Blinking to Oscar 2023 Ceremony with Social Family Construction[1]

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Abstract

Family is a socially constructed phenomenon in terms of relations dependent on kinship, friendship, or closeness. This article aims to scrutinize an example of a transnational family in the Oscar winner movie "*Everything Everywhere All at Once* (2022)". The descriptive-analytic research method with a qualitative approach was applied as the research methodology in this study. Network, family discourse, and time are found as the main contributors to the formation of a family. The network is the most powerful force multiplier for resolving conflicts in family, whether it be intrinsic or extrinsic. Additionally; heterarchical relationships are less prevalent than hierarchical ones, the primary factors in the development of family habits are cultural background and prior experiences, and the social construction of families can be prevented by the use of various languages and dialects. In the end, one of the fundamental principles underlying the social architecture of the family is time.

Oskar 2023 Törenine Sosyal Aile İnşası ile Göz Kırpma

Öz

Aile, akrabalık, dostluk veya yakınlığa dayalı ilişkiler açısından sosyal olarak inşa edilmiş bir olgudur. Bu makalenin amacı Oscar ödülü kazanan "*Her Şey Her Yerde Hepsi Aynı* Anda (2022*)*" filmindeki ulusötesi aile örneğini irdelemektir. Bu çalışmada araştırma yöntemi olarak nitel yaklaşımlı betimsel-analitik araştırma yöntemi uygulanmıştır. Çalışmada ailenin sosyal inşasında ağ, aile söylemi ve zamanın temel faktörler olduğu bulunmuştur. Ağ, ister içsel ister dışsal olsun, ailenin sosyal organizasyonundaki çatışmaları çözmek için en güçlü kuvvet çarpanıdır. Bunlara ek olarak; çalışma kapsamında elde edilen bulgular heterarşik ilişkilerin hiyerarşik ilişkilere göre daha az yaygın olduğunu, aile alışkanlıklarının gelişmesinde birincil faktörlerin kültürel geçmiş ve geçmiş deneyimler olduğunu ve çeşitli dillerin ve lehçelerin kullanılmasının ailelerin sosyal olarak inşasının önüne geçebildiğini göstermektedir. Nihayetinde ailenin sosyal mimarisinin altında yatan temel ilkelerden birisinin zaman olduğu saptanmıştır.

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Introduction

The Oscar, Academy Award, ceremony is a well-known incident with red carpets, Hollywood stars, and stylish clothes. Whilst the quality of the movies is still the subject of quarrels (Fine et. al., 2022, pp. 8-9), many social issues (e.g., racism, marginalization, freedom, homosexuality, women's rights) were mentioned in the movie industry. Family is also one of these topics referred to in Oscar-winner movies like the well-known "*The Godfather* (1972)".

In 2023, the 95th Academy Awards were submitted on 12 March at the Dolby Theatre at Ovation Hollywood. One movie, *"Everything, Everywhere, All at Once (2022)",* came into prominence with the performance of actresses and actors in leading and supporting roles. *Everything, Everywhere, All at Once* (2022) was written and directed by Daniel Kwan and Daniel Scheinert. Anthony, Joe, and Jonathan Wang served as the film's producers. Hitherto no Asian actress won an Academy Award except in 2023 (Michelle Yeoh Choo Kheng is the first Asian, Malaysian origin, actress who won an Oscar in 2023) although there are serious criticisms of the film despite the many praises.

Clark (2022, p. 3) articulated his appreciation as follows:

"Everything Everywhere All at Once (2022)" is the most thought-provoking action film since The Matrix, albeit it isn't for everyone. It tackles difficult issues and might provide some insightful solutions. It shone brightest in the moments of redemption, extolling the value of a profoundly incarnational presence lived in the modest existence. Without making reference to a transcendent reality, the meaning is constructed from inside the present context. Through cooperation and an international act of goodwill, the situation is overcome.

Everything, Everywhere All at Once (2022) explores family issues by telling the tale of a Chinese diaspora family living in the United States who face a variety of issues because of the cultural differences between them and their surroundings (Wahyudiputra & Purnomo, 2022). Kang (2023, p. 9) articulated that dramatic movie *Everything, Everywhere All at Once* (2022) offers a close-up look at an Asian American family in the same vein as Wayne Wang's *The Joy Luck Club* from 1993, Lulu Wang's *The Farewell* from 2019, and Lee Isaac Chung's *Minari* from 2020. In addition to being based on a family (although one with strained bonds), the protagonists also have alternate selves and allies in other worlds who are coming together to support them (Dena & Ooi, 2022).

The movie attempted to explore the parent-child conflict of the family in the post-pandemic COVID-19 era by focusing on the magical reality of an Asian American immigrant family with several dimensions. It completed the reconstruction of family relationships with a

universal philosophical viewpoint, as well as the reinterpretation of the proposition of human life, by jumping through the multiverse with soft science fiction and inserting various storylines of the related universe in the film (Xian et. al., 2022, pp. 2530-2532).

