

CHAPTER II

REVIEW OF LITERATURE

B.1. Theoretical Framework

B.1.1. Sociology of Literature

Sociology of literature is a part of literary theory. Literary scholars and critical theorists alike used the term "sociology of literature" interchangeably. This theory focuses on studying how literary work portrays the real situations of society. The term "sociology of literature" is made up of two words: sociology and literature. Sociology and literature have a complementary relationship. As Meiliana (2016) said that "Sociology as the science of social relations studies the society and gets its subject matter from different sources, literature being one of them.... Literature, like sociology, critically examines the realistic picture of human life" (Meiliana, 2016). While Swingewood (1927) states that "Sociology is essentially the scientific, objective study of man in society, the study of social institutions and of social processes; it seeks to answer the question of how society is possible, how it works, why it persists" (Swingewood, 1927). In a short, the foundations of literature and sociology are the same: both are concerned with humans or human life.

Further, Hudson as cited by Meiliana (2016) explains that Literature emerges directly from life, which is to say that the sources of literature, or, in other words, the impulses that have given birth to the diverse kinds of literary

expression, are found in life itself (Hudson; Meiliana, 2016). Literature is not far from society and the situation of society itself. Literature is the work of the author where the author is a human being who is part of society. Swingewood (1972) also states, "As with sociology, literature is pre-eminently concerned with man's social world, his adaptation to it, and his desire to change it" (Swingewood, 1972).

In this research, the researcher uses Alan Swingewood's framework of literary sociology. Literary works, according to Swingewood, are sociocultural documents that can be used to understand a phenomenon in society at the time. This was referred to as literary documentation at the time, and it was referred to as the mirror of the times (Swingewood as cited in Wahyudi, 2013). Thus, literary work is a mirror of society.

Swingewood approaches his literary works through three themes in terms of literature and society:

1. Literature as reflection/reflection of the times

Literature, according to Swingewood (1972), is a mirror of age. It implies that readers can use literary works to explore social phenomena that occur in society at a specific time and in specific places (Swingewood, 1972).

2. Literature as seen through the creation process of his authorship

The author is always influenced by what is going on in society in his or her literary work. Swingewood (1972) states that this approach is concerned with the author's social background and how they react and respond to the

system that has been constructed by the society in which they have lived (Swingewood, 1972).

3. Literature in relation to history

As per Swingewood (1972), reader sociology aims to trace how a work of literature is genuinely received by a given society at distinct historical moments.

The text deals with unique historical concerns, making it a fascinating read (Swingewood, 1972).

B.1.2. Culture

B.1.2.1. Definition of Culture

Lee (2006) in Lebrón (2013) stated that:

Society and its way of life are referred to as culture. It's defined as a set of shared values and beliefs, or a collection of taught behaviours that give us a sense of belonging and identity in a given culture. As a result of the need to connect with numerous people from many countries and cultures, cultural awareness is becoming even more crucial (Lee, 2006; Lebrón, 2013)

Culture is made up of three main elements: what people think, what they do, and the material goods they make. Bodley in Lebrón (2013) adds that all cultures have distinct ways of thinking and value systems that enhance and influence people's perceptions and reactions to various life situations (Bodley, 1999; Lebrón, 2013).

Culture can also be defined as beliefs, ideas, arts, habits, or customs that exist in a society that act as a way of life for a certain period of time. Culture is brought and created from a group of past people which is then passed on to the

next generation. Regarding culture, Kluckhohn (1951) in Lebrón (2013) mentions that:

It consists of patterned ways of thinking, feeling, and reacting, acquired and transmitted primarily through symbols, which constitute the distinguishing achievements of human groups, including their embodiments in artefacts: the essential core of culture consists of traditional (i.e., historically derived and selected) ideas and, in particular, their attached values (Kluckhohn, 1951; Lebrón, 2013)

Culture is undeniably a way of life in society, and it encompasses a wide range of features. As Kluckhohn's concept, it might be that cultural elements includes social organization, customs, rituals, religion, language, norms, symbols, and how people or society behave. As a result, these cultural factors influence how society functions in their lives.

