CHAPTER I

INTRODUCTION

In this chapter, the researcher presents the introduction. The first is background of the problem. The second is statement of problems. After that is research purposes. And then is research significances. For the last in the introduction is definition of key terms.

1.1 Background of Problem

Literature is a reflection of the culture of a society. According to Klarer (2005), literary production underlies human desires to leave traces of themselves in their lives through creative expression, which actually exist regardless of individual intentions and literary works can live longer than the age of their creator. Culture that has a broad and complex scope can be reflected in literary works. Through literary works, an author expresses the problems of life that the author himself is involved in. Cultural representations and meanings are materialized in the form of sounds, inscriptions, items, images, publications, films, and television shows. They are created, exhibited, used, and understood within a certain social context. Cultural studies that address representation issues will demonstrate cultural representation.

According to Rahmawati (2012) how the world is socially constructed and represented to us and by us is a part of cultural studies which focuses on representation issues. So, the main element of cultural studies is culture as the

practice of interpreting meaning of representation. This means that cultural studies require exploration of the formation of textual meaning and the ways in which it is produced in various contexts. Cultural studies aim to examine issues through the perspective of cultural practices and their relationship to power. The aim is to expose the relationships of power and examine how they impact and influence cultural behaviours. In this case hegemony is included in cultural studies because hegemony itself is a power from the ruling class over life values in the form of culture, values and norms in a group of people, which in turn forms that society as a dominated group that consciously follows the framework of the system made by ruling class.

Then in this research, the researcher used theory Hegemony and Cultural Hegemony by Antonio Gramsci. According to Siswanti (2017), Gramsci say that Hegemony is the conscious commitment to one's power, and power, according to Gramsci, comes about through control rather than force or acts of violence. Hegemony itself was born from the existence of the practice of agreement or subjugation. This hegemony is more towards agreement or in other words is more voluntary, doing things within a predetermined frame of mind. In essence, hegemony is an attempt to lead people to judge and view social problems within a predetermined framework. When Gramsci speaks of consensus or agreement, that's mean Gramsci always associates it with psychological spontaneity which includes various acceptance of sociopolitical rules or other aspects of rules.

According to Gramsci (1999), hegemony is divided into 3 types, that are integral hegemony, decadent hegemony, and minimal hegemony. Integral hegemony refers to the most powerful level of dominance of a group or class in society. In conditions of integral hegemony, the ruling or dominant group has enormous control over all aspects of community life such as cultural and ideological systems, as well as influence the views and values held by the majority of society. The decadent hegemony refers to a condition when the hegemony of the dominant group or class begins to decline or weaken. In a decadent hegemony, the ruling group may face challenges from other groups or society that are more critical of domination and the values they adhere to. Minimal hegemony refers to a situation in which the domination or influence of a particular group or class is more limited or limited than that of a more powerful hegemony. In minimal hegemony, the power and influence of the dominant group has diminished due to various factors, such as social or cultural changes. The hegemonic group instead maintains rule through the transformation of unified cultural leaders that are potentially at odds with the new state that the hegemonic group aspires to.

According to Cole (2020) Domination or rule took through ideological or cultural practices is referred to as cultural hegemony. It usually occurs through social systems that allow those in power to have a strong impact on the rest of society's values, norms, ideas, expectations, worldview, and behaviour. Cultural hegemony occurs by defining the ruling class's ideology, as well as the economic and social

systems that represent it, as right, legitimate, and intended for the benefit of all, even though those systems only benefit the ruling class. This kind of control is different from authoritarian regimes in that it permits the ruling elite to exercise dominance through the "peaceful" means of ideology and culture. Cultural hegemony can be seen in general through films. Because cultural hegemony can be seen easily in films.

In this globalization era, film as a form of the cultural product takes a significant role in society. As it has become a part of society's life, film might lead to massive impacts in the community. According to Happer and Philo (2013) says that on a micro-level, the values of some movies have an impact on constructing individuals' beliefs about reality and even creating social change at the macro level. These phenomena are seen as representing an aspect of importance for humans as cultural product consumers to understand a specific message that the film wishes to express. Film is one of the media that cannot be separated from the distribution or packaging or delivery of a culture. One of them that is often encountered is from Hollywood which has succeeded in portraying that the culture from west which describe free, loose, and expressive which is shown in its film. Therefore, many people are interested in watching film Hollywood. There are several kinds in the Hollywood film, including animation films.

Hollywood film that used a more expressive animation style inspired by anime and films that express culture, one of which is the film *Turning Red*. It is interesting to see the cultural difference and this film *Turning Red* received 8

nominations in several categories one of which at 95th Academy Awards has nominated in Best Animated Feature. Based on abc7news (2023) even though this film hasn't won any awards, but in September 2022, *Turning Red* has earned $20.1 million outside the U.S. and Canada. It earned $3.8 million from 12 international markets in the opening weekend. Based on Samba TV, *Turning Red* was streamed in 2.5 million U.S. households over its opening weekend, the most-ever for a Disney+ original title and became a critical success. Film *Turning Red* is a funny, innovative, heart-warming, and highly entertaining film. Through this film, *Turning Red* explores the experiences of Asian and immigrant families, invites children to have no problem if they feel imperfect and reminds the audience that it's normal to be emotional. This film *Turning Red* displays cultural differences that are covered with in typical children's comedy and captures the culture very well.