In accordance with a survey conducted by *The Los Angeles Times* in 2014, the statistics about the Oscar Awards voters indicated that 94% were white, 76% men, and an average of 63 years old (Thompson, 2014); therefore, many people have great concerns about the transparency and unbiased decision policies of the voters. Furthermore, Boggs (2003, p. 447) articulated that postmodern cinema, which was constructed on the basis of individualism, reduced the importance of family relationships and degraded the value of family. Perhaps, the movie's outstanding performance may be a blink to the Oscar followers to demonstrate the impartial view of the committee and moreover the declaration of the family's return to the stage in order to establish the close conjuntions of the society. The research objects for this paper include the arrangement of film text plays and the relationships between dialogue and characters.

When compared to social construction theory, this movie's increasing and expanded themes, which include those involving the family educational system, parent-child relationships, emotional projection, and more, are comparable. Therefore, the movie deserves to be scrutinized in terms of social family construction.

Social Construction Theory

The goal of social constructionism has been to understand the nature of reality from its inception. The idea of constructing different realities by informed observers is articulated by Goodman (1968; 1972; 1978), and many realities can be constituted or described (also see Nagel 1979, pp. 211-213) to architect the "constructive" part of a social construction theory. The notion that categories are vicariously received rather than individually invented is the "social" component of a social construction theory, as is the related notion that the way one divides the world into categories is, in a sense, tradition-bound and is thus transmitted, communicated, and "passed on" through symbolic action.

While social constructionism has a societal rather than an individual focus, constructivism contends that each person mentally builds their experience "through cognitive processes" (Young & Colin, 2004, p. 376). An interpretive way of thinking can be credited in part for the development of social constructionism (Andrews, 2012, p. 40).

Key features of social constructionism are enumerated as language, cultural and historical specificity, discourse and disciplinary power, power relations, and relativism (Burr &

Dick, 2017, pp. 63-66). High levels of directness are permitted by asymmetric power relationships between parents and children, and the level of informality expected within the family explains why it is not objectionable. The prominence of language mechanisms quantifying good effects reveals the significance of impact (Blum-Kulka, 1990, pp. 145-150).

The central tenet of the social constructionist perspective is that our understanding and even perception of the world and its events are not necessarily reflections of the nature of the world itself, but rather are the result of how the world is represented or produced through language (Burr & Dick, 2017, pp. 61-69).

For social constructionists, discourse refers to collections of concepts that have cultural significance or what may be referred to as "broad meaning systems" (Speer, 2005, p. 7) and that can be used to interpret the outside world and its occurrences. Not all thoughts qualify as discourses. The generative force of speech, in the social constructionist's view, sets it apart from ideas more broadly. In other words, discourses actively affect what we do and how we act rather than just describing the environment, an event, or a person (Knights & Morgan, 1991, pp. 253-254).

Social constructionists are interested in understanding why particular characteristics of the world and people become significant and then utilized as the foundation for scientific or social judgment. Power relations describe how people's social situations, such as their jobs and status, give certain groups greater authority than others. Both at the level of society and among people, power relations exist (Burr & Dick, 2017, pp. 63-65).

The idea that there is no one truth about the nature of the world or of humans is one potentially unsettling result of the social constructionist ideology. This means that if we are to adopt a social constructionist philosophy, we must also acknowledge that there are multiple viewpoints on any given situation, individual, or thing, and that which viewpoint is currently deemed to be correct depends more on politics and power than it does on any quality of the perspective in question. Relativism is the final component of social constructivism (Pollner, 1987, pp. x-xii).

Social Construction of Family in Sociology

Sociologists and historians consider the family as a unit, and the similar conditions of the individuals who make it up assumed that they shared resources and opportunities (Gittins, 2017). According to Canatan (2013, p. 61), the family definitions in the literature are classified as analytical and synthetic definitions due to diversity and cultural differences. Gittins articulated that until recently the family has been under the domination of functional definitions.

Furthermore, the family covers four functions: coexistence, economic cooperation, sexuality, and reproduction. While some people describe themselves as a family without living together others do not (Gittins, 2017, p. 15). Rapp (1980, p. 279) indicated that family can be a fictive relationship. Some anthropology scholars like Stone (2000, p. 17) defined the family as a system of meanings and symbols.

In social construction the first determining factor is age. As individuals age, the composition and structure of the unit they live in also change. As Hareven (1982) stated, any family, in the process of formation, can turn into different types. Families consist of individuals who go through the life cycle such as growing, working, dying, having children, and moving. Additionally, it is very important to understand the constantly changing relationship patterns between individuals and families (Smock & Schwartz, 2020, p. 11).

The second factor is mutual interaction and communication. Although people encounter similar situations, they may not respond similarly. Their reactions and correspondence shape and draw the porous borders of the family gradually (Pehlivan, 2018, p. 244).

A constructionist family approach intensifies integrating social construction and dialectical perspectives to understand family relationships by diagnosing network and social habitus. According to Yerby (1995, p. 339), the constructionist family approach underpins four advantages.

