

CHAPTER 2

FRAMEWORK OF THE THEORIES

The theories discussed in this chapter are theories that support the understanding of the problem formulated in chapter 1. There are two approaches that I use. The first is intrinsic and the second is extrinsic. As an intrinsic approach I use characterization, plots, settings and themes. For the extrinsic approach I use liberal feminism. For the further explanation as follows.

2.1 Intrinsic Approach

Based on the research objectives above, to understand the meaning and construction of the movie script, I used several concepts and theories to analyze it. To achieve this, I applied two approaches, namely intrinsic and extrinsic to analyze the movie script's characters, I used characterization, plot, and setting as an intrinsic approach. For the extrinsic approach is an obsession. This chapter provides a further explanation of the concepts and theories that were both described in the previous chapter, and I will outline the theoretical framework.

To analyze the character of a movie script, I use several concepts through an intrinsic approach, namely characterization, setting, plot, and theme. I use the concept of James H. Pickering and Jeffrey D. Hoeper. (thn dan page) These theories are to analyze the characterization of Jo. And the author also uses several other theories.

2.1.1 Character and Characterization

Character is the one that appears in the story that we can identify their habit, personality, or thoughts through conversation or their action in the story. According to Sonia Larasayu, citing Corrigan and White in her undergraduate thesis, "character are either central or minor figures who anchor the events in a movie script they are commonly identified and understood through aspects of their

appearance, gestures and actions, dialogue and the comments of the other characters" (Larasayu, 2019).

As M. H. Abrams states in his book: Characters are the people represented in a dramatic or narrative work, which the reader interprets as endowed with certain moral, intellectual, and emotional qualities by inferring from what the person is saying and their typical way of saying the dialogue and from what they say. take action (Abrams, 1999, pp. 32-33). The statement means that the character is a person who does this certain moral, intellectual, and emotional, which can be analyzed through their appearance, actions, and dialogues in the story.

Characters must look real and understandable in a movie script because a character is a movie script icon that attracts people to watch the movie script. we Boggs and Petrie say in their book, "We are not interested in the movie script 's most human element, its characters. There is little chance that we will be interested in the movie script as a whole" (Boggs & Petrie, 2008. P.53). This statement proves that the character is an important element in the movie script. However, According to Boggs and Petrie, there are eight ways to find out a character's personality, make it real and understandable to viewers. The first is characterization through appearance. Through its appearance, we can reveal that characters' personalities directly as they appear on screen, making specific assumptions about their facial features, clothing, physical appearance, and behavior and the way they move. From here, can make viewers' judgments can be changed through the movie script process.

Second, characterization through dialogue. The dialogue of the characters can be easily analyzed by how the characters say the dialogue. we can identify their thoughts, attitudes, and emotions by hearing their tone of voice and choice of words. The third is characterization through external actions, which we can see from real characters by looking at their external actions. Their character and

their actions are connected which reflects the quality of their personality. Fourth, characterization through internal action. Internal action takes place within the character's thoughts and emotions, which consists of secret, unspoken thoughts, daydreams, inspirations, and so on. The way to express this action is by analyze the movie script maker's clues in the movie script, such as close-ups of unusually sensitive and expressive faces or hearing a character's thoughts visually showing what the character is imagining, remembering, or thinking. Fifth, characterization through the reactions of other characters. The reactions of other characters give us a glimpse of the main character. We can see the personality of the main character by looking at the views of other characters about him. Sixth, characterization through contrast: dramatic foil. "One of the effective characterization techniques is the use of foil—contrasting characters whose behavior, attitudes, opinions, lifestyle, physical appearance, and so on are the opposite of that of the main character" noted by Boggs and Petrie (2008, p.53). making this contrast, we can identify how the character describes. Seventh is characterization through caricature and leitmotif. Through this, caricatures exaggerate one character over another by using dominant features or personality traits. In comparison, the main motive is the repetition of one action, phrase, or idea by a character until it almost becomes a trademark or theme song for that character (2008, p.54). The last is characterization through name selection. The choice of this name affects the suitability of sound quality, meaning, and connotation; if the definition is wrong, it will create ambiguity. This theory applies to this research because it can help analyze the personality of the characters in the movie script *Little Women*. This theory helps answer the first research question, which must be analyzed through appearance, dialogue, external and internal actions, and reactions of other characters.