B.1.2.2. Cultural Elements

According to Pujiyanti and Zuliani (2014) as cited by Balqis et al. (2021) elements of culture summarized the elements or visible attributes of culture as follows:

1. Ritual or ceremony

Ritual or ceremony is set of events carried out by a group of people in certain conditions and with a specific significance. Rituals, or established practices and ceremonies, vary throughout cultures and are frequently used to mark turning points in a person's life. Therefore, rituals serve as a means of transmitting norms and other components of a culture from one generation to

the next. College and university graduation ceremonies are well-known instances of traditional traditions. They serve as a marker for changes in the life cycle and a means of passing down cultural standards from one generation to the next in a variety of countries.

2. Hero or famous person

Those who have received widespread acclaim for their achievements are known as famous people. They come from a range of fields, such as politics, sports, music, the arts, science, and technology. Sometimes, they are referred to as heroes or celebrities. Typically, their behaviour is frequently referenced as a cultural model since their attitudes are correct, though not faultless.

3. Symbols

Symbols are objects that act as reminders of norms, beliefs, manners, and processes for performing a task. Every culture is full of symbols, or items that represent something else and frequently arouse different feelings. While some symbols are in reality material items, others are forms of nonverbal communication. Gestures, or movements of the hands, arms, or other body parts, are nonverbal symbols used in society to express particular thoughts or emotions. The same gesture, though, may signify one thing in one community and something entirely another in another (Axtell, 1998). For instance, in the United States, making a "O" with your thumb and fingers means "OK," yet in other regions of Colombia, the identical gesture denotes an obscenity. Some of most important symbols are objects, for example is candle in Colombia. For

most Colombian, the candle is not just a candle but it has meaning behind it. In Colombia, candle represent as wish, life and the precious things for a family. Language also most important set of symbols.

4. Artifact

Artifact is something made by human being, include arts, clothing, and etc. An artifact in a culture that is thought to have special symbolism. Consider a bouquet of flowers for a wedding reception.

5. Norms

Norms is made up the cultural rules and elements that its members must follow. If you break the rules, you will be disciplined. Even while different cultures may share other kinds of activities and ideas, they have diverse norms. It is also true that within a particular culture, norms evolve throughout time.

6. Confidence

Confidence is a presumption that each person is influenced by his or her faith. For example, in the *Shawalan* culture, there is a form of the area to believe in it with a pilgrimage to the *Sunan* graves the week after Eid al-Fitr.

7. Myths, Histories, Stories, and Legends

The origins of culture are myths, histories, stories, and legends with narratives that frequently contain good and bad individuals. The story may be genuine or incorrect, but no one knows, and it might become the belief of an individual or a group of people.

8. Attitude

Attitude is a person's behaviour that is utilized to communicate information about himself to others.

The eight elements of culture belong to Umi & Rina above as determinants of the analysis. After getting the cultural elements in the film using this, then these cultural elements will be continued with Alan Swingewood's theory.

B.1.3. Colombian Societies and Cultures

Colombia is a country full of diversity. Amazon Cooperation Treaty Organization (2003) explained that one of the Western Hemisphere's most ethnically diverse nations is Colombia. African and European native racial admixture produced its population. Afro-Colombians and indigenous ethnic groups make up approximately 24% of the population (Amazon Cooperation Treaty Organization, 2003). From the previous explanation, that's why Colombian society has quite a diverse appearance; the colour of skin, hair, face or physical features.