> First, this approach sees the family construction process as evolutionary rather than circular. Second, it also explores the expansions and contradictions of the porous borders of the family. Third, it detects the biases like culture, gender, and generation gap. Fourth, it supports the idea that people's different life expectancies and experiences may change the border of the family over the course of time. Additionally, in this approach, kinship and proximity of blood are ignored.

On the other side, immigrants and their families are the ones that probably face troubles mostly in terms of the social construction of family. The family has a significant role as a social institution in the life of an immigrant by enhancing the endurance capacity to adapt to a new life. It fulfils an incredibly complex role, serving as a bridge between the host and native societies, preserving ancient values while also introducing new cultural forms, and providing a real space where opposing ideas and values can collide and generations can negotiate. The family's borders, structure, and rules must be adaptable and flexible in order to fulfil all of these duties. The immigrant family is a somewhat interchangeable construct that must frequently reconsider its criteria in accordance with the needs of the family members and those of the host

community (Foner, 1997, p. 547). In this process of re-evaluation and in the negotiations between generations, where the outcome depends on how far apart these components are, culture plays a crucial role (Foner & Debry, 2011, p. 547).

Transnational Family Construction

Transnational families are an elusive phenomenon that is geographically distributed and appear to be capable of endless social changing. Even the most multidisciplinary social scientists find it difficult to fully understand them because of their capacity to rebuild and reinvent themselves throughout time according to geographic practicality, and emotional and material requirements. The term "transnational families" refers to families that, although geographically separated from one another for a portion or the majority of the time, maintain their bonds and foster a sense of "family hood" transcending national boundaries (Bryceson & Vuorela, 2020, pp. 1-2).

National boundaries and social science literature differences are both crossed by transnational families. The movement of goods and wealth has dominated discussions about transnationalism during the last decades. This epistemological terrain has recently been invaded by what can be called transnational family studies, which have so far benefited greatly from post-modern anthropology. The majority of research on transnationalism has focused on the evolution of new hybrid cultural forms and a series of cultural shifts (Appadurai 1996; Escobar 1995).

Studies on migration (Brah, 1998) and diaspora (Cohen, 1997) offer insightful information about transnational families. The focus of this collection is on how families are constructed within diasporic contexts after migration, how some families have dispersed, and how they act out their sense of belonging to the same family. Cohen (1997) and Brah (1998) primarily discuss cultural processes at the level of larger communities and their interaction with nation-states. According to Bryceson & Vuorela (2020, pp. 11-15), relativizing, spatial dynamics, temporal dimensions, and practical realities are the challenges for constructing a transnational family. They also indicated that networking methodologies of transnational families contribute much to the shape and borders of their families. Original home area networking, neighbourhood networking, transnational contingent space networking, and moral universe networking are the main factors underpinning the construction of families in different countries.

Families can disperse because of historical conditions, economic difficulties, new job opportunities for the parents, or some other distinct reasons. Nevertheless, the family members

still need an identity to relate to one another throughout their life cycle. Therefore, family discourse is an important instrument to keep family ties together.

Families are tangible, rhetorical, living things, and in order to study them, we must be very clear about what we are looking at. Take -a familiar example of the player, who claims that his team's success is due to the fact that "We have a good family atmosphere going" (Gubrium & Holstein, 1990, p. 140). A dinner talk (Blum-Kulka, 2012, p. 34) or pets in the house (Tannen, 2004, p. 399) can be part of the family discourse.

Goodsell & Seiter (2011, p. 318) indicated as follows:

> Family discourse produces credentials and competence (family capital) in a specific family type as well as a set of attitudes (family habitus) that encourage family members to act in ways compatible with the normative norms of family. Family discourse is linked to cultural capital via family capital.

Family discourse is created in a family with the contribution of the family members in particular to parents. Family discourse theory is built upon the theory of Pierre Bourdieu's concept of cultural capital (Bourdieu 1984, 1991) and developed by Bourdieu (1996) and Downs (2006). According to the theory, giving children the credentials that they come from a socially validated family, build their competence in doing that particular type of family, and help them develop the dispositions to replicate such a family in their own lives, a woman must create and maintain a family narrative that is in line with what she perceives to be the dominant family type of her society. Gender is a phenomenon learned in the socialization process of which the family is also a part. According to Carter (2014, pp. 243-244), studies executed in recent decades in the fields of family sociology and social psychology have improved our understanding of how families function as socialization agents and how identities nurtured and fostered in childhood provide meaning throughout life and uphold social order.

In order to reveal the gender bounded whole-life family discourse, it may be rational to scrutinize the following examples. A baby is exposed to symbols and words that form their understanding of gender roles and gender stereotypes from the moment they are born (Walker, 1999, p. 443). Families frequently use language to describe boys that emphasizes their physical attributes and concepts like strength and agility, while the language used to describe girls may focus on topics like tenderness or fragility. Hence, gender is a combination of person, role, and social identity perpetuating gendered behaviour beginning in the family (Carter, 2014, pp. 244-250).

