

## CHAPTER 2

### FRAME WORK OF THE THEORIES

Based on the objective the research above I use some theory and concepts to analyze it to understand the meaning and the construction of the movie. The theories that are applied in this chapter use intrinsic and extrinsic approaches. In every movie, there are characters of the figures. Character in figures is very important thing. Because from character, a movie able to influence people to understand the story. Character is the important thing is analysis literature. Without character there could be no plot and, hence, no story (Hooper, 1981 p. 23). This intrinsic approach includes characterization, plot and setting to analyze the character in the movie. Then I use extrinsic approach, I use feminism concept to support the theme of my analysis. Also I use literature review that consist of previous research to support this thesis which was taken from three researchers. This part tells about a further explanation of the ideas and hypotheses that both have told in the past section.

#### 2.1 INTRINSIC APPROACHES

In order to analyze this movie, I use the intrinsic approach to analyze the element of a literary work. To analyze the character of the novel, I use some concepts through intrinsic approach, they are characterization, plot, and setting. The concept will be explained in this chapter.

##### 2.1.1. Characterization

Characterization is the process by which the writer reveals the personality of a character. According to Pickering and Hooper (1997), “The relationship between plot and character is a vital and necessary one. Without character there would be no plot and no story. Characters are customarily described by their relationship to plot, by the degree of development they are given by the author, and whether or not they undergo significant character change.

Characterization is when the author reveals the personality of the character. It may be happening in every conversation. Characters can be represented by description in their action, speech, and also their mind. It includes the process of giving some information about them.” (p. 25)

In characterization, there is what is called the method of characterization that the author usually uses as a guide or technique for writing a literary work that is telling and showing. One method is *telling*, which relies on exposition and direct commentary by the author. The other method is the indirect, dramatic method of showing, which involves the author’s stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. Most authors employ a combination of each, even when the exposition (Pickering and Hooper, 1981:27).

#### **2.1.1.1. Telling Method**

One method is telling, which relies on exposition and direct commentary by the author. In telling—a method preferred and practiced by many older fiction writers—the guiding hand of the authors is very much evidence. We learn and look only at what the author calls to our attention (Pickering and Hooper, 1981:27).

##### **1. Characterization through The Uses of Names**

Names often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling, and traits. Names can also contain literary or historical allusions that aid in characterization by means of association (Pickering and Hooper, 1981:28).

##### **2. Characterization through Appearances**

Although in real life most of us are aware that the appearances are often deceiving, in the world of fiction, the details of appearances (what a character wears and how he looks) often provides essential clues to the character. Details of dress may offer clues to background, occupation, economic and social status (Pickering and Hooper, 1981:30).

### 3. Characterization by The Author

In the most customary form of telling, the author interrupts the narrative and reveals directly through a series of editorial comments, the nature and personality of the characters, including the thought and feelings that enter and pass through the character minds. By doing so the author asserts and retains full control over characterization. The author not only directs our attention to a given character, but also tells us exactly what our attitude toward that characters ought to be (Pickering and Hooper, 1981:30)

#### 2.1.1.2 Showing Method

The dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogues and their actions. (Pickering & Hooper, 199: 27).

##### 1) Characterization through The Dialogue

Some characters 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. Others are open and candid; they tell us, or appear to tell us, exactly what is on their minds. (Pickering & Hooper, 1997: 32).

##### a. What is being said

To begin with, the reader must pay close attention to the substance of the dialogue itself. It is small talk, or is the subject an important one in the developing action of the plot. (Pickering and Hooper, 1981:32). I will give the proven from the story to analyze characterization through what is being said from the characters.

##### b. The Identity of The Speaker

The dialog that developing by a main character, which more important than a minor character. The information of a minor character, sometimes could be very important and related to other characters. (Pickering and Hooper, 1981:32).

##### 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 other 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 & Hooper, 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 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. (Pickering & Hooper, 1997: 33).

2) Characterization through The Action

Pickering quoted Henry James book that conduct and behaviour are logical and necessary extensions of psychology and personality. inner reality can be measured through external event. To establish character on the basis of action, it is necessary to scrutinize the 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 value (Pickering and Hooper, 1981:34).

