

CHAPTER V CONCLUSION

Based on the chapter four the analysis the movie script of *The Fire Inside* (2024) by Barry Jenkins, it is evident that the main character of Claressa Shields represents postfeminism theory as defined by Rosalind Gill, especially through the framework theory are Individualism, Choice, and Empowement and Self-Surveillance and Discipline. This movie script is about a first woman boxer struggle to success, but it also demonstrates how women build their own identities by their individualism, choice, and empowerment and self-surveillance, and discipline in a pressured social setting. The through of individualism, shows that Claressa is presented her achievement as the result of her own hard work and determination. From the start of the story,

Claressa is not position as a passive victim of poverty, gender discrimination, or structural limitation, but she is portrayed as an individual actively trying to control her own future. Her dialogue, actions, and choice show that she is a boxer because she works hard, is mentally strong, and believes in her self. In a postfeminism theory, this represents an adjustment from a collective narrative to an individual, when success and failure are portrayed as personal responsibility. Furthermore, the concept of choice is clear in how Claressa choose what to do with her life.

The decision she makes putting focus on training, and ignoring emprional distractions show that women in postfeminism often find independence through personal choices that seem “free” and “rational”. Claressa’s choice training over romantic relationships, or to say she needs a sparring partner instead of a boyfriend, shows how these choices are viewed as signs of self-control and determination to her goals. The movie script also argues, though in a more subtle way, that these choices aren’t completely free from social pressures and expectations of how to act, which makes them both liberating and rewarding.

The concept of empowerment in this movie script is not depicted merely rhetorically or symbolically, but rather is manifested through Claressa's body, discipline, and performance in the ring. Claressa's empowerment does not come from

external recognition alone, but from her ability to master a traditionally masculine space, namely the world of boxing. Claressa's body is presented as a source of strength, agency, and authority, not an object to be weakened or conformed to conventional feminine standards. Thus, the movie script presents empowerment as something earned, not given, in line with the logic of postfeminism that emphasizes self-made success.

However, this empowerment is inseparable from the concepts of self-surveillance and discipline, which are key findings in this analysis. Claressa constantly monitors herself physically, mentally, and emotionally. This is evident in her rigorous training routine, her emotional control during competitions, and her ability to suppress fatigue, hunger, and doubt to maintain her performance. Even in intimate moments, such as when Claressa looks in the mirror or is away from the arena, she maintains self-discipline by aligning her behavior and thoughts with her athletic goals.

Claressa's self-surveillance doesn't always come from the direct supervision of her coach or her environment, but has become internalized as her own inner voice. She learns to "stay focused," "get out of her head," and "work harder," reflecting how external discipline transforms into internal control. In this context, the movie script demonstrates how postfeminism often shifts control mechanisms from external to internal to women themselves. Claressa isn't explicitly forced to, but she voluntarily disciplines her body and emotions to meet idealized standards of success. Furthermore, the various settings in the movie script a boxing ring, a home, a training room, and even the Olympic stage function as spaces that create an emotional atmosphere that reinforces the practice of self-surveillance and discipline. Pressure from her coach, public expectations, and the atmosphere of global competition force Claressa to constantly monitor and adapt herself. These settings serve not only as a backdrop for events but also as a determinant of character development, as Claressa learns to manage anxiety, anger, and fatigue as part of the self-discipline process.

By combining individualism, choice, and empowerment, along with self-surveillance and discipline, *The Fire Inside* exposes the central paradox of

postfeminism. On the one hand, Claressa appears as an empowered, independent, and self-sufficient woman. On the other hand, this empowerment demands constant self-surveillance, emotional sacrifice, and extreme bodily discipline. The movie script indirectly reveals that women's freedom within a postfeminist framework is often accompanied by increasingly internalized responsibilities and pressures. In conclusion, *The Fire Inside* not only celebrates Claressa Shields' achievements as a female boxer but also represents the complexity of women's experiences in postfeminist culture. Through Claressa's main character, the movie script demonstrates that empowerment is not a stable end state, but rather a process continually negotiated through choice, discipline, and self-surveillance. Therefore, the movie script is relevant to read as a cultural text reflecting how postfeminism works to shape modern female subjectivity strong, ambitious, and empowered, yet simultaneously bound by the logic of strict self-control.

