

CHAPTER II

REVIEW OF LITERATURE

This chapter presents a theoretical framework that contains information about the functions of the studies and theories and also the application to this study. This chapter also contains a review of related researchers related to the present research.

B.1 Theoretical Framework

In analyzing *Turning Red* movie, the research needs a theory related to the topic. In getting an appropriate analysis of the movie and considering the topic, the research uses sociology theory by Alan Swingewood (1972), Chinese mythology, the abjection by Julia Kristeva (1982) and Irwan Abdullah (2002), and Cinematography theory.

B.1.1 Sociology of Literature

In general, the sociology of literature is the study of the relationship between literary work and society, how the social context influences the author's imagination, and the implications of his work for social life. Sociology derives from Latin and Greek, namely "socius" and "logos," socius meaning friend, friendship, or community, and logos meaning science. Sociology is the study of human beings in society. It is concerned with the social relationships of humans in their society.

Pickering, James H & Hoeper, Jeffrey D (1981) says that literature is derived from uniquely human experiences and all that is comprehended and expressed. Welleck and Warren (1963:22) say that literary works are created by the author's imagination. Literature can be more than just a collection of actual events; it can also be the author's imagination, in which he can create his world.

The Sociology of Literature is the study of the relationship between literary work and social structure. As there is a relationship between literature and social structure, the sociology of literature can comprehend social situations such as economics, politics, and the author's creativity, where they emerge and determine a literary work. A social situation is a condition in which one person has a relationship with another or there is a mutual friendship between two or more people. In addition to studying social structures, the sociology of literature investigates social processes, such as social changes.

According to the previous statement, the sociology of literature is a method of analyzing literary works from a sociological perspective in order to comprehend social aspects and social phenomena in which a literary work appears. In this case, the social phenomenon that exists in the film *Turning Red* is how Meilin's family perspective on the myth of puberty is based on the movie's reflection.

B.1.2 Sociology of Literature by Alan Swingewood

This research uses a framework of sociology of literature by Alan Swingewood. According to Swingewood (1972), sociology is essentially the scientific, objective study of man in society, as well as the study of social institutions. It investigates sociology, which is closely related to ideology in society. This includes religion, marriage, education, politics, and social changes. Swingewood (1972) also states, "Literature, like sociology, is predominately concerned with man's social world, his adaptation to it, and his desire to change it."

As with sociology, literature is preoccupied with man's social world, his adaptation to it, and his desire to change it. The novel, for example, as the primary literary genre of industrial society, can be seen as an attempt to recreate the entire social world of man's relationship with his family, with economic, political, and all other institutions, his conflicts and aspirations, and the tension between group and classes. In other words, literary works, like sociology, deal with society's social, economic, and political aspects, but they achieve more than this objective scientific analysis of the external world. It reaches deep into social life and expresses the common man's and woman's feelings and experiences, projecting society as a whole.

Literary works serve as a reflection of society. Many concepts in sociology live as a theory for the major principles in sociology theory, which Alan

Swingewood introduces. According to Swingewood's book *The Sociology of Literature*, it is stated that sociology of literature has three perspectives that have different points of view but share the same connection, and they are as follows:

1. Literary work as a mirror to the age

This approach addresses the time when literary works are created and set. Swingewood (1972) states that "literature as a mirror to age. It implies that readers can discuss the social phenomenon in society at a specific time and place through literary work." It means that literary work reflects the social situation and condition in society.

2. Literary work deals with the social situation of the author

Because the author is also a member of society, the author is influenced by the situation and conditions in which the literature is written. Swingewood (1972) argues that this approach concerns the author's social background and how he responds to the system built by the society in which he has lived. The author's literary work is constantly inspired by what is going on in society. As a result, the author should be more aware of the social phenomena surrounding them. Swingewood (1972) states that "the second approach to literary sociology shifts away from the emphasis on the work of literature itself and toward the production side, particularly the author's social situation."

3. Literature work is as the specific historical moment

This approach addresses the state of society at a given time in accepting and understanding a literary work. It embodies the essence, abridgment, and summary of all history. According to Swingewood (1972), "the sociology of readers attempts to trace how a particular society receives a work of literature at specific historical moments. The work contains historical issues that make it an interesting work."

