

## CHAPTER 2

### FRAMEWORK OF THE THEORIES

In this research, in order to understand the meaning and the construction of the movie script, I use some concepts and theories to analyze it. I apply two approaches, which are intrinsic and extrinsic to analyze the character of a movie script. I use characterization and setting as the intrinsic approach. For the extrinsic approach are patriarchy, liberal feminism, and existentialist feminism. This chapter tells about a further explanation of the concepts and theories that both have told in the previous chapter, and I will explain those frameworks of the theories:

#### 2.1 Intrinsic Approaches

To analyze the character of the movie script, I use some concepts through intrinsic approach, they are characterization, plot, setting and theme. The word intrinsic means something that is related to the essential nature of a thing. I use the concepts of James H. Pickering and Jeffrey D. Hooper in his book titled *Concise Companion to Literature* to analyze the characterization of Jo March. The concepts will be explained in this chapter.

##### 2.1.1 Characterization

Pickering and Hooper explained some terms of character in literary work. Character is an important thing in literary work. The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has good nature and also antagonist always has bad nature. Characterization is when the writer reveals the personality of the character. It may be happening in every their conversation. Characters can be presented by the description in their action, speech, and also their mind. It includes the process of giving some information about them (Pickering & Hooper, 1997: 28).

##### 2.1.1.1 Telling Method

There are two methods of characterization, telling method and showing method. To analyze this novel the writer use showing and telling methods.

Telling Method is a method that show the Author, the Author will be the narrator and tell the reader about the character in the novel and direct commentary (Pickering & Hoeper, 1997: 28).

1) Characterization through Appearance

Appearances can give the reader a clue to a character although sometimes appearances are often deceiving those who see it. But in literature a character can be seen from the appearance. And also the way the character dress or clothes can be clues for the character, such as background, education and economic. (Pickering & Hoeper, 1997: 29)

2) Characterization by the Author

This method was told by the Author. The Author interrupts the narrative and reveals directly (the nature and personality), through a series of editorial comments, the nature and personality of the characters, including the thought and feelings that enter and pass through the characters' mind. The Author not only directs our attention to a given character but tells us exactly what our attitude toward that character ought to be . (Pickering & Hoeper, 1997: 30)

### 2.1.1.2 Showing Method

There are two methods of characterization, telling method and showing method. To analyze this movie script, I use showing and telling methods. Showing method is the indirect, the dramatic method of showing, which involves the Author's stepping aside, as it were, to allow the characters to reveal themselves directly through and their actions. (Pickering & Hoeper, 1997: 27)

1) Characterization through Dialogue

To know characterization in literary work the writer has to analyze characters through dialogue between characters. Some characters are open and candid; they tell us, or appear to tell us, exactly what is on their minds. Others are careful and guarded in what they say: they speak only by indirection, and we must infer from their (the character) words what they actually mean. (Pickering & Hoeper, 1997: 32) For this reason the reader must be prepared to analyze dialogue in a number of different ways.

a) What is Being Said

In this case, we need to know whether the dialogue will be discussed is something that is important and can influence the events in the story. (Pickering & Hoepfer, 1997: 32)

b) The Identity of the Speaker

Something conveyed by a main character, which in this case is more important than a subordinate figure, although sometimes information by subordinate leaders can provide important about main characters. the conversation of minor role often provides crucial information and sheds important light on the personalities of the other characters (Pickering & Hoepfer, 1997: 32)

c) The Occasion

Location or situation of the discussion can also affect a person's character, usually they will show their character when talking to people which closest to, and we will know more about the character of the particular way of seeing them talk to the people around them. And also usually dialogue during the night is more serious and dialogue during the day is more revealing and more information on it. (Pickering & Hoepfer, 1997: 33)

d) The Identity of the Person or Persons the Speaker Addressing

This narrative presented by characters in the story, where a certain figure says something about the the other character. And also dialogue between friends is more open and long than the dialogue between strangers. It is depends who is more comfortable to talk to (Pickering & Hoepfer, 1997: 33)

e) The Quality of the Exchange

The way how the conversation going or flow is important, it is better if there are give and take in the conversatin with someone. But in the other is more pasif the conversation will not last long. Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering & Hoepfer, 1997: 33)

f) The Speaker's Tone of Voice, Stress, Dialect, and Vocabulary

Important clues of the character we can see through their voice, stress, dialect, and vocabulary, but we can see that if we observe and examine it properly and carefully. And also speaker's tone of voice when the character talk to the

other can also reveal the attitude such as friendly and arrogant (Pickering & Hooper, 1997: 33)

## 2.) Characterization through Action

Characterization through action is as important as characterization through dialogue. Pickering and Hooper, stated that to establish character on the basis of action, it is necessary to several events of the plot for what they seem to reveal about the characters, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. A gesture or a facial expression usually carries with it less significance than some large and overt act. Some actions, of course, are inherently more meaningful in this respect than others. (Pickering & Hooper, 1997: 34)