**2.1.2. PLOT**

Plot define the sequence of connected event that represent the basic narrative structure of a novel or a short story. Events of any kind, of course, certainly involve people, and for this reason, it is almost impossible to discuss plot in isolation from character. Most plots contain more than one conflict. Some conflicts, in fact, are never made explicit by the author or the characters do or say as the plot unfolds. Conflict, then, is the basic opposition, or tension, that sets the plot of a novel or short story in motion; it engage the reader, builds the suspense or mystery of the work, and arouses expectation for the events that are to follow. (Pickering & Hooper, 1997: 16).

Most plot, it should be noted as well that the conflict of a story may exist prior to the dormal initiation of the plot itself, rather than be explicitly dramatized or

presented in an early scene or chapter (Pickering and Hooper, 1981:15). There are five sections such as:

a. 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. (Pickering and Hooper, 1981:17).

b. Complication

The complication sometimes referred 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. The conflict in a story will develop slowly and be escalated. (Pickering & Hooper, 1997: 17).

c. Crisis

The crisis also referred to as the climax is that moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution. (Pickering & Hooper, 1997: 17).

d. Falling Action

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

e. Resolution

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

### **2.1.3. SETTING**

According to James H. Pickering and Jeffrey D. Hooper; setting is a term that, in its broadest sense, encompasses both the physical locale that frames the action and the time of day or year, the climatic conditions, and the historical period during which the action takes place. At its most basic, setting helps the reader visualize the

action of the work, and thus adds credibility and an air of authenticity to the characters. There are many different kinds of setting and function in a variety of ways. Setting are serve as follow as:

a. Setting as a Background

Setting in the form of costume, manners, events, and institutions, all peculiar to a certain time and place—is rendered in minute detail to give a sense of “life as it was.” When we speak of setting as background, then, we have in mind a kind of setting that exists by and large for its own sake, without any clear relationship to action or characters, or at best a relationship that is only tangential and slight (Pickering and Hooper, 1981:39).

b. Setting as Antagonist

Setting may also serve as a kind of casual agent or antagonist, helping to establish plot conflict and determine the outcome of events. (Pickering & Hooper, 1997: 39).

c. Setting as Means Revealing Character

Very often the way in which a character perceives the setting, and the way he or she reacts to it, will tell the reader more about the character and his state of mind than it will about the actual physical setting itself. An author can also use setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character. (Pickering and Hooper, 1997: 41).

## **2.2 EXTRINSIC APPROACHES**

In this part I will use the concept of Feminism approach as the theme of my analysis the main character Rachel Chu in this movie script and I will explain this concept:

### **2.2.1. Feminism**

Feminism was originally a French word. It referred to what in the 19<sup>th</sup> century United States was called “the woman movement”: a diverse collection of groups all aimed, in one way or another, at “advancing” the position of women. Feminism

is a movement influenced by the ideas postulated, popularized and precipitated by thinkers and authors like Alice Walker, Naomi Littlebear, Judith Fetlerbey, Michele Wallace, Lillian Smith, Elaine Showalter, Simon De Beauvoir, Katte Millet and others. It is a modern movement expressing protest against male domination. It provides strategies for change.

Feminism has transformed the academic study of literature, fundamentally altering the canon of what is taught and setting new agendas for literary analysis as well as radically influencing the parallel processes of publishing, reviewing and literary preception. Feminism begins with perceptions about inequality of position women compared to men in society. As a result of this perception, there have been various attempts to examine the causes of this inequality in eliminating and finding a formulation for the equalization of the rights of women and men in all fields, in accordance with their potential as human beings.

According to Catherine Villanueva Gardner book *Historical Dictionary of Feminist Philosophy*, the feminist movement of the United States and Western Europe is typically divided into three periods or waves. Essentially, the feminist movement has as its goal the elimination of the social, political, economic, and cultural oppression of women, although the emphasis placed on these different elements has varied during the history of the movement. The first wave of feminism is the period of challenges to the legal and social inequalities from the mid-1800s to 1920 in the United States and the United Kingdom. Intellectually and theoretically, this period of feminist political activity began earlier, with the publication of feminist philosopher Mary Wollstonecraft's clarion call for female equality in her 1792 work *A Vindication of the Rights of Woman*. The work of this first wave of feminism was directed at the social and economic barriers faced by women of the time. Women during this era received little formal education. They were also prevented from being economically independent, either through social attitudes toward women working, or through laws that, for example, did not allow women to

control their own property and earnings. Instead, marriage was considered the appropriate destination and goal of a woman's energies.