This theory appropriates the topic to analyze. There is a lot of meaning in *Turning Red* movie. Swingewood's theory is best suit to reveal and dig deeper into the perspective of Meilin's family on the myth of puberty in *Turning Red* movie.

B.1.3 Chinese Mythology

According to Anne Birell, *shen-hua*, the Chinese word for myth, almost exactly corresponds to one of the many contemporary Western definitions of myth as sacred narrative. *Shen* means 'god,' 'divine,' or 'holy,' while *hua* means 'speech,' 'oral account', 'tale', or 'oral narrative'. The second part of the Chinese term, *hua*, is equivalent to the original meaning of the word mythology: the root of the word myth begins with the Proto-Indo-European root *mu 'to mutter or murmur', from which the Greek stem *my* and the noun *mythos*, meaning 'word' or 'story', are derived, while the Greek noun *logos* denotes 'word', 'ordered discourse', or 'doctrine'.

Doty's eight ways of categorizing myth in most interdisciplinary works on myth may now be usefully followed by the definitions of myth that have evolved

over the last century and a half: (1) myth as an aesthetic device, narrative, or literary form; (2) myth containing subject matter related to the gods or the "other" world; (3) myth explaining origins (etiology); (4) myth as erroneous or primitive science; (5) myth as the text of rite, or depending on ritual that it explains; (6) myth making universal truths or ideas concrete or intelligible; (7) myth explicating beliefs, collective experiences, or values; (8) myth constituting "spiritual" or "psychic" expression. (Doty in Anne Birell, 1986:4)

In *Mythopedia*, Chinese mythology includes folklore, history, and religious beliefs from various time periods and peoples, including the present. Many myths intertwine with philosophy, religion, tradition, and society.

B.1.4 Chinese Mythology of Puberty

The majority of the world, including China, views menstruation with fear and is surrounded by taboos and rules. Despite being a huge and diverse nation, Han Chinese women seem to share fundamental values that are accepted without exception.

Menstruation and its by-products are considered dirty and polluting by the Chinese. The Chinese believe menstrual blood has magical properties and is extremely dangerous to those who come into contact with it. Because of its physical and symbolic importance to human life, blood is considered powerful. According to Cordia Ming and Yeuk Chu, the Chinese sometimes refer to their physical self as *ch'i-hsüeh chih ch'u*, which translates as "body of breath (or vital

force) and blood." The human body's life essences are *ch'i* (breath) and *hsüeh* (blood); if either is exhausted, one dies. However, there are two types of blood. Clean blood is necessary for good health and the creation and nourishment of new life. Because both *semen* and mother's milk are thought to be made of blood, blood is very pure and can be sacrificed to the gods. However, blood can be highly impure. The blood that flows from the body is linked to danger, pain, and even death. In the case of menstrual blood, the unclean blood must be kept away from the gods in order not to offend them.

In Chinese folk religion, women pollute the earth and seriously offend the earth god and other deities by spilling blood during childbirth and menstruation. As a result, they are sentenced to torture in hell's "*blood-lake jail*" (*hüseh-hi yü*) after death. In some parts of China, descendants chant the Buddhist Sutra *Hsüeh-p'en Ching* (blood pond prayer) to absolve their mothers of this crime (Michael Saso in Ming, 1980).

Menstrual blood has traditionally been regarded as unclean and polluting by the Chinese due to its magical power and potential for harm. It has great power when used in magic and counter-magic, as well as exorcising evil spirits. Gods avoid it and will not protect or communicate with anyone contaminated by a menstruating woman. Worse, women are sentenced to torture in hell for spitting unclean blood on the ground during menstruation or childbirth. However, its role in reproduction makes it critical.

Because of strong beliefs about the nature of menstrual blood, menstruating women and those who come into contact with them must follow plenty of rules and taboos. Despite differences by region, age group, and socioeconomic background, these rules and taboos all appear to be related to an underlying principle, the *ying-yang* dichotomy, and the related concepts "hot and cold," "private and public," and "inside and outside."