### 2.1.2 Plot

The plot is a series of events structure in a story arranged as a sequence of sections in the overall fiction. The plot is what governs how actions must relate to each other, how an event is related to other events, and how the characters are portrayed and play a role in the event. When we refer to the plot of a work of fiction, we are referring to the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or movie or short story. (Pickering and Hooper, 1981:14). A plot usually flows in five certain stages or section as follows:

- Exposition

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflict, or the potential for conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some novels, occupy an entire chapter or more. (Pickering and Hooper, 1981:16)

- Complication

Complication refers to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The

conflict is then developed gradually and intensified. (Pickering and Hoeper, 1981:16)

- Crisis

The crisis also refers to as the climax, is the moment at which the plot reaches its point of greatest emotional intensity; it is turning point of the plot, directly precipitating its resolution. (Pickering and Hoeper, 1981:17)

- Falling Action

The crisis or turning point has been reached, the tension subsides and the plot moves towards its appointed conclusion. (Pickering and Hoeper, 1981:17)

- Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability. The resolution also refers to as the conclusion. (Pickering and Hoeper, 1981:17)

Based on opinion from Pickering and Hoeper, can be concluded that plot is a series events in a story arranged as a sequence of parts in fiction as a whole plot also governs how actions should relate to one another. Then if we refer to the plot of a work of fiction, that is a sequence of interrelated events that is deliberately arranged is the basic narrative structure of a novel, movie and short story.

### **2.1.3 Setting**

Setting is a term that includes both the physical area that frames the action and the time of day or year, the climactic condition, and the historical period during which the action take place. Setting has five possible functions, setting as background of action, as an antagonist, as a means of creating appropriate atmosphere, as a means of revealing character, and as a means of reinforcing theme. (Pickering & Hoeper, 1997: 37)

- Setting as Background of the Action

Every event always happens somewhere. They require a setting or background of some kind, even if it is only as simple as a stage of theatre. As a background for action, setting may consist of costume, manners, events, and

institutions that have relation to a certain time and place. (Pickering and Hoeper, 1981: 38-39)

- Setting as an Antagonist

Setting may also serve as a kind of individual or antagonist that help to build a conflict and control the outcome of the story's events. (Pickering & Hoeper, 1997: 39)

- Setting as Means of Revealing Character

Many authors manipulate their settings as a means of arousing the reader's expectations and an author can also use the setting to simplify and reveal character by intentionally making setting a metaphoric or symbolic extension of character. (Pickering & Hoeper, 1997: 41)

- Setting as Means of Creating Appropriate Atmosphere

Many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for mind for events to come to. (Pickering and Hoeper, 1981: 40)

- Setting as Reinforcing of Theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story. (Pickering and Hoeper, 1981: 42)

#### **2.1.4 Theme**

Theme is one of those critical terms that mean very different things to different people. To some, who think of literature is the tool for teaching, preaching, propagating a favorite idea, theme may mean the moral or lesson that can be extrapolated from the work. (Pickering & Hoeper, 1997: 61)



## **2.2 Extrinsic Approaches**

This part is different with the previous. The intrinsic approach focuses the form itself while extrinsic approach is the approach that is out of the text, such as history, environment, economy, social and political.

Eaglestone described an intrinsic approach to how one examines the composition of a painting. With an extrinsic approach, Eaglestone describes it as “looking through a window to another world”. He explains that this might ask questions “about the historical significance” and “who the people are” in the painting. When explaining an extrinsic approach, he states that “the literary text is part of the world and rooted in its context”. The extrinsic approach could look at things such as “the history behind a book, psychology, gender issues, the authors intentions, social issues and much more” (Eaglestone, 2002: 40-43). When analyzing *Little Women*, it is important to look beyond the text and how these other factors may have an influence on the text.

### **2.2.1 Sociology of Literature**

Sociology of Literature refers to and gets cushioned by two different academic disciplines, sociology and literary study. Sociology is an objective and scientific study of humans in society and the review of social institution and process. Literature, on the other hand, also deals with human beings in society with regard to their undertaking to adapt to and change society.

Sociology and literature, therefore, share the same issues. The novel, as one of the major genres in literature, can be regarded as an effort to recreate the social world; relations between human beings and their family, environment, politics, state and others. Their distinction: while sociology makes an objective analysis of society, literature penetrates into the surface of social structure and expresses human being’s ways of comprehending their society with their feeling (Syofyan, 2016).