Race and class distinctions made during the colonial era still exist in modern-day Colombia. The white elite typically holds the position at the top of Colombian society within these hierarchies, followed by mestizos, Afro-Colombians, and indigenous peoples. Although there are some exceptions to this social order, social stratification in Colombia is frequently based on race. White Colombians generally resemble Anglo-North Americans or Europeans in terms of

appearance, yet they can also have slightly darker skin than what Americans might classify as Caucasian. Spanish speakers were the first to use the term "mestizo" (mixed race) to refer to a child with an indigenous mother and a Spanish father. Because European and indigenous people have historically mixed in Colombia, mestizos there have a variety of physical traits. Mestizo characteristics can range from the light skin tone and European features that are widespread in metropolitan settings to the dark brown skin, high cheekbones, and slightly slanted eyes typical of indigenous cultures. Due to the country's long history of racial mixing, Afro-Colombians have a variety of physical appearances. Despite these variances, Afro-Colombians often exhibit West African features in terms of skin tone, face structure, and body hair. These traits include very dark skin, wide, flat noses, little body hair, and thick, slightly woolly hair on the head. The indigenous people of Colombia are descended from tribes that inhabited the area before the arrival of the Spaniards. indigenous people tend to be small and stocky; the average guy is about five feet tall. Light to dark tans are possible in skin tones. The majority of indigenous peoples have almond-shaped eyes, wide nostrils, small torsos, and broad noses. Due to a lack of footwear, the feet of indigenous people are frequently large and robust.

The Spanish started establishing long-term settlements in modern-day Colombia around the middle of the 16th century. The indigenous population's ethnic and cultural identity was substantially erased or destroyed when the Spanish imported their culture and social structure. A new cultural plurality that

allowed indigenous and Afro-Colombian political movements to ingratiate themselves into mainstream Colombian society and cultural life evolved in the latter half of the 20th century. The mestizo supremacy in Colombia was undercut by this diversity of cultures. Colombia's new constitution, which was enacted in July 1991, officially recognized the nation's cultural variety and put an end to the idea of a uniform mestizo identity.

Colombia's main cities are Bogota, Medellin, Cali, and Barranquilla. Colombia's official language is Spanish, and this language is used exclusively for all business communications. While some people are also fluent in English, it is the primary language used by whites and mestizos. Spanish became the dominant language in minority communities as a result of colonial efforts to spread the language among indigenous peoples and Afro-Colombians.

The most significant organization in Colombian society continues to be the Roman Catholic Church. While indigenous Colombians and Afro-Colombians frequently blend forms of spirit worship important to indigenous or African spiritualities with Roman Catholic activities, whites and mestizos are highly impacted by traditional traditions of Roman Catholicism. In Cali, several indigenous communities in the Cauca and Southern Colombia, metropolitan slum areas, and the Caribbean Coast, Protestant groups are active and expanding.

The religious festivals are observed by Colombians according to the Catholic calendar, which includes parades, dancing, and religious services. The three most important holidays are Christmas, Holy Week, and Easter, but

Colombians also observe days in honour of the Virgin Mary and several other saints, just like other Latin Americans. The Immaculate Conception, Saints Peter and Paul's Days, and Assumption are all major occasions in Colombia.

Although different from their dark history in which they experienced forced displacement, Colombian people are known as bright and fun to live their lives. The attitude of Colombians toward going out, dancing, and celebrating is probably where their love of life is most apparent. Colombians celebrate pretty much every significant occasion with enormous fervour. Every celebration, whether held at the family home or in a crowded nightclub, includes dancing. The type of dance they often dance is salsa. In Colombia, the most well-known salsa dance is the Cali-style salsa.

In addition, music is an important part of Colombian culture where people love to dance to the accompaniment of typical Colombian music. Some of the musical instruments that are often played are the *Accordion*, *Tiple*, *Tambora*, *Guacharaca*, *Gaita*, and *Arpa Llanera*.

Greetings in Colombia are very warm once become acquainted. They prefer to hug (*abrazo*), followed by a pat on the right cheek, an elbow pat (between men), or both (between women). Depending on the time of day, the standard spoken greeting is "*Buenos Dias*" (Good Day), "*Buenas Tardes*" (Good Afternoon), or "*Buenas Noches*" (Good Evening/Night). Along with that, a common gesture that Colombians daily used is pointing at a point with their lips like giving a kiss.