In terms of gender and family sociology, gender is a phenomenon learned in the socialization process of which the family is also a part. Family and gender are "a routine, methodical and recurring accomplishment" (West and Zimmerman, 1987, p. 126) and should not be taken for granted in daily life. People construct, reproduce, and legitimize (West and Zimmerman 1987, p. 147) gender and family through everyday behaviours, with domestic activities serving as prominent instances (DeVault, 1991, p. 13).

In order to understand the family construction Baxter, Braithwaite, and Nicholson (1999) scrutinized the blended families that are established by the combination of stepparents and stepchildren and proposed a new model by using the data obtained from their research. They discovered five different developmental pathways or trajectories that various blended families took as they established themselves as a family: accelerated, prolonged, stagnating, declining, and high-amplitude turbulent. This model is depicted in Figure 1 (Braithwaite et. al., 2001, p. 4).
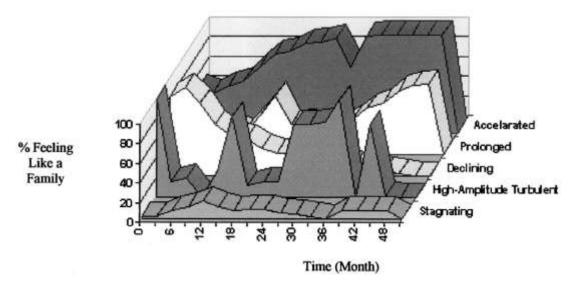

Figure 1. Turning Point Trajectories in Family Construction

Braithwaite et. al.'s (2001) study showed how the levels of "feeling like a family" changed. The accelerated trajectory revealed a trend of rapid and consistent progress toward greater feelings of belonging to a family. Over a longer period of time, the protracted trajectory increased to higher degrees of feeling like a family. A high degree of feeling like a family was the starting point of the downward trajectory, which decreased to zero at the end of the four-year period. Relatively low levels of feeling like a family marked the beginning and the conclusion of the stalling trend. Lastly, the high-amplitude turbulent trajectory exhibited a roller-coaster effect with frequent changes in sensation levels.

Braithwaite et. al. (2001) adapted the model belonging to Baxter, Braithwaite, and Nicholson (1999) into their study and made interviews with one member from 53 blended families: 5 biological/adoptive parents, 15 stepparents, and 33 stepchildren. They concluded that families that were persistent, anticipated and accepted change. Additionally, they realized that it would take some time for them to feel like a family tended to witness closeness grow.

Knyihár & Salát (2021) conducted 20 semi-structured, confidential interviews with young individuals between the ages of 18 and 33 to better understand the role that families play in the lives of second-generation Chinese immigrants. According to them, not just the first-generation Chinese immigrants in Hungary value their families. They discovered that it still plays a crucial part in the lives of second-generation Chinese immigrants. Numerous interviewees expressed a deep bond with their parents and siblings. Chinese immigrants are frequently seen as the archetypal example of network migration. Their capacity to profit from those networks also has an impact on their success in the new environment. The information offered by the members of their networks helps them determine the ideal migration approach. In particular, during the initial years in a new country, having friends and family in the host society can be very comforting. The importance of the family is such that it has a major bearing on a person's sense of self. This culture emphasizes the idea that each person should work hard for the good of the entire family (Fukuyama 1996, pp. 85–86; Huang & Gove, 2015, p. 10).

The traditions and conventions that the first-generation immigrants brought with them must adapt to the new cultural environment of the host society, therefore they are frequently reviewed and changed to fit the needs of the scenario. Parents are more adaptive when it comes to their children's development because they understand the need for flexibility and are able to allow them more room to express their own perspectives on cultural standards. But there are other areas—like education, romance, and language skills—where parents place a high value and where there are more discussions between the generations. (Knyihár & Salát, 2021).

As a result of the literature review, it is found that transnational families are constructed with the family discourse narrated by the family in daily practical life in a time period by using the multi-networking techniques that are depicted in Table 1.

Table 1 The Indicators of Transnational Family Construction

Indicator	Sub-dimensions
Networking	Home area networking, neighborhood networking, transnationals' contingent space networking, moral universe networking, language
Family Discourse	Family Capital, Family Habitus
Time	Produced and reproduced in daily life.

Research Methods

The descriptive-analytic research method with a qualitative approach was applied as the research methodology in this study. One technique of study used to look into social and human issues is the qualitative approach, in which the researcher discusses the research's findings in depth based on their interpretation of the data and analysis of the data collected in the field. (Flick, 2016, pp. 170-173).

The scope of the study is the family-themed movies, which had Oscar before. "*Everything, Everywhere, All at Once (2022)*" is chosen as an example because of three reasons. First and foremost, this movie's main theme was very relevant to social constructivist theory in terms of family. Second, it covered an immigrant family, which is struggling for life and existence. Finally, it drew great attention and reached to great audience despite some criticism.

Each plot line in the movie "*Everything, Everywhere, All at Once (2022)*" that exemplifies the concept of social family construction was scrutinized and described in light of the literature review articulated in previous headings. Both a narrative and non-narrative method were used, with both components of the approach being interpreted from a sociological vantage point. This vantage point offers an interpretative outlook based on both the narrativity and the contextual component of the movie (Kersten & Verboord, 2014, p. 12).