Film *Turning Red*, set in early 2002, tells the story of Mei Lee, a 13-year-old girl of Chinese descent. She has a unique and confident personality. The three of them run a shrine honoring their ancestor, Sun Yee, which is located in a Chinatown in Toronto, Canada. In Mei Lee's family history, Sun Yee's ancestor has a special ability and relationship with red pandas. Mei Lee's family believes that a mystical creature has blessed their family with good luck and prosperity. Due to her young age, Mei Lee faces a dilemma between being a good child to make her mother proud or having fun enjoying her youth with her friends. However, due to the nature of her mother, Ming, who is very caring and protective, sometimes makes Mei Lee not free

to express herself and explore her interests in things that are popular among her peers and then Mei Lee fight with her mother because of different opinion. Things got worse when Mei Lee almost experienced an emotional overload and turn into Red Panda.

In the film *Turning Red* cultural hegemony can occur through character and characterization. The characterization is the way that people are represented in a film, play, or book so that they seem real and natural or a transformation of a character in the movie. Likewise with Mei Lee's character who experiences cultural differences from 2 countries, namely China and Toronto, so Mei Lee has a different personality or behaviour when she is with her family or with her friends. But with this cultural difference, Mei Lee, who has become a *Red Panda*, begins to feel that she can be accepted anywhere when she with her friends. Then in the film *Turning Red* that are several character to support this film. The name of character are Ming as Mei Lee's mother. Jin as Mei Lee's father. Tyler, Abby, Priya, and Miriam as Mei Lee's friends. Wu as Mei Lee's grandmother. Chen, Ping, Helen, and Lily as Mei Lee's aunties.

Therefore, based on this, the researcher will analysis using Antonio Gramsci's theory, namely the Hegemony of Power and several other supporting theories. Research on Power Hegemony has been researched by several previous researchers. The first research is Nur Nabilah Fauziyah (2020) *The Role of Cultural Hegemony in Mariposa in Maintaining Gender Color Asaumption*. This research used Antonio Gramsci and Roland Bathes. This research is contained an analysis about Fauziyah

use of pink and blue color as a color of school uniform in Mariposa represents masculinity and feminity, Mariposa movie is considered as a medium in operating hegemony, and the hegemony is represented through pink and blue color of the movie characters' uniform.

The second research is Brian Yecies and Richard Howson (2014) *The Korean "Cinema of Assimilation" and the Construction of Cultural Hegemony in the Final Years of Japanese Rule*. This research used Gramsci's theory and contained an analysis about taken-for-granted attitude wrongly assumes that the reader understands the significance of hegemony at both the cultural and national-popular levels. While trying to avoid a detailed critique of the application of hegemony to film and media studies, attempt to fill this existing theoretical lacuna and offer a definition and description of the concept as it applies to film in the Japanese-Korean context.

The difference between this research and previous research is seen in the object and results of the study. In this research, researchers will discuss the types of hegemony in the film *Turning Red* and the impact of cultural hegemony formed in the film *Turning Red* through characterization.

1.2 Statement of Problem

Based on the background of problem can be formulated into the research questions as follows:

1. What are types of hegemony in the film *Turning Red*?

2. How are the impact of cultural hegemony formed in the film *Turning Red* through characterization?

1.3 Research Purposes

Based on the formulation of the research problem above, the researcher intends:

1. To find out types of hegemony in the film *Turning Red.*
2. To find out the impact of cultural hegemony formed in the film *Turning Red* through characterization.

1.4 Research Significances

Theoretically, this research explains hegemony and cultural hegemony through Gramsci's theory. This research is expected to provide theoretical insights regarding the types of hegemony and the impact of cultural hegemony formed through characterization that appears in the film *Turning Red*. And practically, this research is expected to be able to provide knowledge and be useful as a reference for readers about illustrations of hegemony and cultural hegemony.

1.5 Definition of Key

In order to give the reader a comprehension and avoid misunderstanding of the terms in this research, the researcher presents several definitions of key terms as follows:

1. **Cultural:** According to Permadie (2015), cultural is relating to the habits, traditions, and beliefs of a society.

2. **Cultural Studies:** According to Permadie (2015), cultural studies are concerned with everyday texts and behaviors rather than culture as a process of aesthetic, intellectual, and spiritual progress.

3. **Hegemony:** According to Siswanti (2017) this hegemony is more towards agreement or in other words is more voluntary, doing things within a predetermined frame of mind.

4. **Cultural Hegemony:** Cultural hegemony Lears (2020) refers to domination or rule maintained through ideological or cultural means. It is usually achieved through social institutions, which allow those in power to strongly influence the values, norms, ideas, expectations, worldview, and behavior of the rest of society.

5. **Ideology:** Ideology according to Kamil (2018) is not an individual's imaginary or fantasy world, nor is it something in the air or outside of human activity.

6. **Film:** Film according to Dennis W. Petrie (2017) is recognized as a unique and powerful art form on a part with painting, sculpture, music, literature, and drama. Film has the capability to represent just about anything we can imagine or perceive.

7. **Character:** According to Zarawaki (2022), also a character is someone who acts, appears, or is mentioned in a literary work as having a role.

8. **Characterization:** Based on Abrams (1999, p. 32-33) characterization in a play follows the same rules as it does in literature and serves the same purpose. Because an actor has less time to establish a character during a performance, the character may appear underdeveloped.