Some gestures and hand signs used in Colombia are similar to those used in other cultures, but there are some specifically Colombian. Using two fingers instead of one while making a signal to other individuals and it is more courteous to sweep your hand across the table. The thumb-and-forefinger OK sign, used in America, is regarded as offensive and vulgar. In general, Colombians don't find spitting acceptable or courteous. In Colombia, it is a gesture of seriousness and punishment when the older or parents shape their thumb and index finger into a circle and firmly form the remaining three fingers. Colombians naturally point with their mouths as if they were requesting a kiss when pointing at anything. Colombian showing admiration for what they see with the gesture like they snapping their index finger against the rest of the hand.

In Colombian visiting culture, when you enter a home or party, take advantage of the food and drink that are being supplied. Sharing food is a fundamental aspect of interpersonal interactions even if the meal is difficult to identify, and denying food or drink can be offensive to indigenous peoples. Giving and receiving presents is customary in Colombia. Colombians like fine whiskey and fresh fruit and these can be considered as a gift to a dinner party. A gift of flowers, chocolate, or fresh fruit should be provided in advance of attending a more formal function at the residence of a wealthy and traditional family, or a comparable present together with a thank you card should be sent afterward. In indigenous and Afro-Colombian groups, gifts are also greatly valued and are a useful way to start a connection of reciprocity.

Colombians often have a light breakfast, a filling lunch (the day's main meal), and a light dinner. A middle-class or upper-class family's usual lunch or dinner includes fresh fruit, homemade soup, a meat- or fish-based main meal served with rice or potatoes, and a dessert with a high sugar content. Colombian cuisine contains a lot of carbohydrates and starches, such as rice and potatoes. In Colombia, *ajiaco* (soup with potatoes, chicken, capers, corn, etc.), *sopa de pan* (soup with bread, eggs, and cheese), and *arepas* are some of the most popular foods (cornmeal patties, often with fillings). Colombians also tend to drink more coffee than milk. According to Mulnik (2021), Colombian culture places coffee or coffee consumption as a part of Colombia's identity (Mulnik, 2011).

Fashion items are also part of the culture, there are several fashion items that have a Colombian identity, including the *Wayuu* bag, *Alpargatas* shoes, *Sombrero Vueltiao* hat and *Ruanas* (ponchos).

The information above, about Colombian cultures and societies in this chapter, is important for this research. It briefly describes some of the cultures and societies that exist in Colombia and it gives a reference for this research.

B.1.4. Cinematography

The word "cinematography" was borrowed into English from the Latin word "kinema," which means "picture." The discipline of study known as cinematography studies image capture methods and how to integrate these photos into a series of images that can express concepts. The application of cinematography methods is essential to the production of a movie. By looking for

a visually appealing film format that does not appear monotonous, cinematography aims to illustrate or explain specific items in detail. This is supported by Semedhi's (2011) notion that in cinematography, an image must convey meaning, in other words, an image must be able to make a statement or speak (Semedhi, 2011).

In cinematography, there are several aspects that must be considered. One of them is the types of shots. In Joseph V. Mascelli's book (1966) entitled *The Five C's of Cinematography*, he describes several types of shots as follows:

1. Extreme Long Shot

An extreme long shot shows a big area from a very far away. When the audience needs to be impressed by a unique perspective on the scene, apply this shot. In order to give a comprehensive overview before cutting to the scene that would be viewed next, this extremely long shot was used. This method is frequently employed at the beginning of a movie. Making a decent extreme long shot requires being in a high position, such as from a camera-ready platform, the roof of a building, a hilltop, or a mountain.

2. Long Shot

The entire scene is seen in the long shot. To introduce the audience to the scene as a whole, the locations, characters, and items are all displayed in long shots. In order for the audience to know who is participating, where they are, and when they are seen up close during the course of the sequence, it is utilized to

describe every aspect of the action. Long shots are typically freely structured so that the actors have space to maneuver and the backdrop may be seen to help explain the entire.