The *yin* and *yang* principles are central to Chinese thought. According to the Huang Ti Nei Ching, "the *Yin* and *Yang* principle is the foundation of the entire universe. It is the guiding principle of all creation. It transforms parenthood; it is the source and destination of life and death..." (Ilza Veith in Ming, 1980).

The terms *yin* and *yang* first appeared in the *I Ching's* *Hitz'u* appendix. *Yin* was the mountain's northern side, the back, and shady side, and *yang* was the sun's southern side. The two terms have since evolved into a comprehensive set of meanings related to many aspects of Chinese life, both concretely and abstractly. Negative and positive, moon and sun, dark and light, cold and hot, water and fire, soft and hard, female and male, death and life, private and public, and inside and outside are all represented by *yin* and *yang*. They are two components of the universe, while constantly opposing each other, complement each other and make up the whole. The universe is in order as long as *yin* and *yang* are balanced.

"The human body is like a small universe. Its structure and function are governed by *yin* and *yang* principles: "The outside is *yang*, the inside is *yin*; the upper part

is *yang*, and the lower part is *yin*; the back is *yang* and front is *yin*; the fu (large intestine, stomach, small intestine, urinary bladder, gall bladder) are *yang* organs, and the tsang (lungs, spleen, heart, kidneys, liver) yin organs; *ch'i* is *yang*, and blood is *yin*..." (Peking in Ming, 1980).

If *yin* and *yang* are in balance, one is healthy; however, if the energy is displaced in either direction, one becomes ill. If *yin* is stronger than *yang*, one may experience cold, weakness, and paleness, as well as a cold sweat. When *yang* is strong, one feels hot or feverish, thirsty, and restless; the tongue and face turn red, and one has a quick temper and suffers from insomnia. The Chinese always pay attention to the *yin* and *yang* symptoms that occur in their bodies in order to maintain health. *Yin* over *yang* symptoms is referred to as "cold," while *yang* over *yin* symptoms are referred to as "hot." When they complain that they are "hot," they do not necessarily mean that they are hot in temperature, and they will take cold medicine or food to balance this condition. When they are feeling "cold," they will consume "hot-natured" foods or medicine.

Both female and blood are classified as *yin*. Menstrual blood is known as "monthly water" (*yüeh shui*) and is associated with the moon and tides, both of which are *yin*. A woman's body has a powerful *yin* influence during her period. She is thought to be in a state of extreme *yin* imbalance and weakened condition. The very last thing she should do is add more *yang*. Because she is in a vulnerable state, she should follow many taboos to protect her health, and the most widely observed taboo is avoiding coldness. i.e., *yin*. The addition of cold will cause irregularities in the cycle.

The private-public divide also has an impact on some of the social rules that protect menstruating women's social and emotional well-being. Chinese women are ashamed of their unclean state during menstruation. Furthermore, the onset of menarche means those adolescents are no longer children but potential sexual partners. Because the Chinese regard sex as ritually unclean, the sexual connotations of menstruation increase embarrassment and unease in both pubescent and older Chinese women.

An examination of the motivations behind these beliefs and practices reveals that a Chinese woman has three primary concerns: perceiving herself as unclean and polluting, she observes certain taboos for the protection of others—her husband, her family, and the community in general; perceiving herself as being in a weakened physical condition during her period, and her menstruation as shameful and embarrassing, she takes measures to protect her health and keep her menstruation private and perceiving herself. In the analysis of *Turning Red* movie, Chinese mythology is used to find the relation between puberty and Chinese myth.

B.1.5 Theory of Abjection

According to Julia Kristeva (1982), abjection is the reaction triggered by disgust due to the threat of a breakdown in meaning caused by the loss of the distinction between subject and object, or between the self and the other. When

a person goes through the process of abjection, they reject the things that threaten their integrity so that they can be a whole and proper subject.

Abjection starts with an infant severing ties with its mother. The body must be complete, clean, and proper in order to enter the Symbolic, the civilized world that values patriarchal law and structure (Kristeva in Creed, 1993). After experiencing a psychic break, the infant begins to become its own subject after previously being one with the mother. The infant uses verbal language to identify itself and the world around it after recognizing itself as a separate being. As the infant develops its identity as a member of the Symbolic realm, the adaptation of the symbolic mode of signification represses Semiotics (Kristeva, 1982).

