

## **CHAPTER 2**

### **THEORITICAL FRAMEWORK**

Following the research problem, I will use these theories for directing a more through study and assist in limit the scope of the research problem when it has been identified. The intrinsic and extrinsic approaches are the theories used in this study. Characterization through point of view, plot and setting are examples of intrinsic techniques. Feminism, are Postfeminism Theory, are examples of extrinsic approaches.

#### **2.1 Intrinsic Approaches**

The intrinsic approach or 'formalism' in literature focuses on analyzing and interpreting literary work primarily on its internal elements, such as the form of the text, language, symbols, and plot. In this study, the intrinsic approach is applied to analyze the *The Fire Inside* movie script by focusing on internal elements such as plot, characterization, conflict, theme, dialogue, and dramatic techniques to understand how they construct meaning and emotional impact. The natural and sensible starting point for work in literary scholarship is the interpretation and analysis of the works of literature themselves. After all, only the works themselves justify all our interest in the life of an author, in his social environment and the whole process of literature. But, curiously enough, literary history has been so preoccupied with the setting of a work of literature that its attempts at an analysis of the works themselves have been slight in comparison with the enormous efforts expended on the study of environment. Some reasons for this overemphasis on the conditioning circumstances rather than on the works themselves are not far to seek (Wellen & Warrek, 1956:139). By applying this approach, the study systematically examines how *The Fire Inside* constructs Claressa Shields's internal and external conflicts, develops her character through dialogue and action, and uses narrative techniques to emphasize themes of struggle, identity, and empowerment.

### **2.1.1. Characterization**

Authors describe characters in literary works in a variety of ways. Characters can be made to be purely imaginary, fiercely independent, realistic, or even selfish and disorderly. This illustrates how, depending on the author's intent when crafting the narrative, characterization in literature can be either realistic or symbolic. Characters must be relatable, believable, and able to hold the audience's attention in order to keep them interested, according to Petrie and Boggs (2018:50), characters must seem real, understandable, and worth caring about. For the most part, the characters in a story are believable in the same way that the story is believable. If characters are truly credible, it is almost impossible to remain completely neutral toward them. Additionally, Petrie and Boggs list a number of techniques for character analysis.

#### **2.1.1.1. Characterization Through Dialogue**

Characters in a fictional film naturally reveal a great deal about themselves by what they say. But much is also revealed by how they say it. Their true thoughts, attitudes, and emotions can be suggested in subtle ways through word choice and through the stress, pitch, and pause patterns of their speech. Actors' use of grammar, sentence structure, vocabulary, and particular dialects (if any) reveals a great deal about their characters' social and economic level, educational background, and mental processes. (Petrie & Boggs, 2018: 51).

#### **2.1.1.2. Characterization Through External Action**

Although appearance is an important measure of a character's personality, appearances are often misleading. Perhaps the best reflections of character are a person's actions. It must be assumed, of course, that real characters are more than mere instruments of the plot, that they do what they do for a purpose, out of motives. that are consistent with their overall personality. Thus, there should be a clear relationship

between a character and his or her actions; the actions should grow naturally out of the character's personality. If the motivation for a character's action is clearly established, the character and the plot become so closely interwoven that they are impossible to separate, and every action that the character takes in some way reflects the quality of his or her particular personality. (Petrie & Boggs, 2018: 52).

### **2.1.1.3. Characterization Through Internal Action**

There is an inner world of action that normally remains unseen and unheard by even the most careful observer/listener. Yet the dimension of human nature that this world embraces is often essential to a real understanding of a character. Inner action occurs within characters' minds and emotions and consists of secret, unspoken thoughts, daydreams, aspirations, memories, fears, and fantasies. People's hopes, dreams, and aspirations can be as important to an understanding of their character as any real achievement, and their fears and insecurities can be more terrible to them than any real catastrophic failure thoughts, daydreams, aspirations, memories, fears, and fantasies. People's hopes, dreams, and aspirations can be as important to an understanding of their character as any real achievement, and their fears and insecurities can be more terrible to them than any real catastrophic failure. (Petrie & Boggs, 2018:53).

### **2.1.1.4. Characterization Through Reaction of Other Character**

The way other characters view a person often serves as an excellent means of characterization. Sometimes, a great deal of information about a character is already provided through such means before the character first appears on the screen. (Petrie & Boggs, 2018:53).