3. Medium Shot

A medium shot may be properly described as an intermediate shot since it comes between a long shot and a close-up. Players are shot either from just below the waist or from just above the knees. The camera will be close enough to clearly capture the gestures of the players even though they may be gathered together in a medium view face motions and expressions.

4. Close Up

A close-up shows the subject from roughly midway between the waist and shoulders to above the head; a head and shoulder close-up show the subject from just below the shoulders to above the head; a head close-up only shows the subject's head; a neck close-up shows the subject's face from just below the lips to just above the eyes. What should be captured for a close-up depends on many factors, according to cameramen and directors.

5. Insert

Inserts are full-screen close-ups of correspondence, telegrams, photos, newspapers, signs, posters, or other printed or written materials. Inserts are typically shot after the main production has wrapped up shooting for financial reasons. It might be ideal to record the insert during regular production when a

vertical topic does not occupy the horizontal frame, allowing for a piece of the background or location to be visible.

The five previously stated types of shots will be used to analyze the data findings because they simplify the process and provide detailed explanations of each scene that was captured. Each image, after all, has its own meaning and is interpreted by each individual according to his or her point of view, and in this movie, every scene and every shot were taken from the perspective of the director. As a result, the researcher will adjust each scene to fit the different types of distance shots.

B.1.5. Synopsis of *Encanto* Movie

Encanto tells the story of an extraordinary family, the Madrigals, who live in the Colombian mountains in a magical house, a vibrant town, and a wondrous, charming place known as an Encanto. The synopsis is taken from *IMDb (2021)*, the story begins with a young Alma Madrigal who loses her husband Pedro while escaping her home from armed conflict but saves her triplet infant children Julieta, Pepa, and Bruno. Alma's candle magically transforms into a sentient house, the "Casita," for the Madrigals to live in. Years later, the Casita protects a village, and members of the Madrigal family are endowed with superhuman abilities that they use to aid the villagers. However, Bruno's gift of precognition causes multiple conflicts, resulting in the family vilifying him, whereas Mirabel, Julieta's youngest daughter, is treated differently because she does not have any gift at all.

Mirabel notices the Casita cracking during the evening of Pepa's youngest son Antonio being gifted with the ability to speak to animals, but her warnings go unheeded when the Casita is found seemingly fine. Mirabel, determined to save Casita's magic, goes around investigating and questioning her family members. Her older sister Luisa, who holds superhuman strength, suggests that Bruno's room may contain some information about the phenomenon. Mirabel discovers a sand cave and fragments of a slab of opaque jade glass, which when repaired form an image allegedly depicting her causing the Casita to fall apart. Mirabel discovers that her family members' abilities are fading after she leaves.

At a dinner where Mirabel's oldest sister Isabela—who can make flowers grow at will—is to marry neighbouring villager Mariano Guzman, Mirabel's oldest cousin Dolores—who has superhuman hearing—admits to overhearing Mirabel discussing Bruno's vision with her father. Mariano's proposal is ruined when the Casita cracks again, causing Pepa—whose emotions control the weather—to summon a thunderstorm, much to everyone's surprise. Isabela then accuses Mirabel of being responsible for the disaster, despite Mirabel's denial. In the midst of the chaos, Mirabel notices a man and pursues him through a hidden passage in the walls, only to discover that he was none other than Bruno himself, who never really left their house because he still loves his family. Mirabel persuades him to make predictions again and obtains permission from Antonio to use the latter's room. Bruno has another vision in which Casita collapses and Mirabel embraces Isabela.

Mirabel goes to apologize but instead of discovers Isabela's burden of perfection and her desire not to marry Mariano. Isabela's powers begin to develop after she expresses her feelings, and both sisters reconcile. Alma, on the other hand, discovers Mirabel's actions and unthinkingly blames her for the family's misfortunes. Mirabel finally snaps at her, claiming that it was all her fault for making everyone do things her way. Their argument causes a massive fissure that destroys the Casita, while Alma's magical candle burns out in Mirabel's hands in her futile attempt to save it, effectively depriving the Madrigals of their powers.