2.1.2 Telling Method

There are two methods of characterization, namely the method of telling and the method of showing. To analyze this movie script I use the show and tell method. Method Tells the main character of a woman who wants to get justice for her fellow genders, fight for her life so that she is equal and not discriminated against in the little women movie script and uses a liberal feminism approach. I analyzed and only saw what was in the movie script.

2.1.2.1 Characterization through the use of Names

Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits, other characters are given names that reinforce (or sometimes are in contrast to) their physical appearance, names can also contain literary or historical allusions that aid in characterization by means of association.

2.1.2.2 Characterization through Appearance

Although in real life most of us are aware that appearances are often deceiving, in the world of fiction details of appearance (what a character wears and how they looks) often provide essential clues to character.

2.1.2.3 Characterization by the Author

In this method, I reveal directly through a series of editorial comment, the nature and personality of the character, including the thoughts and feelings that enter and pass through the character's minds. Because the author is known the whole story and retains full control over characterization. so it is not going anywhere and it focuses the reader attention to the character that reveals the true nature by the author.

By so doing the author asserts and retains full control over characterization, the author not only directs our attention to a given character but tells us exactly what our attitude toward that character ought to be. Nothing is left to the reader's imagination. Unless the author is being ironic and there is always that possibility-we can do little more than assent and allow our conception of character to be formed on the basis of what the author has told us.

2.1.3 Showing Method

Showing 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. A broad distinction is frequently made between alternative method for characterizing the person in a movie script: showing and telling. In showing, the author simply presents the characters talking and acting and leaves the reader to infer the motives and dispositions that lie behind what they say and do. The author may show not only external speech and action, but also a character's inner thoughts, feelings and responsiveness to events; for a highly developed mode of such inner showing, see stream of consciousness. (Azmi & Bahry, 2019, pp. 16-18)

The showing method (indirect) are representing the writer putting himself or herself out the story by giving the characters to provide their character by way of dialogue or action. Showing method are consist of; dialogue, character, characterization by way of dialogue, personality speaker's, location and conversation situation, capacity of mental the characters, intonation, voice stress, and vocabulary of the characters.

The other method is a 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. With showing, much of the burden of character analysis is shifted to the reader, (Pickering & Hoepfer, 1981, p. 24)

2.1.3.1 Characterization through Dialogue

To know characterization in literary work I have to analyze characters through dialogue between characters. Some characters are careful and guarded in what they say: they speak only by indirection, and we must infer from their words what they actually mean. Others are open and candid: they tell us, or appear to tell us, exactly what is in their minds. It needs more concentrating and understanding to determine a characterization of a character. Several characters are cautious and guarded in what they are saying. They talk as if by indirection, and we must decide from their words and what they definitely mean. Others are open and candid; they tell us, or appear to tell us, exactly what is on their minds. (Pickering & Hoepfer, 1981, p. 27)

Characterization through chat is divided into what the speaker says, the identity of the speaker, the location and situation of the conversation, the identity of the character addressed by the prosecutor, the mental qualities of the characters, tone of voice, emphasis, dialect, and vocabulary of the characters.

2.1.3.2 Characterization through Action.

Characterization through dialogue is as important as characterization through action. To create or create a character based on an action, we need to research or examine some of the plot events for what they seem to reveal about the character, about the subconscious emotional psychological state and about attitudes. (Pickering & Hoepfer, 1981, p. 28)

2.1.4 Settings

Setting itself is a term that has a fairly broad definition, both regarding the physical location of the action or behavior, time of day, month or year, climatic conditions, and historical duration. The setting itself helps the audience to visualize or overshadow the action of the work, and gives the character the sacredness and aura of the deepest human needs. (Pickering & Hoeper, 1981, p. 37)

2.1.4.1 Setting as Background of the Action

Based on what we know when we hear the word setting, what we remember is that the setting relates to the requirements of place and time and has nothing to do with characters, but that's not true. Setting is associated with manners, events, groups, at a certain time and place. (Pickering & Hoeper, 1981, p. 38)