#### **2.2.1.1 Patriarchy**

Women live in oppression and they do not have the same right in social status. It is caused by patriarchal system in the society. Patriarchy literally means the power of father which is originally only used to refer to a type of family that

is dominated by men, in which all members of the family and household services are under the authority of men's rules (Bhasin, 1996). Patriarchal system controls women in many area of life. It is divided into five concepts. They are productive effort, reproductive effort, women's sexual control, women's movement control, and economic control (Sugihastuti, 2001).

Actually, women are human beings who should have the same right as men. Women rights such as the selection of work, sexual control, and reproduction are seldom to be got or have not been able to fully enjoy because of the hegemony of patriarchal ideology in all areas of life (Bhasin, 1996).

This research analyzes the issue of patriarchy reflected in the movie script, so the proper theory used to analyze is feminism theory. Feminism itself is the theory of the political, economic, and social equality of the sexes (Lubis, 2016). Feminist literary criticism looks literature in awareness toward existence of sex which is associated with the culture, literature, and human life. Feminism emerges from dissatisfaction of the patriarchal system in society as the cause of women oppression. It refers to the conditions of social reality that put father (man) as the holder of all family members, the ownership of goods, and the holder of decision (Sugihastuti, 2001).

Feminist theory is divided into three waves. The first began in the eighteenth century. It was very much influenced by the social and economic reforms bringing about women's right and suffrage movements. The second wave of feminist theory was very much influenced by the various liberationist movements, especially in America, in the nineteenth century. Its central concern was sexual difference. The third wave began in America in the mid of the nineteenth century. If in the second wave there are still strong differences between women and men, in the third wave of feminism, the differences between women and men begin to be loosened and what appears is issues about the political spectrum, locality and so on. It was greatly focused on reproductive rights for women. Feminists advocated for a woman's right to make her own choices about her body and stated that it was a basic right to have access to birth control and abortion (Lubis, 2016).



Tong in *Feminist Thought* says that feminism is not a single thought, but it has a wide variety of the emergence and development which mutually supports, corrects, and denies earlier feminism thought. She also describes the diversities of feminism ideas, namely liberal feminism, radical feminism, Marxist feminism, existentialist feminism, postmodern feminism, global and cultural feminism (as cited in Lubis, 2016).

### **2.2.1.2 Liberal Feminism**

Liberals hold that freedom is a fundamental value, and that the just state ensures freedom for individuals. Liberal feminism conceives of freedom as personal autonomy—living a life one's own choosing—and political autonomy—being co-author of the conditions under which one lives (Stanford Encyclopedia of Philosophy). Related to this, it has the premise that humans are autonomous and are led by reason. With this ratio, humans are able to understand the principles of morality and individual freedom. As for these principles also guarantee the right to individual freedom. Liberal feminism focuses on the self fulfillment of the subject. It denotes the importance of individual and individual autonomy which are protected by guaranteed rights, economic justice and equality of opportunity. Issues raised by liberal feminism are those of access to education, civil and political rights (Lubis, 2016).

From some of things described above, by examining the movie script, there are two issues that will be analyzed; access to education and civil rights.

### **2.2.1.3 Existentialist Feminism**

Related to existentialist feminism, it has a premise from the existing concept of the philosopher Jean-Paul Sartre, namely *être-en-soi* (being-in-himself); *être-pour-soi* (there-for-himself) and *être-pour-les-autres* (there-for-others). The most prominent figure in this flow of feminism is Simone de Beauvoir. The issues and themes that she raises in her feminist thinking are the analysis of women's oppression because they are considered as "Other" in the way they are in *être-pour-les-autres*. (Lubis, 2016)

Humans are responsible for being free to determine their choices (responsibility for choices) and responsible for the consequences of that choice

(Sartre, 2002). As for the existentialists proposed by Simone de Beauvoir, Beauvoir said that women in their existence in this world only became liyan for men. Women are objects and men are the subject. So existentialism according to Beauvoir is when a woman is no longer an object but has become a subject for her.

a) The Relationship Subject-Object (The Others)

De Beauvoir's ethical analysis highlights oppression and violence against humans caused by wrong understanding of the subject and object. Simone de Beauvoir argues that in human relations there is always an intersubjective conflict, each human being always tries to make another human being an object and does not want himself to be an object. The reason why women are oppressed is that their existence is ignored and not an absolute subject unlike men. Thus giving rise to the view that the absolute subject is men, while women are just other objects (other). The process starts from biological facts such as reproductive roles, hormonal imbalances, weakness of female organs, etc. that are combined with patriarchal history until finally women are cornered into reproductive and domestic roles and women are unwittingly led to the definition of unconscious beings. This is what makes domination of women throughout history. The difference between women and men mostly comes from the fact that social construction marginalizes women and most of them are self-internalization (Otherness). The crucial question is whether women can free themselves from the status of objects and whether they must be men or can achieve different subjectivities. There is a culture created by men that assumes men as subjects and women as objects. Women are always constructed by men, through male structures and institutions. But because women, like men, have no essence, women do not have to continue to be what men want. Women can also be as subjects, can be involved in positive activities in society. So that there is no more that can prevent women from building themselves and women can be creatures who have the essence and nature not underestimated (Beauvoir, 1989). (Beauvoir, 1989) repeatedly said that although biological and psychological facts about women, for example, its main role in psychological reproduction relative to men's secondary roles, women's physical weakness relative to men's