Alma later encounters a tearful Mirabel at the river where Pedro drowned and finally admits her mistake of pressuring the family, forgetting that the true gift given was not the powers but the family itself. Both reconcile and, with Bruno's assistance, reassemble the Madrigals to rebuild the Casita. When Mirabel turns the final doorknob, the Casita comes to life and the magic returns. The film concludes with the Madrigals taking their first family photograph, which now includes Mirabel and Bruno.

B.2. Review of Related Research

Other research on the topic or theory is required to support the academic value of this research in its analysis. Journals, articles, and other academic writings are included to create legitimate research that does not appear to be imitating the work of others.

One of the researches was done by Balqis, Musarokah, and Prabowo entitled “Cultural Elements on How to Train Your Dragon the Hidden World Movie and Its Contribution to the Teaching Cross Cultural Understanding” (2021) that found eight aspects of cultural elements in *How to Train Your Dragon the Hidden World* movie such as ritual or ceremony, hero or famous person, symbol, artefact, norms, confidence, myths/stories/legends, and attitude. This research also discusses how this movie shows these cultural elements as teaching material to understand cross-cultural from the movie. Nevertheless, the researcher will focus only on the eight aspects of cultural elements as the reference since they can be the support for this study.

“Panji Mask: Everything in the Entire Elements of Culture” (2017) by Kartika analyzed Panji Mask in Koentjaraningrat cultural elements; religion, a system of social organization, economic systems and livelihoods, knowledge systems, language, art and living equipment and technology systems which is a mask has a linkage with Koentjaraningrat’s. Thus, this research can give the researcher a better understanding about cultural elements by another theory.

The other research that is related to *Encanto* is done by Fitriane and Nugroho, the research entitled “The Fulfilment of Maslow’s Hierarchy of Needs on Main Characters in “*Encanto*” Movie: A Humanistic Study” (2022). This research was analyzed through literary psychology approach using Maslow’s theory which

about the hierarchy of needs. Their research goal is to find out how the efforts made by the main characters in *Encanto* movie meet their needs.

The next research is “Analisis Semiotika Pada Motif Pakaian Tokoh Mirabel Dalam Film Animasi *Encanto*” (2022) by Anugrah and Anggapuspa. Their study discussed about the meaning of Mirabel’s clothing motif using semiotic theory by Charles Sanders Peirce with “model triadic”. In Mirabel's clothes as a representative, the motifs on her clothes as objects can explain the meanings contained in these two things.

Another research relating to *Encanto* was written by Permata, Resmayasari, and Fami, entitled “Moral Message in *Encanto* Movie” (2022). Similar to the research above, this research used *Encanto* movie as an object. It discusses about the moral message that contains in *Encanto* movie. This research is helpful for the researcher to get more understanding of the object.

The next research is “Stereotype of Latino People in “Our Family Wedding” Movie” by Juwita (2021). This research is to analyze some stereotypes of Latino people in America by using Kartz and Braly’s theory to discuss the extrinsic elements of this film. This study also helps the researcher to gain a better understanding of Latino’s stereotype.

In adding more research about sociology theory is Annisa Isnaeni Maulia (2019). The title of the research which is done by her is *Social Conflicts in David Fincher’s Gone Girl the Movie: A Literary Sociological*. This research applies the

sociological theory by Alan Swingewood. The outgrowths of this research is the type of social conflicts in the movie *Gone Girl* and also discusses factors of social conflict that are represented in the movie. From this undergraduate thesis, the application of using the sociology of literature by Alan Swingewood in analyzing literary work can be understood and gain much information about the theory.

All of the related research mentioned above are examples of references used by the researcher to aid their research. Despite the fact that the details of those studies differ, all of those researchers can provide a better understanding of the same object or theory, as well as support this research.