Abjection refers to the process of separating and suppressing semiotic significations. The individual rejects what threatens their integrity as a whole and proper symbolic subject by making the Semiotic object. Abjection begins when the infant rejects and represses the material and everything that comes with it in order to enter the patriarchal world of the Symbolic. Any threat to the breakdown of symbolic meaning triggers disgust in order to prevent the destabilization of the individual's symbolic position and the loss of distinction between the self and the other.

The object, on the other hand, exists between the subject, which is a part of the self, and the object, which exists independently of the self. Even after entering the Symbolic, the subject, according to Kristeva (1982), continues to

move back and forth between the Semiotic and the Symbolic. Semiotic modes of signification continue to manifest themselves in communication, for example, through emotional drives. Bodily waste, another Semiotic signifier due to its link to the maternal, is a component of the human body. Women, in particular, are close to the impoverished due to sexual and reproductive differences with men. They can lactate, give birth, and play the mothering role.

As a result, the abject remains a component of the subject that cannot be entirely rejected. Similarly, the subject's unconscious fascination with the abject persists. The abject, on the other hand, threatens the line between self and other. When the subject confronts the abject, he fears and identifies with it; if the stability of the Symbolic is not restored, the abject "beckons to [the subject] and ends up engulfing him" (Kristeva, 1982). This anxiety can be alleviated by "poetic catharsis" with literature, which allows the subject to safely confront the suppressed desire to return to the abject maternal.

In addition, According to Irwan Abdullah's article entitled *Mitos Menstruasi: Konstruksi Budaya atas Realitas Gender*, he examines how myths about menstruation associated with the culture of a society have broad implications in social arrangements, especially in the formation and preservation of gender relations in society.

The menstruation taboo is a reflection of society's ambivalent attitude towards women: women who experience menstruation are considered dirty and

exposed to evil forces, so they need to be shunned and therefore can be used for political power. This is often maintained magically in a society so that it becomes a standard common sense and reality. As Irwan Abdullah (2002) states that, Myths related to menstruation include: menstruation is dirty, sex is harmful, God's curse, harmful to health, a sign of female inferiority, disrupting social order, exclusion from customs, and so on. A woman who is menstruating is therefore not permitted to perform or participate in important work or activities.

The menstruation taboo has actually positioned women as "others" who are distinct from the general population (men). The released blood is regarded as dirt or pollution that must be removed from the group boundary. The meaning of blood in this context refers to sickness or bodily dysfunction, as well as illness, death, loss of control, emotions, or war. Various prohibitions in various societies arose due to the relationship between menstruation and pollution brought by women, which were considered to damage fertility and interfere with chastity.

There are numerous taboos associated with menstruation in various societies, but what is interesting is that this type of conceptualization demonstrates that menstruation is more than just a biological event (Umar in Abdullah, 1995), but is also loaded with historical and cultural significance. Menstruation has historically been linked to the evolution of civilization, which has been influenced by texts and doctrines that have been interpreted and reinterpreted from generation to generation, and which appear to be difficult to

change. Menstruation, culturally, goes through a process of contextual meaning with certain social settings that are functional for social structuring.

Various social processes occur as a result of the myth of menstruation acculturated in broad social life. Beliefs about evil spirits spread by women become a belief about the bad nature of menstruation and the women who go through it (Hays in Abdullah, 1982). Morris in Abdullah (1993) also states that, with the status of 'dirty' or 'sick' women must then be separated from 'normal' social interactions. Women's social interactions with men and other women are cut off at this level. Various values and social institutions legitimize the termination of social relations. Almost all societies have regulations for menstruating women, which essentially limit women's contact with men and other women, limit women from doing ordinary jobs, and limit certain possessions.

In various societies, the social meaning of menstruation is more political, especially in societies where men have more power than women. Lupton in Abdullah (1994) also states that, the relationship between PMS and "hysteria" which has been going on since the 19th century, which saw menstruation as irrationality, loss of control and madness determined by the cycle of the female reproductive organs. This type of discourse has both limited women's behavior based on their bodily functions and encouraged women to accept responsibility for their own behavior.