2.1.4.2 Setting as Antagonist

Setting is a natural pattern that can function as a casual antagonist, supporting the setting of plot conflicts and setting the outcome of events. (Pickering & Hoeper, 1981, p. 39)

2.1.4.3 Setting As Means of Creating Appropriate Atmosphere

Many writers conjure up or darken settings as a way of invoking the viewer's expectations or expectations and setting and constructing appropriate thoughts for upcoming events. (Pickering & Hoeper, 1981, p. 40)

2.1.4.4 Setting as Means Revealing Character

Frequently, the way in which a character recognizes the setting, and the way of the character reacts about it. It will tell the viewer about the character anymore and his thought than about the actual physical setting itself. The author use setting to explain and reveal character deliberately making setting a metaphoric or symbolic extension of character as well. (Pickering & Hoeper, 1981, p. 42)

2.1.4.5 Setting As Reinforcing of Theme

Setting can be used as a vehicle to strengthen or strengthen and explain the theme of movie script or short story. (Pickering & Hoeper, 1981, p. 43)

2.1.5 Plot

In the plot, there are several things that are important to examine in order to produce a sequence of events. Determine the direction of the plot, and focus on what is the curiosity of the audience or reader. In the conflict plot there is not only one but can be two or more. Plot is defined as a series of interrelated events arranged to form the basic narrative structure of a novel or short story. (Pickering & Hoeper, 1981, p. 13)

2.1.5.1 Exposition

Exposition is the initial part of the author presenting background information, placing the scene or range, developing the situation, and giving the action or action taking place. (Pickering & Hoeper, 1981, p. 15)

2.1.5.2 Complication

Complications are sometimes referred to as actions or activities of protest or reaction to an event. Breaks the balance and introduces the character that underlies or prompts the problem. The conflict develops slowly and continuously. (Pickering & Hoeper, 1981, p. 17)

2.1.5.3 Crisis

Crisis is the root or essence where the plot reaches a point of significant emotional depth or we can call it the climax, which is the turning point of the plot to speed up its completion. More easily, the climax is the peak in the storyline, at this stage it determines the change in the fate of the character. (Pickering & Hoeper, 1981, p. 18)

2.1.5.4 Falling Action

When a turning point is reached, the tension subsides and the plot moves to a predetermined conclusion or we can define it as when the conflict situation has reached a climax, it gradually subsides or the intensity of the conflict in a story gradually recovers. (Pickering & Hoeper, 1981, p. 20)

2.1.5.5 Resolution

The final part of the plot is the resolution. This provides information on the outcome of the conflict and establishes some balance. Resolution can also be interpreted as the part that contains problem solving at the end of the fable which contains the changes that occurred in the characters and the lessons that can be learned from the story. We can call this solution a conclusion. (Pickering & Hoeper, 1981, p. 22)

2.2. Extrinsic Approaches

After explaining in strinsic approach above, I will explain the extrinsic approach. In this paper, I use psychological approach through the concepts of feminism theory to analyze the character. Through extrinsic approach I use the concepts of Feminism of Literature. The writer will explain the concepts below.

2.2.1 Feminism

Feminism deals with the equality between men and women in social, political, and economic society without discriminate their sexes. The sexes' discrimination often causes women in an unpleasant situation where women are portrayed as weak and incapable and believe their only talent is in their domestic activity. This sexism that holds by society put women in a disadvantaged society, which we called as patriarchy. Lois Tyson, in using liberal feminism theory: How to Read and Write about Literature defines that "patriarchy is any society in which men hold all or most of the power. Usually, a

patriarchy gives men power by promoting traditional gender roles" (Tyson, 2001, pp. 141-142). He stated: Patriarchy is based on sexism, which is the belief that women are innately (that is, by nature) inferior to men: less intelligent, less rational, less courageous, and so forth. For this reason, sexist individuals believe that traditional gender roles—which cast men as decision-makers and women as dutiful followers—are right and natural because men's innate superiority dictates that they should be in charge, not only in family but in business, politics and all other important social institutions (Tyson, 2001, p. 143)