### **2.1.2. Plot**

Screenwriter Ernest Lehman (as cited in Petrie & Boggs, 2018: 45) described the linear structure of a movie in the following way: the first act introduces the characters and sets up the main plot; the second act builds the situation to a point where major conflicts and issues arise; and the third act focuses on resolving these conflicts and issues. This can be explained as follows:

#### **2.1.2.1 Exposition**

Introduces the characters, shows some of their interrelationships, and places them within a believable time and place. The exposition, or introductory part of the story, introduces the characters, shows some of their interactions, and establishes a logical setting for them (Petrie & Boggs, 2018:45).

#### **2.1.2.2 Complication**

A conflict begins and grows in clarity, intensity, and importance. Because dramatic tension and suspense are created and maintained during the complication, this is usually the longest section (Petrie & Boggs, 2018:45).

#### **2.1.2.3 Climax**

At the climax, the conflict is resolved and there follows a brief period of calm, representing the peak of narrative tension where the central struggle reaches its decisive turning point (Petrie & Boggs, 2018:45).

#### **2.1.2.4 Dénouement**

In which a state of relative equilibrium returns, refers to the final stage of narrative structure in Petrie and Boggs theory, where the central conflicts are resolved and the story reaches a new though not necessarily ideal, balance (Petrie & Boggs, 2018:45).

### **2.1.3. Setting**

The setting is the time and place in which the film's story occurs. Although the setting may often seem unobtrusive or be taken for granted, it is an essential ingredient in any story and makes an important contribution to the theme or total effect of a film. Because of the complex interrelationships of setting with other story elements plot, character, theme, conflict, symbolism the effects of setting on the story being told should be analyzed carefully. And because of its important visual function, setting must also be considered a powerful cinematic element in its own right (Petrie & Boggs, 2018:85)

#### **2.1.3.1. Setting as Determiner of Character**

The four aspects of setting listed above are important to understanding the naturalistic interpretation of the role of setting. This interpretation is based on the belief that our character, destiny, and fate are all determined by forces outside ourselves, that we may be nothing more than products of our heredity and environment, and that freedom of choice is only an illusion. Thus, by considering the environment a significant shaping force or even a dominant controlling one, this interpretation forces us to consider how environment has made characters what they are—in other words, how characters' nature has been dictated by factors such as their time in history, the particular place on Earth they inhabit, their position in the social and economic structure, and the customs, moral attitudes, and codes of behavior imposed on them by society. These environmental factors may be so pervasive that they serve as something much more important than a backdrop for the film's plot. In some cases the environment may function as an antagonist in the plot. Protagonists may struggle against environmental forces pressing upon them, seeking to express some freedom of choice or escape from a trap (Petrie & Boggs, 2018: 85).

### **2.1.3.2. Setting as Reflection of Character**

The environment in which a person lives may provide the viewer with clues to understanding his or her character. This is especially true for the aspects of their environment over which individuals exercise some control. Houses, for example, may be excellent indicators of character. Their usefulness is illustrated by the following examples of exterior views that might appear in a film's opening shot. Picture a small, neat, white, green-shuttered cottage with red roses around the doorstep and bright and cheerful curtains at the windows. It is surrounded by a newly whitewashed picket fence. Such a setting has been traditionally used in films to suggest the happy honeymoon couple, full of youth, vigor, and optimism for a bright future (Petrie & Boggs, 2018: 86).

### **2.1.3.3. Setting to Create Emotional Atmosphere**

In certain specialized films, setting is important in creating a pervasive mood or emotional atmosphere. This is especially true in horror films and to some extent in the science fiction or fantasy film (such as the *Alien* films, Stanley Kubrick's *The Shining*, and James Cameron's *Avatar*), in which the unusually charged emotional atmosphere created and maintained by the setting becomes an important factor in achieving a suspension of disbelief by the viewer. Setting may also create a mood of tension and suspense in keeping with the overall tone of the film, in addition to adding credibility to plot and character elements (Petrie & Boggs, 2018:88).