Movies are frequently referred to as roleplaying arts because they incorporate different aspects of the job. Numerous inherent features of the movies are examined, including themes, narratives, characters, and moral messages. Additionally, the extrinsic components include social, religious, moral, and authorial values (Hanum et. al., 2022, p. 360).

The article employed the observation technique for data collection. Due to its adaptability, observation can be utilized in a variety of research methodologies, frequently in

conjunction with other methods like interviews. As well as many types of participation, from non-participation to full participation, there are structured and unstructured modes of observation (Williamson, 2013, pp. 374-376). For the purpose of determining the significance of the social family construction of the heroes portrayed in the film, the researcher himself personally observed by viewing every scene or plot line.

Findings and Discussion

Networking in Family Construction

The actresses' and actors' aesthetic choices and acting performances make it very evident that the family is an immigrant from China, firmly grounding the movie in its Asian Americanness and bicultural identity (Kang, 2023, p. 2).

The main character of the picture is Evelyn, who works in a laundromat business and is a typical housewife, interacts with her husband Waymond, daughter Joy, and father Gong Gong, yet she finds it challenging to carry out her obligations given her role as a business owner. Besides this fact, she is an immigrant and has financial obligations to stay in the US. Simultaneously, she has a very limited home area networking, while there is a huge gap in both her neighbourhood and transnational contingent space networking. She brings a moral universe network that has great conjunction with her culture and previous way of life. In the latter scenes of the movie, it is understood that she did not take care of her parents' caveats about not marrying her husband and migrating to the US. The narrow network causes shallow ideas in her mind, so she cannot imagine a family beyond her "schemata" (the cognitive family map). (Rumelhart, 1984).

Cognitive structures regarding the self, also known as self-schemata, are formed as a result of attempts to categorize, encapsulate, or explain one's own behaviour in a specific domain. Self-schemata are cognitive generalizations about the self that organize and direct the processing of the self-related data present in a person's social experience. They are derived from past experience (Markus, 1977). Schemata, according to Brewer & Treyens (1981, p. 210), controls what is transmitted during recall as well as what is encoded into memory and made easier to retrieve.

Evelyn's poor network prevents the old version of her schemata from transforming into a new one and adapting to American culture, and therefore she faces many challenges. Her restricted interpersonal relationships modify her way of life, which will assist in understanding and interpreting the new social world that she meets. The biases that she has are another obstacle for her to consider the outer world. Her statements "We're being audited because they are

targeting immigrants, I read about it just yesterday (Everything, Everywhere All at Once, 2022, timestamp 00:22:39)" reveals the fact that she has no confidence in local authorities because of their impartiality against the immigrants.

It is also not different from Gong Gong's perspective. He figured as an old and stubborn person stuck in the past. His words "What am I doing in this horrible country? I could be home... I could be buried next to me father... (Everything, Everywhere All at Once, 2022, timestamp 00:15:17)" indicated this reality.

Schemata analyses life as it is being lived; in essence, the person recognizes the relevant schemata in the life discourse and then assimilates it into them. The elements are given locations or relationships within the schematic structure (Rice, 1980). Evelyn's weak network in the outer world impacts the construction of robust schemata; additionally, this reality points out that limited relationships obstruct activating, cultivating, and altering the family schemata.

Even though Evelyn and Waymond share a similar cultural background, they both have distinct schemata. Waymond is portrayed as an expressive figure with a cheery demeanour, whereas Evelyn is portrayed as an aggressive woman with a somewhat grumpy nature. Waymond's courteous exchange with Becky demonstrates the first distinction. While Waymond regards the cookies as a tool for friendship and emphasizes the importance of servicing them to Ms. Deidre, the Internal Revenue Service (IRS) agent who audits the laundromat belonging to Evelyn and Waymond, by declaring "Don't forget these cookies, Miss Deidre really likes them" (Everything, Everywhere All at Once, 2022, timestamp 01:27:55). Evelyn indicates him as silly like she defines him generally during the movie.

Language is a crucial instrument to construct a family and network. From the linguistic approach, the difference in the generations is clear enough. Gong Gong, is still against speaking English and has a bias to the American culture based on assimilation. Joy is the most absorbed into American culture because she was born and raised here. Therefore, she can speak English fluently. Evelyn lives assimilation and intergenerational trauma through the presence of her father Gong Gong and her daughter Joy.

The family members speak a variety of languages, which is quite suggestive of generational markers. A tourist from China named Gong Gong is unable to speak any English (apart from the different versions of himself). Gong Gong, who belongs to an older generation of Chinese people, exclusively speaks Cantonese, but Evelyn is able to speak both Cantonese and Mandarin. Even though Evelyn and Waymond are first-generation Chinese Americans, they plainly prefer Mandarin over English. Despite having a limited vocabulary, Joy, a second-

generation Chinese American, is a natural English speaker who also speaks Mandarin. Chinese and English are employed in an interchange between the parents and Joy in particular (Kang, 2023, p. 10).