2.2.2 Liberal Feminism

Feminism aims to end this discrimination against women that made them struggle to live in their dream. As a social movement, feminism has three theoretical perspectives: Socialist feminism, Radical feminism, and Liberal feminism. Based on Margaret L. Andersen in *Thinking About Women: Sociological Perspectives on Sex and Gender*. Socialist feminism interprets women's oppression as primarily based on capitalism and its interrelationship with patriarchal gender relations (Andersen, 1997, p. 341). They believe that the basis of women's oppression is because of class and capitalism. While Radical feminism analyzes patriarchal social relations as the primary cause of women's oppression" (Andersen, 1997, p. 341). Andersen citing Einstein, defines patriarchy as a "sexual system of power in which the male possesses superior power and economic privilege" (Andersen, 1997, p. 356). Both Socialist and Radical feminism criticize liberal feminism by their beliefs of equality between women's and men as its primary political concern. While in contrast, Socialist and Radical feminism believe that equality only puts women on par with men without reducing the oppression that happens because of gender, class, and race relations. Socialist and Radical feminism is deemed a radical alternative of liberal feminism by Andersen because their

perspectives attempt to explain how gender develops and persists as a social, economic, and political category (Andersen, 1997).

However, Liberal feminist believe that gender roles and discrimination as the primary cause of women's oppression and liberalism emphasize social and legal reform through policies design to create equal opportunity for all. Andersen stated that "a basic premise of liberalism is that all people should be treated alike with no formal barriers to opportunity and equal rights before law" (Andersen, 1997, p. 317). Nevertheless, this research focuses on liberal feminism. Liberal feminism differs from other feminism because liberal feminism focuses on women's ability to maintain their equality through their actions and believes that men and women are equal. Liberal feminism relates to freedom for women to choose their dream based on their ability. Moreover, it deals with equal opportunities for women and rejects everything marginalized, subordinated, political, and economical that put women at a disadvantage in society and demeaned by the dominant culture. Margaret L. Andersen, in *Thinking About Women: Sociological Perspectives on Sex and Gender* stated that: Feminists believe in transforming institutions to generate liberating social changes on behalf of women; thus, feminism takes women's interests and perspective seriously, believing that women are not inferior to men.

Feminism is a way of both thinking and acting; in fact, the union of action and thought is central to feminist program for social change. Although, feminists do not believe that women should be like men, they do believe that woman's experiences, concern, and ideas are valuable as those of men and should be treated with equal seriousness and respect (Andersen, 1997,p. 8) Susan Wendell, in *A (Qualified) Defense of Liberal Feminism*, feels the same opinion as Andersen in term of equal, she stated, "The liberal feminist traditions, like most of the other feminist traditions, has asserted that the value of women as human beings is not instrumental to the welfare of men and children

and that it is equal to the value of men, and demanded various forms of public and private recognition of it, including respect for women's freedom and privacy"(Wendell, 1987, p. 66). She also added that "Liberal feminists promoted equality of legal rights and demanded an end to de facto discrimination on the basis sex" (Wendell, 1987, p. 66). In other words, liberal feminism demands women's legal right and their freedom in public and private and asserted equality between men and women.

Therefore, since liberal feminism focuses on equality between men and women, women can do anything they want without society's limitations. The equal opportunity that is given to women does not limit women to join in a political-economic world. However, there is a stereotype that confines women to live in a free society. This stereotype examines ways to represent people or a group by judging their personal features or qualities. For example, women are often considered unable to join in the political-economic world because of the lack of knowledge, and women are deemed inconsistent in making the decision. In her book *The Feminine Mystique*, Betty Friedan explains that women cannot live their dream, which wants to be more than a wife or a mother. Unfortunately, they have to give up those dreams. She stated, "they were taught to pity the neurotic, unfeminine, unhappy women who want to be poets, physicists or president" (Friedan, 1963, pp. 15-16). Women had been empowered for a long time, which made them believe they were useless; all they can do is seek fulfillment as a wife or mother. "They learned that truly feminine women do not want careers, higher education, political rights- the independence and the opportunities that the old-fashioned feminists fought for". (Friedan, 1963, p. 16).