## **2.2 Extrinsic Approach**

In literary analysis, the extrinsic approach focuses on looking at elements that are not within the text. According to Wellen & Warrek (1956:65), Though the "extrinsic" study may merely attempt to interpret literature in the light of its social context and its antecedents, in most cases it becomes a "causal" explanation, professing to account for literature, to explain it, and finally to reduce it to its origins (the "fallacy of origins"). External factors can help us better comprehend the meaning and interpretation of a literary work. To examine the characterization, I will use the gender studies approach in addition to Rosalind Gill's postfeminism theory.

### **2.2.1. Feminism**

According to Hooks (2000:67), Individual women came from these relationships angry. And they used that anger as a catalyst for women's liberation. As the movement progressed, as feminist thinking advanced, enlightened feminist activists saw that men were not the problem, that the problem was patriarchy, sexism, and male domination. The term first wave feminism (or old wave feminism) refers to the period of challenges to the legal and social inequalities of women from the mid-1800s to 1920 in the United States and the United Kingdom. Activists worked for, among other things, female suffrage, the right of women to own property, the reform of marital laws, and education reform (Gardner, 2006: 93). Women didn't get much formal education during this time. Laws and how society feels about women who work also make it hard for them to be independent and in charge of their property and earning.

Second wave is now used to describe the feminist movement of the 1960s and the 1970s in both Europe and the United States. A central reason that the second wave arose in the United States was the recognition that, despite improvements in the legal and civil rights of women, women had not yet achieved true equality (Gardner, 2006:207).

Third wave feminism is sometimes termed postfeminism, but this term is contested by some self-defined third wave feminists because of its use to describe the conservative reaction to second wave feminism that began in the mid-1980s. Third wave feminism is an activist movement mainly in the United States. It can be traced back to the 1980s and is still in its infancy. While its proponents continue to aim for the liberation of women, they do not see this as a separate task from the liberation of other subordinate (Gardner, 2006:222).

### **2.2.2. Postfeminism**

Postfeminism believes that women can now individually select their roles and identities without facing gender-based obstacles. According to Ann Brooks (1997:4) suggests that Popular 'post-feminism's' conceptual repertoire provides a useful point

of distinction from the way postfeminism is framed within the feminist academic community, particularly those drawing on postmodernism, poststructuralism and post-colonialism to inform their understanding of feminism in the 1990s. Although some feminist critics use the term “postfeminism” to indicate that it is sexist or oppressive, while others use it to talk about a new way that young women are involved in feminist activism and theory. Furthermore according to Gill (2007:148), from this perspective postfeminist media culture should be our critical object a phenomenon into which scholars of culture should inquire rather than an analytic perspective. This approach does not require a static notion of one single authentic feminism as a comparison point, but instead is informed by postmodernist and constructionist perspectives and seeks to examine what is distinctive about contemporary articulations of gender in the media. I have represents the two main ideas from Rosalind Gill’s theory that define postfeminism theory. The two main ideas that I define postfeminism are: Individualism, Choice, and Empowerment, and Self-Surveillance and Discipline.

#### **2.2.2.1. Individualism, Choice, and Empowerment**

Postfeminism claims that the notions of “being oneself” and pleasing oneself” constitute personal choice, suggesting that women are no longer hindered by inequalities of power imbalances. One aspect of this postfeminist sensibility in media culture is the almost total evacuation of notions of politics or cultural influence. This is seen not only in the relentless personalizing tendencies of news, talk shows and reality TV, but also in the ways in which every aspect of life is refracted through the idea of personal choice and self-determination (Gill, 2007:153).

#### **2.2.3.2. Self-Surveillance and Discipline**

First, the dramatically increased intensity of self-surveillance, indicating the intensity of the regulation of women (alongside the disavowal of such regulation). Second, the extensiveness of surveillance over entirely new spheres of life and intimate conduct. Third, the focus upon the psychological the requirement to transform oneself and remodel one's interior life. Something of the intensity and extensiveness of the self surveillance and discipline now normatively required of women can be seen in women's magazines in which bodily shape, size, muscle tone, attire, sexual practice,

career, home, finances, etc. are rendered into 'problems' that necessitate ongoing and constant monitoring and labor (Gill, 2007:155).

### **2.3 Previous Related Studies**

This research focuses on postfeminism theory in the movie script *The Fire Inside*. Therefore several previous related studies are stated to support this research and prove the existence of research that I use the several different theory approach with different literature object.