In the first scene where Gong Gong meets with Joy, Evelyn articulates "Father, you remember Joy" (Everything, Everywhere All at Once, 2022, timestamp 00:09:40-00:10:00), and Gong Gong replies "Your Chinese getting worse every time we talk" (Everything, Everywhere All at Once, 2022, timestamp 00:10:00-00:10:15). This also indicates that while Gong Gong is trying to keep his ties with the old Chinese language, the other next two generations (his daughter and grandchild) lost their skills partially in the use of language.

Besides language skill, schemata is the basic indicator of networking capability. Behavior is the seen part of the iceberg as explained in Satir's (2009) family systems theory, and at the bottom layers of self, yearnings, expectations, perceptions, feelings, and coping ways of the person with all these contribute much to the formation of the family. The network, whether intrinsic or extrinsic, is the greatest force multiplier in solving the dilemmas in the social construction of the family.

The Significance of Family Discourse in Social Construction

Bilateral and multilateral relations among the family members are the main indicators in understanding the family discourse. To establish a structured family discourse, family capital, and habitus are the prerequisites. In this perspective, all the stakeholders contribute to the family discourse while interacting intrinsically and connecting with others outside of the family borders in their daily lives.

Evelyn suffers with her family, especially her daughter, and she regrets her job goals, which has made her feel like she lives a sad and unfulfilling existence. Because Evelyn repeatedly miscommunicates her affections and minimizes her husband's efforts to protect their family, Joy no longer wants to be around the house. For Evelyn, who believes she alone must handle the issues her family faces and acts in that manner, Waymond's upbeat and fun nature makes him seem dumb, weak, and unattractive. In fact, Waymond is now requesting a divorce because she has been so emotionally irresponsible (Kang, 2023, pp. 4-7).

Evelyn is unwilling to break the sacred pledge she once made to Waymond, and Waymond contends that the only thing he has to force them to talk about is his divorce paperwork. However, as Evelyn verse-jumps to the multiverse for the first time, she not only experiences the various realities and memories in which she never married Waymond or emigrated to America, but she also sees her life as previously described. Evelyn's capacity for

auto verse-jumping only serves to intensify her feelings of bitterness, regret, and aggravation, and she ultimately accepts the divorce despite Waymond's genuine intentions since she believed that all of her previous lives were immensely superior to the one she is currently living (Kang, 2023, pp. 9-10).

Furthermore, Evelyn is unhappy because of the same-sex relationship of her daughter. Her cultural background cannot permit her to consider this relationship as ordinary and usual. She generally tries to keep her girl Joy away from Becky:

> You know I always mix the words. "He", "she". In Chinese, there is one word, tā?, so simple. The way you two dress, I don't think I'm the only one calling him: "he"... I mean her "him"... Anyways, our English is fine. And we have Google. You stay with Gong Gong, she can go. I'm sure she is very busy... with her full-time job. (Kwan, D. & Scheinert, 2022, p. 6)

Joy claims that Evelyn's disapproval of Becky is motivated by the fact that besides the same-sex relationship issue, Becky is a "white girl" (Everything, Everywhere All at Once, 2022, timestamp 00:05:43). In contrast, Evelyn is shown as a complicated character rather than as a racist (Wahyudiputra & Purnomo, 2022, p. 647). For instance, she first said "This is Joy's friend" before switching to "This is Joy's girlfriend" while introducing Joy's girlfriend Becky to her father. This scene also depicts Evelyn's attempt to reject Joy and Becky's same-sex relationship by claiming that Becky is simply Joy's "good friend" coming to a head.

A single dichotomy of Chinese-ness/Americanism may be used to describe the cultural conflict between Evelyn and Joy. Evelyn imitates her father's norms and applies them to Joy, much like Gong Gong's standard of the appropriate Chinese language Joy deviates from this custom, surprising Evelyn, and opts to live her life in her own, more "authentic" way. Evelyn must decide between upholding her father's way of life and allowing her daughter to be free, while Joy must decide between upholding her mother's standards and choosing complete independence. This mutual struggle is the basic barrier to the construction of family discourse until the end of the movie (Wahyudiputra & Purnomo, 2022, p. 648).

Because of the influence of Western thought on her mind, Evelyn strives to appreciate and understand Joy despite the fact that Joy has a partner and got a tattoo, which she finds difficult to accept. For her love of her spouse, Evelyn ventured to challenge her father Gong Gong in the film. This emphasizes the Western part of her mind. However, she also possesses strong Chinese characteristics. This is notably evident when she speaks to her father and requests that Joy not bring her partner to the celebration or when she asks Joy to keep her lesbian identity a secret (Xian et. al., 2022). While Joy articulates: "I know you haven't always liked