physical strength, and the inactive role they play in sexual relations is relative the active role of men can be right, but we judge facts to depend on us as social beings. We can see how women are made as number two creatures. Among them, women are used as nature, meaning women are as made objects of men because they are considered as a place for adventure. Women are also considered as objects that print children - even though women should be made as someone who can be invited to work together in life. From this we can see that there has been a marginalization of women.

#### b) Oppression of Women by Men

Gender oppression is not just a form of oppression. Far from that, black people know how it feels to be oppressed whites and poor people know what it's like to be suppressed by rich people. Beauvoir labeled the actions of tragic women as women who accepted their interests as feminine mysteries, handed down from generation to generation. Women decide to get married because it becomes an obligation, because of the pressure imposed on their shoulders, because marriage is the only most sensible solution, because they want a normal existence as a wife and mother, but a secret that is guarded and a feeling that depth will make the beginning of marriage life difficult, which may make life difficult, which may prevent the balance of happiness forever (Beauvoir, 1989: 237). Marriage is intended to avoid women from the freedom of men, but because there is no love or individuality without freedom, he must let go of love for special individuals to convince him to get life's protection from men (Beauvoir, 1989).

From some of things described above, by examining the movie script, there are two issues that will be analyzed; the forms of marginalization of women as others and women's decision to be married.

#### **2.2.1.4 Marxist Feminism**

Marxist feminism is a kind of feminist theory and politics that takes its theoretical bearings from Marxism, notably the criticism of capitalism as a set of structures, practices, institutions, incentives, and sensibilities that promote the exploitation of labor, the alienation of human beings, and the debasement of

freedom. Marx, for example, explains how the oppressed class (proletarian class) is manipulated and exploited by the dominant class (bourgeoisie). Often times, the oppression experienced by the oppressed class is not realized because there is a false consciousness instilled by the dominant class into the oppressed class. Marx also said that it is not consciousness that determines one's existence (reality) but on the contrary, namely reality which determines one's consciousness (Lubis, 2016).

Marxist feminism discusses classism as the fundamental of women's oppression. Classical Marxist feminists work within conceptual terrain laid out by Marx, Engels, Lenin, and other nineteenth-century thinkers. They regard classism rather than sexism as the fundamental cause of women's oppression. Furthermore, the certain subject illuminated in Marxist feminism is an independence of women in economic matter. Women are capable of fulfilling life necessities by their own selves. Always on call, women form a conception of themselves they would not have if their roles in family and the workplace did not keep them socially and economically subordinate to men. Thus, Marxist and socialist feminists believe we need to analyze the links between women's work status and women's self-image in order to understand the unique character of women's oppression (Tong, 2009). The issues raised by this group of Marxist feminism are such as economic inequality, domestic life under capitalism, property ownership and so on (Lubis, 2016).

From some of things described above, by examining the movie script, there are two issues that will be analyzed; economic inequality and property ownership.

### **2.3 Literature Review**

In order to conduct this study, I use theories around characterization and setting, sociology literature approaches surrounding patriarchy, liberal feminism, and existentialist feminism concept (Minderop, 2013) (Pickering & Hoepfer, 1997).

Analyzing a character from fictional works is crucial to determine the behavior and actions they take, by using this theory provided within *Metode*

*Karakterisasi Telaah Fiksi* by Professor Albertine Minderop. To further understand the explicit and implicit aspects of the character, this book will help this research to understand the characters within the novel.

Sociology of Literature is also used in this research to measure and analyze the social situation within the film and how the society within the film is affected by the character's doing. Donny Syofyan from *The Jakarta Post* made an essay regarding Sociology of Literature and why it's important to this research.

*"Sociology and literature, therefore, share the same issues. The novel, as one of the major genres in literature, can be regarded as an effort to recreate the social world; relations between human beings and their family, environment, politics, state and others. Their distinction: while sociology makes an objective analysis of society, literature penetrates into the surface of social structure and expresses human beings' ways of comprehending their society with their feeling."* Essay: *Sociology of Literature* (2018).

This research is similar to a journal entitled **Analysis of Feminism in the Novel of *Little Women* by May Louisa Alcott** by Eka Desmawati (Universitas Gunadarma). In her research, she totally focused on the feminism issue. She analyzed the reflection of the classifications of the types of feminism, namely liberal, existentialist, marxist and radical feminism in the novel.