However, liberal feminism fight these days is to reject this stereotype, as Rosemary Tong in *Feminist Thinking* stated: Liberal feminists wish to free women from oppressive gender roles—that is, from those roles used as excuses or justifications for giving women a

lesser place, or no place at all, in the academy, the forum and the marketplace (Tong, 2009, p. 34). Moreover, liberal feminism gives an interpretation of freedom for women to have the same opportunity as men do. Therefore, this theory is suitable for this research since the research discusses the liberation of women. Hence, this theory helps explain the problem formulation above with the liberal feminism perspective.

2.3 Previous Related Studies

This part review of related studies will discuss liberal feminism appointed to its main character. The first related study is a journal article written by Eka Desmawati titled Analysis of Feminism in The Novel of Little Women by Louisa May Alcott. In her journal article, Desmawati talks about the women's movement against the inequality of men's rights in many aspects such as politics, society, economy, and culture. She conducts the problem formulation, consisting of feminism and their reflection on feminism in the novel Little Woman (Desmawati, 2018 p.21).

Desmawati uses the novel Little Women written by Louisa May Alcott as the object of her study. Little Women talks about four daughters of the March family named Josephine, Margareth, Amy, and Elizabeth. Four of them have different characteristics. Start with Josephine, a writer, Margaret as the actress, Amy as the painter, and Elizabeth as a pianist. In her journal article, Desmawati found out that there are four types of feminism from the novel: liberal feminism, Marxist feminism, existentialist feminism, and radical feminism, which reflect Jo March's character. Desmawati used a qualitative descriptive method to classify feminism; she found that the main character is dominant, showing liberal feminism followed by existentialist feminism, Marxist feminism, and radical feminism.

The second related study is a journal written by Aswarini Sentana entitled Jo March Attitudes toward Femininity as Reflected in Alcott's Little Women: A Feminist Approach. In her journal, Sentana talks

about women's gender ideology who lives in the nineteenth-century in America. She conducts two research problem questions, first, how *Little Women* depicts the gender identity of Jo March based on her attitudes toward femininity. Second, Jo March's attitudes toward femininity related to Adler's theory of "Masculine Protest." (Sentana,2019,p 23).

Sentana analyzes the character attitudes of Jo March based on ideology development "The Cult of True Womanhood," which was a women stereotype in the late 19th century. This ideology consists of Piety, Purity, Submissiveness, and Domesticity. She finds that none of Jo's Personalities is fit in this ideology. Jo has this contradict personalities over the ideology. Jo does not internalize Piety because she is quickly getting mad and does not care about Purity, which she denied the marriage because she thinks marriage is not essential. She refuses to be part of Submissiveness because she prefers married to the one she loves and being independent rather than marrying a rich man and becoming submissive. Jo does not fit Domesticity because she is the type of girl who is very active and likes challenges. Sentana states that Jo March's attitude towards femininity can be reflected as masculine protest, Sentana citing from Adler "Masculine protest is the desire to be superior like a real man." However, it can be concluded that Jo wants to become independent because she is tired of being inferior; she rejects women's stereotype at that time.

The last related study is Novita Yolanda Santi and Awliya Rahmi journal article entitled *Feminism Values in Louisa May Alcott's Little Women*. In their journal, they talk about Feminism values found in literary works. Santi and Rahmi conduct a research question that is what are the feminism values conveyed by Jo March as the main character in *Little Women* (Santi & Rahmi, 2019 p.24) Compared to the first and second related study, Santi and Rahmi use *Little Women* as the study object. As a result, Santi and Rahami found out that there are six kinds of feminist theory and include the indicators of values

used to conduct literary research in their study. This theory of six types of feminism is a theory from Hughes (2002 p.53). It consists of Equality, Difference, Choice, Care, Time, and experiences, which help the researcher indicate feminism values in the novel's paragraph. Santi and Rahmani discovered the main character shows feminism value. They found some critical point in the analysis. The first one is about equality values, which the figure of the main character needed to have equality between men and women. Second, about the different values in some parts of the novel that show the physiological difference, the way of thinking, and appearance. Third, the choice of value means that women have to maintain their rights and independent choice based on themselves. Fourth is about the care, and the last is time and experiences values.