Becky, OK, but…… I like Becky. She is very nice" (Everything, Everywhere All at Once, 2022, timestamp 00:10:01), Evelyn replies to her as follows: "You are very lucky…… your mother is open to you dating a girl And she is a white girl. But Gong Gong, his heart cannot take it, especially after a long flight" (Everything, Everywhere All at Once, 2022, timestamp 00:10:23). This scene also indicates the clashes of the generations and cultures in the family discourse. Then Evelyn criticizes Joy once again with the following words: "You have to try and eat healthier. You are getting fat!" (Everything, Everywhere All at Once, 2022, timestamp 00:11:01–00:11:05). While Evelyn can not speak clearly about her real emotions, she chose an indirect way of communication. In addition to being the tip of the iceberg in terms of low self-esteem, this suppressed feeling is also the hidden reason behind Joy's willingness to destroy the life of her mother in other universes. Waymond is aware of their struggle of Evelyn's with both her father and daughter and tries to underpin her wife. The relationship of Waymond and Evelyn in distinct universes differs from each other. In the real world, Waymond is generally criticized by Evelyn, and regarded as a weak character because he does not carry the authoritarian features like her spouse. Nevertheless, Waymond shows his belief to her with the explanations as follows: "Evelyn, calm down. I know you want everything to be perfect for your father's party, but he's going to see you've nurtured a happy family and a successful business. He'll be proud of you" (Everything, Everywhere All at Once, 2022, timestamp 00:23:17–00:23:55).

Evelyn lives nearly the same problems with her father that she faces with her daughter. While Evelyn does not respect her daughter's decisions, Gong Gong's attitudes toward her are also in the same direction. When Evelyn asks her father what he is doing, he replies to him like this "Do not call me father! You are not my daughter." (Everything, Everywhere All at Once, 2022, timestamp 00:18:19–00:18:48).

Ms. Deirdre, the auditer in the movie, is able to comprehend the rhetoric constituted by Evelyn with the heavy workload: "You might only see a pile of boring forms and numbers, but I can see a story. With nothing but a stack of receipts, I can trace the ups and downs of your life. I can see where this story's going and it doesn't look good" (Kwan, D. & Scheinert, 2022, p. 24).

Waymond's statement to Evelyn "I wish we hadn't gotten married before" caused an emotional shock and she replied, "I never said that". However, Waymond's answer "You didn't have to. It's the way you look at me" (Kwan, D. & Scheinert, 2022, p. 46) displays the significance of the lived things. They transformed into two foreigners because of their past experience.

Therefore, three points are revealed in the family discourse in terms of this Chinese immigrant and transnational family. First, hierarchical relations are more dominant than heterarchical ones. Second, cultural background and pre-lived experiences are the main contributors to the formation of the family habitus. Third, different languages, dialects, and language proficiency skills can be regarded as the blockers of social family construction.

The Impact of Time on Family Construction

While the characters' ages aren't explicitly stated in the movie, it is assumed that Joy is in her mid-20s and that her parents are in their mid-to late-50s. It is also likely that Evelyn and Waymond immigrated in the late 1980s or early 1990s when they could have benefited directly from fewer immigration restrictions but still experienced limitations on business ownership and access to cultural institutions. This is because they had lived in America for some time prior to having Joy (Kang, 2023, p. 12).

Chinese parents also interact with their children in a manner that is primarily demanding and authoritative. As a result, everything that young children do and every step they take as they mature must be in accordance with their parents' intentions. Chinese parents frequently worry about their adult children's moral character in terms of their lives and employment. Evelyn, a typical Chinese mother, saw her daughter's school dropout conduct and her poor behaviors as being off the "right track". Evelyn wants Joy to develop in a way that is more consistent with the Chinese conception of education, which is why she continuously lectures her (Qin, 2023).

Although the movie shows a limited period of time in the real universe, a short browse at their voyages in different parallel universes may give some clues on their family construction in terms of sociology.

Waymond's statements about the other universes explain the importance of time in reality. Different universes simulate distinct periods, which are experienced in life span. Time contributes and touches everybody, making us who we are:

> Listen: You are only using the other worlds to acquire special skills. Do you understand? If you fall for their temptations you invite contradiction. Chaos. The clay pot could shatter and you could die... or far worse. Now her mind experiences every world. Every possibility. At the same exact time. Commanding the infinite knowledge and power of the multiverse. (Kwan, D. & Scheinert, 2022, pp. 52-53)

Waymond also indicates that postponing things in our lives does not make sense: "Sweetheart, I don't know what you're doing, but I think you're pushing things too far" (Kwan,

D. & Scheinert, 2022, p. 80). Time is the most valuable source of people. In order to create more time, we generally neglect our loved ones and invest in money, work, and careers. However, time is a social must to construct a consolidated family.

Like the breaks in the multiverse, time impacts the social construction of family through daily incidents and individual experiences. Furthermore, the social construction of a family is a time journey, in which each member of the family has a strong desire to cooperate, collaborate, and contribute to other selves in the family border. In the scene where Evelyn saves Joy, the movie directly acknowledges this need for a common trip in a timeline:

> "Maybe it's like you said. Maybe there is something out there, some new discovery that will make us feel like even smaller pieces of shit. Something that explains why you still went looking for me through all of this noise. And why, no matter what, I still want to be here with you." (Everything Everywhere All at Once, 2022, timestamp 2:06:09-2:06:38).

