2024). Ahimsa-Putra's research (2021) regarding both pluralism, as the variety of characteristics of a society, and multiculturalism as the respect and appreciation of the diversity of cultural identities, can be defined as the diversity of culture in a society that can be appreciated through each nature (ethnicity, religion, linguistic, etc.). Many differentiate both pluralism and multiculturalism as both differ from one another.

Besides the different concepts of the two terms, they are related as one has the bigger picture, and multiculturalism has the more focused scope area (Paturachman, Ramli, Ridwan, Nasution, & Arifudin, 2024). Therefore, the two connected to form the purpose of emphasizing the coexistence of cultural diversity in a society that is tagged as a heterogeneous society.

Pluralist multiculturalism can be differentiated into several features according to Mack (1994) who delivers the discussion on multiculturalism.

### **1. Recognition of Cultural Diversity**

Recognition from all individuals and groups of different natures in the case of cultural diversity is significant to making up a society (Mack, 1994). Recognition is essential for mutual respect for one another, inclusion, and equitable participation by all parties. Cultural diversity is the strength of pluralist multiculturalism, where the nature of cultural aspects, such as racial status, religion, linguistic diversity, etc., can represent diversity.

### **2. Coexistence and Mutual Respect**

Mack's perspective on pluralist multiculturalism is how a society of

heterogeneous can live with one another in harmony despite cultural diversity. This is how coexistence can work properly where people with different natures can have tolerance to each other in diverse cultures and those who can share for harmonious lives. In addition, mutual respect is more likely can happen in both homogenous and heterogenous societies, but one cannot be generalized in a homogenous society where racial status is more sensitive towards diversity (Mack, 1994). Both coexistence and mutual respect in a heterogenous society can help to build a harmonious life where it is a more inclusive, equitable, and vibrant society.

### **3. Cultural Relativism and Equality**

It is believed that when the practice of pluralist multiculturalism through cultural relativism is looking through the different natures of individuals and respecting as it is cultural diversity. As the culture is diverse, the key to pluralist multiculturalism understands the context of the cultural practices and beliefs, tolerating diversity without imposing a different one, and having respect for diversity (Mack, 1994). On the other hand, equality raises fairness and the treatment of equitableness for all cultural groups in societies. This means no discrimination towards different natures, the same opportunity for all, and equal representation by all pluralist multiculturalism can be taken as the social practice in a society.

### **4. Preservation of Cultural Identities**

The key to understanding cultural identity based on Mack's theory is the way cultural identity is seen through its nature and how it is formed by the individuals and groups in a heterogeneous society. Moreover, cultural identity

is seen through racial characteristic that tends to be believed by both pluralists and multiculturalists whom they think of culture with different opinions; one tends to see that all people with their variety of nature can enjoy a culture together, while multiculturalists tend to generalize different nature with the synonymous culture together (Mack, 1994). This leads to the conclusion that pluralist multiculturalism preserves the identity of nature with such a broad thought that shows people with different natures can enjoy a culture with rights to be respected from such diversity.

#### **2. 1. 4. Critical Multiculturalism**

Stephen May (May, 2003), who wrote *Critical Multiculturalism*, deliberates on power and inequality in a society, in which structural factors have the case of inequalities and marginalization of certain groups of nature, such as ethnicity, religion, and any other aspects (Ong, 2022). Critical multiculturalism defines the importance of being in a homogenous society in the field of social and political aspects and against the oppression of the majority norms (Naemi, 2019). This can be an example of how critical multiculturalism is in education, where it can be used for analyzing and developing the issue in curriculum, teacher's skills, and student growth. In addition, critical multiculturalism can also be seen in the minorities fighting for their equality (Stokke & Lybæk, 2018). In short, pluralist multiculturalism as seen through critical multiculturalism is more on the homogenous society struggling to gain equality as a minority against the majority.

#### **2. 1. 5. Cosmopolitan Multiculturalism**

The key to cosmopolitan multiculturalism is at the point where hybridity and interconnectedness of cultures are globalized in the world. Cosmopolitanism in

the context of globalization can be used as the unifying effect (Sefa Dei, 2022). It is where a society can evolve and adapt to the new environment through tolerance, mutual respect, and more. Moreover, it is said that cosmopolitanism protects the rights of newcomers, as immigrants (Dupont, Sealy, & Modood, 2023). This can be seen in Canada where there are a diverse number of immigrants searching for refuge as cosmopolitan multiculturalism is significant for better growth of the immigrants (Lucin, 2021). In other words, societies of homogenous and/or heterogenous are more likely to be seen through cosmopolitan multiculturalism as it is meant for the hybridity and interconnectedness of a diverse culture.

#### **2. 4. Film Analysis**

A film is the process by which a film is analyzed in terms of mise-en-scène, cinematography, sound, and editing. One way of analyzing films is by shot-by-shot analysis, though that is typically used only for small clips or scenes. It encompasses visual storytelling techniques, cinematography, editing, sound design, and performances to examine how meaning is conveyed on the screen (Wardaniningsih & Kasih, 2022; Masyhur, Fithratullah, & Kasih, 2023). Film analysis scrutinizes the artistic choices made by the director, the collaborative efforts of the production team, and the impact of technical aspects on the overall narrative experience. It explores how films reflect and shape several social issues and relate them to the film to be examined in research (Arnetta & Amelia, 2022). By considering these elements, it investigates how the medium delivers its intended message. The perspectives of literature and film analysis intersect and complement each other, particularly when studying film adaptations of literary works (Sikov, 2007; Kasih, 2018), film analysis is closely connected to film

theory. The types of film analysis:

### **1. Visual Analysis**

Visual analysis involves a meticulous examination of a film's visual components, including cinematography, production design, costumes, color schemes, and visual effects. According to Bordwell and Thompson (2020), these elements play a pivotal role in crafting the film's atmosphere, mood, and thematic elements by intricately weaving together visual composition, camera angles, lighting, and editing techniques to immerse viewers in the cinematic experience and convey deeper narrative layers. In essence, the visual analysis serves as a comprehensive framework for deconstructing the aesthetic and technical aspects of filmmaking, offering insights into how each visual element contributes to the overall storytelling process and highlighting the intricate interplay between these elements, illustrating how their careful orchestration not only enhances the visual appeal of a film but also influences audience perception.

Visual analysis not only involves dissecting the visual elements individually but also exploring their collective impact on the narrative and thematic coherence of the film. By examining how cinematography, production design, and other visual components interact with one another, analysts can uncover deeper layers of meaning and symbolism embedded within the film's imagery. Additionally, visual analysis often extends beyond the surface level to investigate the cultural, historical, and socio-political contexts that inform the visual choices made by filmmakers. This broader perspective allows for a more nuanced understanding of how visual storytelling contributes to broader

discourses within society.

## **2. Sound Analysis**

It is a critical field that examines the use of sound elements in cinema, including dialogue, music, sound effects, and overall sound design, to evoke emotions and enhance the storytelling experience. It plays a significant role in establishing mood, heightening tension, and imbuing scenes with specific connotations. The sound analysis goes beyond auditory aesthetics to explore the underlying narrative functions and symbolic meanings within soundscapes. It uncovers layers of subtext and thematic resonance, enriching the cinematic experience. Chion's insights highlight the artistry and intentionality behind the sound design.