The first research is “Post Feminism Value In “Tinker Bell” Film (The Pirate Fairy 2014)” by Moh. Mustakin Lakoro, Rusni Podungge, and Novi Rusnarty Usu (2025). The article "Post-Feminist Values in Tinker Bell: The Pirate Fairy (2014)" analyzes the representation of post-feminist values through the character of Zarina using Rosalind Gill's theoretical framework. The film depicts women as active, autonomous subjects with freedom of choice. Individualism is evident when Zarina rejects the limitations of her role as fairy dust keeper and chooses to explore new experiments. From a post-feminist perspective, this action is understood as a form of personal agency and self-determination. Aspects of choice and empowerment are also represented through Zarina's decision to leave Pixie Hollow to develop her potential. Freedom of choice is positioned as a form of empowerment, in line with Gill's notion that contemporary women are assumed to have access to freedom and opportunity. Furthermore, Zarina's character demonstrates intellectual ambition and courage, challenging traditional feminine stereotypes.

The second research is “*Manifestation Of Feminist Notion In Barbie And The Three Musketeers Movie*” by Yolanda Elversa S P (2015)”. In this research, the writer analyzed the portrayal of women struggle, and In this research, the researcher discusses a movie script related to feminist theory that depicts the struggle of a character who wants to be a musketeer, therefore experiences discrimination because the desired job is a man’s job. Although this is not a postfeminist theory, but there is relationship with

feminist theory, in this researcher there is a theoretical relationship that connects to the research. Researchers used feminist theories from Charlotte Perkins Gilman and Simone de Beauvoir to examine how women are portrayed as individuals who fight against gender inequality and strive to prove themselves capable of fulfilling roles previously considered exclusively for men. The main character is Corrine, is portrayed as independent courageous, and possessing a strong desire to achieve her goals. The results of the study indicate that the movie script conveys a message of equality and empowerment for women, in which women have the right to determine their own path in life. Researchers concluded that the movie script embodies a feminist spirit that reject traditional stereotypes of women and encourages freedom and independence in decision.

The third research by Arion Reyvonputra, Fanny Lesmana, and Daniel Budiana (2023) , titled “Representation of Feminism in the Movie “Black Panther: Wakanda Forever (2022)”” . The research discuss how the film represents feminist values through semiotic analysis with John Fiske’s theory of television codes. This research shows that female characters such as Shuri, Queen Ramonda, and Okoye become symbols of the strength, intelligence, and leadership of Black women who challenge patriarchal domination. The film depicts women not only as supporters but as main characters who have a strategic role in determining the fate of the nation of Wakanda. Researchers found that the film displays forms of first and second wave feminism, especially liberal feminism that emphasize gender equalitu and individual freedom.

The fourth research is by Sabrina Maulidina (2020), titled “Representasi Feminisme Dalam Film 3 Srikandi (Studi Analisis Semiotika)”. This research representation the idea of feminism through semiotic analysis. This study uses a qualitative approach with a semiotic theoretical framework from Roland Barthes to analyze the visual signs and dialogue that appear in the film’s scene. The aim is to determine “how the representation of feminism” appears in the film, as well as the “signs and meanings” used by the film to present women as active agents. The results scenes in the film that display feminism, women appear as archers who compete on

equal terms with men, obtain higher education and fight for the nation's name. Thus, this film is seen as a narrative that emphasizes that women are not merely passive figures but as individuals who have rights, choices, and the capacity to achieve.

Several previous studies are reviewed to provide supporting references and demonstrate the existence of research related to feminism and gender representation in movie scripts and films. Although each study uses different theoretical approaches and objects of analysis, they collectively highlight how women are represented in audiovisual texts and how gender issues are portrayed in contemporary media. These studies also help position the present research, which focuses on the postfeminism theory in the movie script *The Fire Inside*. Overall, these three studies demonstrate that film and movie scripts are significant cultural texts that reflect issues of gender, women's empowerment, and the challenges faced within patriarchal structures. Although they employ different methods classical feminism, semiotic analysis, and liberal feminist perspectives they collectively reveal the importance of analyzing women's representation in visual and narrative media. These studies support the present research by showing that examining female characters through a theoretical lens is both relevant and academically grounded. They also reinforce the need to analyze *The Fire Inside* movie script using postfeminism theory approach, offering a contemporary perspective on how modern media constructs women's identity, agency, and roles.