Women's rejection occurs in their resistance to various ideas about the emotional instability of women during menstruation or various forms of syndromes, both those that are felt directly by women and those perceived by other parties about what women experience. According to Irwan Abdullah (2002), resistance has been carried out with the conception of medicine to avoid illness that affects bodily and social activities. The transition of sanitary napkins from tampons to softex and other alternatives is an important indicator of power struggles. Advertisements for sanitary napkins emphasize the rejection of the notion that menstruating women cannot be active or achieve. This also demonstrates that there are layers of social reality based on social strata, as well as different social implications experienced by women as a result of the menstrual myth.

Various articulations of menstruation and various symbolic forms that can be seen in the prevailing myths in society show at least four important things. First, the relationship between menstruation and various bad traits and social avoidance shows a symbolic crime in positioning and giving women a role. Second, the social consequences of menstruation that take place in society have stripped women of their rights, both related to the public world which they should have received. Women, for example, lose the right to be involved in various activities and rights in various social spaces and decision-making that takes place. At least a week in a month every woman loses her rights to the various properties that she should have obtained. Third, the characteristics related to PMS (Pre-menstrual

syndrome) which have become general agreement in general have directly limited women's access to productive activities which allows for the cultivation of a power base for women or sometimes for women's survival. Fourth, women's construction which is always related to uterine problems or experiencing hysteria in the body's metabolism process has caused great losses on the part of women because there is no common goal to guarantee women's welfare or at least recognition of the existence of normal biological events (menstruation) in woman life.

From these four processes it appears that the weak basic position of women has become an object in the construction process, not only of sexuality, but also of the power structure itself. When women experience menstruation, which is actually a normal biological process, various judgments and actions are created by various means of social exchange and power negotiation. This kind of process is not only caused by biases in culture and religious interpretations, but also by political interests which tend to reproduce power by itself so that values and norms or various social institutions are then exploited by myths about the negative characteristics of menstruation.

Concerning this research, the researcher applied the abjection theory to identify the abject of puberty in *Turning Red* movie and analyze Meilin's family perspective on the myth of puberty.

B.1.6 Cinematography Theory

According to Blain Brown, “Cinematic —in other words, the conceptual tools we referred to in the previous chapter: the frame, the lens, light and color, texture, movement, establishing, and point-of-view. Cinematography has many purposes, some of them far beyond the simple act of “photographing” the action” (Brown, 1988).

Kinds of Shots

The name of shots refer to camera distance; the space between the camera and the subject, and the subject-to-camera distance. There are kinds of shots:

1. Extreme long shot (XLS): the subject is barely visible.
2. Long shot (LS): the subject is more prominent the background still dominates the frame.
3. Medium long shot (MLS): the subject is framed from the knees up.
4. Medium shot (MS): the subject is framed from waist up.
5. Medium close-up (MCU): the subject is framed from the chest up.
6. Close-up (CU): just the head, hands, feet, etc appear in the frame.
7. Extreme close-up (XCU): only a small portion of the body appears in the frame.

Camera Movement

Mobile camerawork changes the distances, angle, level, during the shot.

There are types of camera movement:

1. Pan: camera rotates left or right, camera body does not move.
2. Tilt: camera rotates up or down, camera body does not move.
3. Dolly: a shot in which the entire camera moves on a wheeled platform; enables the smooth movement of the camera.
4. Crane: shot made from a camera mounted on an elevating arm; the crane can be raised or lowered, the crane can also move through space.
5. Steadicam: a stabilizing camera mount; consisting of a shock-absorbing arm attached to the operator's body, enables a smooth shot even over uneven terrain.
6. Handheld: a shot accomplished without any sort of stabilizing tools such as a tripod, dolly, or steadicam; characterized by shakiness, often represent a loss of control, also used to represent realism (or documentary realism).

Cinematography theory also helps strengthen each character's reaction to the puberty myth presented in the short shots.

B.2 Review of Related Researches

To strengthen this research, the research reviewed some previous related research/writings; this is necessary to show that this research was arranged by the

writer and is not imitating any other research. The following studies are related to this research.