The second wave of feminism covers the period of intense feminist activity in the 1960s and 1970s in both Europe and the United States. Betty Friedan's 1963 work *The Feminine Mystique*, in which she describes the frustration experienced by women trapped in a domestic role, is often seen as the start of this era. Friedan's work can be seen as capturing the motivating insight of the second wave: the legal and civil equalities previously granted to women had not been enough to eliminate the oppression of women. The second wave of feminism as a movement also brought to the fore the need for the development of feminist theorizing, both to interlink the movement's political goals and agendas and to organize and analyze the experiences of women. Philosopher Simone de Beauvoir's 1949 work *The Second Sex* is often credited as providing the genesis for much of the feminist theorizing of the 1970s in the United States and France. Her work was influential on some of the feminist theorizing in the United Kingdom during this time, but socialist feminism was also a dominant force.

Third wave feminists recognize that sexual oppression cannot be eliminated without also addressing racial and economic oppressions. Because of the emphasis of third wave feminists on a plurality of viewpoints, and their rejection of the assumption that there is one identifiable experience of sexist oppression, the third wave has been hard to define as a political movement.

Based on some definition and explanation above it can be concluded that feminism is a movement for social, cultural, political and economic equality of gender whether man or women. It is a campaign against gender inequalities and it strives for equal rights for women.

### **2.2.2 Kinds of Feminism**

According to Rosemarie Putnam Tong there are some kinds of feminism, there are :



#### a) Liberal Feminism

Liberal feminism wish to free women from oppressive gender role, that is from the roles use as a reason or justification for giving a lower place or not giving a place at all to women, both in academics and, forums and markets. Liberal feminism is one of many streams in feminism that focused on women's freedom choise in order to be equal with men.

Liberal feminists believe that their philosophy positively answers each of these critiques and though liberal feminism at one time was racist, classist, and heterosexist, it has overcome these issues. With its focus on gender justice and its ability to adapt, liberal feminism is here to stay.

In discussion of attitudinal and structural barriers that hinder women's progress, contemporary liberal feminism often disagree about steps to overcome this difficulty. Classical liberal feminism believe that after discriminatory laws and policies are eliminated, women have been formally enable to complete equally with men. Discussion on gender differences, gender roles and androgyny have helped to focus liberal feminism drive on freedom, equality justice for all.

#### b) Radical Feminism

Unlike the liberal feminists who work within the system for change, radical feminist want a new system altogether. Despite their agreement about the cause and general solution of women's oppression, ong illustrates two very different methods for achieving this state. The radical-libertarian feminists wish to do away with the concept of femininity and its accompanying reproductive, mothering and sexual roles. They aim for an androgenous society which combines both masculine and feminine characteristics for the individual as well as for society. The radical-cultural feminists, however, reject masculinity as a desirable quality and encourage women to embrace femaleness only. Women should emphasize traits culturally associated with women and deemphasize traits culturally associated with men.

#### c) Marxist Feminism

Marxist feminists are primarily concerned with the division of labor that keeps women in the domestic sphere and men in the workplace. In addition to this, when women do enter the workforce, they are delegated to jobs that are deemed appropriate for their gender and are usually underpaid for their work.

Marxist feminists respond that they are in complete agreement that the family should be preserved but the family as an economic unit should be destroyed along with capitalism.

d) Psychoanalytic Feminism

Psychoanalytic and gender feminists believe “women’s way of acting is rooted deep in women’s psyche.” For the psychoanalytic feminist, the ideal “human person is a blend of positive feminine and positive masculine traits.”

e) Existentialist Feminism

The philosophy of Being and Nothingness divides the self into two parts: the ego self versus the immanent self, or being-for-itself versus being-in-itself. Being-in-itself refers to the material existence as shared with animals, vegetables and minerals. Being-for-itself refers to the consciousness inherent to human existence that is shared by all (humans). Therefore the perceiver, the “I” can be separated from the physical self, yet paradoxically, Nothing is separating the two parts. This consciousness presents the problem of freedom, the curse of constant choice, also called the human condition. Under this tension of choice, there is the possibility of developing ‘bad faith’ which Sartre gives a few examples; the Waiter who plays a role in attempt to defer the uncertainties of life, or the woman who detatches herself from her body, no longer identifying with her free-subject self but rather as a determined object. In either case, Sartre suggests taking full responsibility for one’s actions and never denying the reality of freedom of choice.