At the beginning of the movie, Evelyn and Joy are so impatient in the world they share with each other that Joy no longer wants her mother to be a part of her life. At the end of the movie, all indignation of each part turns to a different pattern and they both learn to communicate.

Even though Joy's and Evelyn's distinct worlds frequently intersect in Evelyn's daily existence, they are psychologically so distant that she must choose which to prioritize in order to retain her sanity and calm. It is clear that Evelyn finds it difficult to balance her responsibilities between her family and her career while making decisions (Kang, 2023).

In another universe, Evelyn is a famous character, who did not come to the US with Waymond and be a famous movie star. Simultaneously, Waymond is a successful and sophisticated man. Their separate destinies intersect in one single place and Waymond's reply to Evelyn in a passionate manner reveals the truth about time with all brightness:

> "You tell me that it's a cruel world, and we're all running around in circles. I know that. I've been on this earth just as many days as you. When I choose to see the good side of things, I'm not being naïve. It is strategic and necessary. It's how I've learned to survive through everything. I know you see yourself as a fighter. Well, I see myself as one too. This is how I fight." (Everything Everywhere All at Once, 2022, timestamp 1:25:43-1:26:46).

Joy, who is extremely miserable and wants to end her life, approaches her mother in an effort to talk her out of it out of desperation and rage. The conversation continues as follows:

> "Joy: I don't want to hurt anymore, and for some reason when I'm with you—it just hurts the both of us. Let's go our separate ways. Just let me go.

Evelyn: Maybe there is some new discovery out there to make us feel like even smaller pieces of sh-t. No matter what, I still want to be here with you. I will always, always want to be here with you.

Joy: So what? You're just going to ignore everything else? You can be anything anywhere. Why not go somewhere where your daughter is more than just this? Here, all we get is a few specks of time where any of this actually makes any sense.

Evelyn: Then I will cherish these few specks of time" (Everything Everywhere All at Once, 2022, timestamp 1:42:07-1:44:28).

Reciprocal conversations between Evelyn and Joy frankly indicate their changing fictive social worlds. Family is a bundle of relationships, which are shaped by experiences. Family relations are alike in expectation management and their length and shortness depend on the formation and strength of itself. Ultimately, time is one of the crucial mechanisms that lay behind the social architecture of family.

Conclusion

Transnational families, constructed on immigration and diaspora, are generally regarded as good examples to examine in sociology. This article scrutinized the fictive family in the movie "*Everything Everywhere All at Once (2022)*". Network, family discourse, and time are found as the main contributors to the formation of a family in accordance with academic literature.

Schemata, in addition to linguistic proficiency, is the fundamental sign of the networking process. According to Satir's (2009) family systems theory, behaviour is just the visible tip of the iceberg. At the base of the iceberg are the person's desires, hopes, expectations, perceptions, feelings, and coping mechanisms, all of which have a significant impact on how the family is formed. The network is the most powerful force multiplier for resolving conflicts in the social organization of the family, whether it be intrinsic or extrinsic.

Although the characters of the movie are from mainly three different generations, they have the same cultural background that constitutes a functional network among them. They have lived distinct emotions in particular to their self-feelings. For instance, the degree of violence manifested in Joy, Evelyn, and Gong Gong are separated from each other. While it sometimes occurs as a vulgar display of power, occasionally happens in verbal assault. However, these attitudes can only be regarded as appearance. In-depth, living togetherness is the basic trigger to construct a compact family. Therefore, at the end of the movie, all the

severity disseminated among the members of the family transforms into a collectiveness by the use of the family network.

Three aspects in the family discourse of this Chinese immigrant and transnational family become clear after carefully examining all of these talks and instances. The first is that heterarchical relationships are less prevalent than hierarchical ones. The generations differ from each other because of their worldview. In addition, the life span brings everybody unlikely experiences. Daily life presents us with several opportunities to taste. Therefore, more experience brings a different perspective. Ultimately, while same-age groups develop empathy among themselves, distinct-age groups meet more problems in understanding each other.

Second, the primary factors in the development of family habits are cultural background and prior experiences. Thirdly, the formation of social families can be prevented by the use of various languages, dialects, and linguistic competency abilities.

Last but not least, candid conversations of family members show that their imagined social environments are evolving over time. A family is a collection of connections that are shaped through shared experiences. In terms of managing expectations, family relationships are similar, and their duration and brevity rely on how well they are formed and supported. In the end, one of the fundamental principles underlying the structure of the family is time.

In a nutshell, family is a socially constructed phenomenon. Immigrant transnational families are prone to many challenges when compared with the other family types. They are especially subjected to varied social, economic, and political difficulties and use their network capacities to impact their struggling strategy. These families need to architect a robust family discourse to withstand in particular outer complications. Third but foremost, effective time usage to share much more time within the family may enhance the family ship and mitigate dissolution in foreign countries and within other cultures. If the family is constructed socially regarding the cultural background and network, it probably gives the immigrants liberty to legitimize their sustainability.

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