The first related study is a thesis by Sylvia Eka Dewi Sucipto (2001) entitled *The Influence of Mother-Daughter Relationship and Mixed Culture on Characterization in Amy Tan's The Joy Luck Club*. In her thesis, Sylvia talks about the relationship between mother and daughter and portrays the culture-generation gap among Chinese-Americans. She conducts three research problem questions. First, she discusses the characteristics of the mothers and daughters in the novel. Second, it discusses the influence of the mother-daughter relationship in the characterization. Third, it discusses the influence of mixed culture represented in the mother-daughter relationship in the characterization. Sylvia used a Daiches' sociological approach. As a result, similarities in the characteristics of mothers and daughters are discovered. The mother symbolizes Chinese culture and the older generation, while the daughter symbolizes American culture and the younger generation. Characters' past lives, personal opinions on something, lifestyles, thoughts or philosophy, and manners are all influenced by mixed cultures.

The second related study is a thesis by Sisilia Triana Dewi (2012) entitled *The Perspectives on Chinese Parenting System seen in Chua's Battle Hymn of the Tiger Mother*. In her thesis, Sisilia tries to identify the perspectives on Chinese parenting system seen in the characteristics and conflicts. According to the

findings of the research, there are three perspectives in Chinese parenting system which is used by Chua. These perspectives are parents' authority, children's manner and children's achievements. These three perspectives on Chinese parenting system reflect that Chinese children are not permitted to express their rebellion or to state their opinion to the parents because they must be respected and obeyed. In addition, Chinese children's achievements are important for the parents because it will bring honor to them and reflects that the parents have done their job well.

Third, Aru Bhartiya (2013) in her article entitled *Menstruation, Religion and Society* focusing her research in analyzing how a menstruating woman is treated and viewed in the major religions, and how society treats and views menstruating women. As a result, she concluded that similar taboos exist across religions and cultures. Some of the most consistent practices followed include isolation, exclusion from religious activities and restraint from sexual intercourse. Women are still prohibited even by the modern religions to enter the temple. However, in society one tries to avoid the subject of menstruation. Discussing it with males is particularly a discomfort. The manner of discussing menstruation and how it's represented in advertisements and movies shows our uneasiness.

In addition, Diyan Krisnawati and Hirmawan Wijanarka (2014) in their article entitled *Revisioning the Myth of King Ahab in Paulo Coelho's The Devil and Miss Prym*. In their article, they focus at revealing how *The Devil and Miss Prym*

revisions the myth of King Ahab in the Bible. They used Roland Barthes's theory of myth. They also said that:

"In the most basic sense, myth serves some purposes. First, myth provides a culture with continuity and stability. Second, myth provides living guidelines. Third, myth serves to justify a culture's activity. Four, myth provides meaning to life. Five, myth explains the unfathomable. In this light, myth can help us understand the world; for example, they may claim that a drought is the result of an angry deity. Finally, myth offers role models" (Krisnawati, Wijanarka, 2014).

It is discovered in their article that the characters in both stories are parallel and that Coelho changes his character. And the re-vision occurs in each of the novel's characters. The re-vision is also influenced by two factors. First, our lives cannot be separated from myth; what we have today is a continuation of what we had at the beginning of the world's creation. Second, there is the power of myth, which can lead us to improve things that are meaningless.

Furthermore, the research entitled *The Representation of Modern Chinese Women in Wei Hui's Shanghai Baby* by Johan Tanijar (2004). In his thesis, Johan focuses on the representation of modern Chinese women as revealed in the novel. He also conducted two research problems, first, discusses the description of the woman characters in the novel. Second, discusses how the woman characters become the representation of modern Chinese women. Johan used the socio-cultural approach. According to the findings of the study, the female characters in Wei Hui's novel *Shanghai Baby* represent modern Chinese women in Shanghai (China). Modern Chinese women are not required to follow rules that limit their

rights and freedom. As a result of modernization, modern Chinese women now have far more freedom than in the past.

The other previous research by Fitin, Tahrin, and Mulyadi (2021) entitled *Sociological Analysis of "Mirror Image" Novel by Sandra Novel*. In their article, they focus on finding out and developing intrinsic elements and how social life was presented in the novel *Mirror of Image* by Sandra Brown. They also used method of sociology of literature. It is discovered in their article that there were social, politic, economy and cultural aspect in *Mirror Image* novel by Sandra Brown.