f) Postmodern Feminism

Postmodern feminism, trying to avoid every action that will restore fologocentric thinking, every idea that refers to the word (logos) whose style is “male” thus, postmodern feminist view suspiciously every feminist thought that

seeks to provide a certain explanation, concerning the causes of oppression against women, or ten specific steps that women must take to achieve freedom. Postmodern feminist invite every women who reflects on her writing to be feminist in the way she wants. There is no formula to be a “good feminist”. Even if you think that all postmodern feminist are interest in feminism theory in ways marginalize feminism practice is wrong, it must be admitted that most postmodern feminist are very skilled in the field of theory. Because postmodern feminist insist that their goal is to write something new about women.

g) Ecofeminism

Tong points out that ecofeminists are often likened to deep ecologists. Deep ecologists believe that nature has intrinsic value apart from human the values human place on it. It is human-centeredness (anthrocentrism), deep ecologists feel, that is at the root of the earth’s degradation. Humans only care about the aspects of the earth that contribute directly to their own comfort and welfare. Eco-feminists differ, however, in that they feel that the problem is not human-centeredness but rather male-centeredness, or androcentrism.

Generally, ecofeminists seek to strengthen women’s ties to nature rather than weaken them. They feel that womens’ physiological experiences lead to traits such as caring, nurturing, and intuitiveness and that these traits are undervalued in a male dominated society. Tong states that they believe “traditional female virtues, not traditional male virtues, can foster improved social relations and less aggressive more sustainable ways of life.” Mary Daly was a particularly fiery proponent of this belief feeling that men were death and destruction loving whereas women were life-giving and life-loving. According to Daly, nature is doomed unless women take action.

## **2.3 LITERATURE REVIEW**

Before getting into the analysis, I have found some researches that has same topic to support this thesis. For the previous researches, I do not find any research

that uses this movie. There are several previous researches using the same topic. Those previous researches are :

The first, *An Analysis of Liberal Feminism Values of The Main Character in The Film "Miss Potter"* by Aenun Nahdiyati (2009), the student of University Syarif Hidayatullah Jakarta. In this thesis, the writer purposing to explore the concept of liberal feminism to express women's idea through the movie *Miss Potter*. This research use qualitative and descriptive analysis as the method to analyze the relationship between the main character and and the liberal values which appeared in the main character of the movie. The result of the analysis are the characteristic of the main character which reflects the liberal feminism values and the main character applies androgyny in her life like feminism suggest.

The second, *An Analysis of Female Main Character in Movie Maleficent Viewed by Ecological Feminism* by Dewi Hegarsari (2017), the student of University Syarif Hidayatullah Jakarta. In this thesis, she analyzes how is Maleficent character described in the movie Maleficent and how is Maleficent as the main character reflect ecological feminism in the movie Maleficent. In this research she use ecological feminism theory to analyze her thesis and she use descriptive method to analyze and find character of Maleficent. The result of this research is in the movie Maleficent the ecological feminism is one of the theories that related to nature also women, and better explain the result of action oppression conducted by a person.

The third, *An Analysis of Josey Aimes Struggle Againts Sexsual Harassement in The Mining Workplace in The North Country Film by Using Liberal Feminism Approach* by Betty Wijayanti (2011), the student of University Syarif Hidayatullah Jakarta. In this thesis she use liberal feminism to analyze the struggle of Joey Aimes against the sexual harassement in the minning workplace and her way to changes women identity to have equality and she use She uses descriptive qualitative analysis as the method to explain about Josey Aimes. The result of the research she

finds two liberal feminism values in her struggle: gender equality in workplace and gender equality in law. These values also depicted liberal feminism movement at the time which had grown to economy, politics, and other side. So, she can conclude that this film is depicted liberal feminism values in second wave feminism, although in the fact, this film shows just a little argumentative law struggle, or even nothing.

The difference between this research and the previous research is in the object of the focus and the focus of the object analysis. The previous research use *Miss Potter* film, *Maleficent* film and *The North Country* film but this research use *Crazy Rich Asian* film. Also in this research I focus on the reflection of feminism on the main character Rachel Chu.

