

CHAPTER 2

THEORETICAL FRAMEWORK

This chapter is the theory used as a foundation in conducting research. I used several theories to recognize the topic. Each theory is interrelated with the intrinsic and extrinsic approaches. In the intrinsic approach, there are characterization, plot, and setting. And the extrinsic approach contains sociology, post-feminism, and ambivalence.

2.1 Intrinsic Approach

2.1.1 Plot

Plot is a creative narrative that is arranged from events and will form into a story. The writer must choose certain events that will illustrate the meaning of the story to the reader or to the audience if the written story is adapted into a movie. From lots of events that are chosen, the events will be arranged in an interconnected and interesting pattern, so that it can produce the response that the audience wants and the audience can understand the story as soon as possible. According to Abrams (1999:224), the formation of a plot is from all the events and actions that are sequenced in a story to achieve beauty and bring out certain emotional feelings.

The plot format should be logical and interesting as it aims to attract the reader's interest. A plot is different from a short story which only consists of 2 to 5 sentences, because the plot focuses on specific cause-and-effect relationships which occur in several events and certainly not stick to one reason, the plot is directed between the main sequence of events in the narrative. According to Klarer (1998:15), plot is a logical interaction of various themes in a text and will change from the initial situation to the final one. Sometimes, a good and effective plot has the problem-solving part in the middle of the story, so that the reader or audience cannot guess what will happen at the high point or when the problem is solved.

There are five elements of plot: exposition, rising action, climax, falling

action, and resolution. The five elements have their own meaning of use so that the reader or audience understands how the character's story unfolds in the literary work.

a. Exposition

Exposition is the opening part of the plot written by the author to introduce the characters, background events, where the characters are located at the time of the event, describe the details around the situation, so that the audience or reader can easily understand what story is being presented. According to Kennedy and Gioia (2010, p. 14), the plot is a scene setter at the beginning of the story and introduces the characters, then describes the background of the events at that time so that readers can understand and care about what happens next.

Exposition usually highlights the main character and their relationship with other characters. The writer writes at the beginning of the story, describing how events begin to unfold, leading to rising action where a conflict arises, and then describing how the character acts to resolve the conflict. The writer can give an exposition with dialogue, narration, or describe the visualization of events. According to Klarer (1998:15), exposition describes the initial situation which is then interrupted by the arrival of a conflict that creates tension, so that the conflict increases before it ends up finding a resolution to calm the conflict.

b. Rising Action

Rising action is the events that trigger the conflict in the plot. These events will lead to the climax where the character begins to understand the problem and takes action to solve it. The process of solving the problem will challenge the character, creating emotion and tension, and as the obstacles increase, this is the most interesting part. According to Rush (2005, p. 52), rising action includes the rising tension that the audience feels as they watch the characters in the story struggle against obstacles.

The events that trigger the problem will hinder the character in achieving their goal, so it forces the character to use their skills and improve them, then plan a strategy to solve the problem. The characters action that strive to solve the problem will form a relationship between the

character and the main conflict, so that people who watch or read will learn a lot about the character, the motivation of the characters, and also the obstacles that must be resolved. According to Arp and Johnson (2006, p. 46), conflict can be divided into three types, namely: person and person conflict where the character fights against some people or a group of people; person and environment conflict where the character fights against problems in society and fate; person against self-conflict where the character has inner pressure within themselves.

c. Climax

The climax is the most exciting and important part of the plot where the story comes to a close. The highest tension that occurs in the climax includes the main problem of the story, and the problem is faced to the main character. According to Petrie and Boggs (2012, p. 47), the climax or conflict is the part that can attract the most attention, increase tension, make it more thrilling, and challenge the mind. If a story does not have a climax, then the story has no interest to read or watch because there is also no meaning to be gained. Readers or viewers will have wasted their time that they have already dedicated to the story. It is a twist of events written by the author that invites the reader or audience to think of all sorts of new possibilities and also improves their experience of such stories. Climaxes don't always have to be about fighting and disaster, but can be about a character having a weakness and having to face bullying from the society, a quarrel and then fixing the relationship, and a character's struggle for a better life.

d. Falling Action

Falling action is the part of the plot after the climax that leaves the reader or audience feeling skeptical about whether the character has managed to solve their problems. That's because, although there are parts of the narrative that help reduce the tension so that the character is made to calm down and let go of all their emotions, it doesn't mean that the character's problems have ended. New problems will come up, although on a smaller scale, which will show the character's development in dealing with problems of different levels of difficulty. After lots of obstacles faced by the character, still in the part after the conflict or climax, the tension

must be removed. The character is portrayed as having cleared up their own mess somewhere, and they can go home. According to DiYanni (2001, p.45), falling action is when the tense atmosphere lowers and things become normal and calm again.

e. Resolution

Resolution is the last plot element that is useful for revealing the main theme of the story because the character has resolved the conflict. The end of the story does not always end happily, sometimes the character must accept the bitter truth. This makes every problem that comes will have meaning. The last part of the narration or dialog should convey important aspects to strengthen the theme by giving one last message to the reader or audience. According to DiYanni (2001, p. 45), resolution is the character's action in solving the problem.

2.1.2 Characterization

Characterization is a literary author's technique of how to create or improve characters according to their wishes. A character has an identity that the author wants to show to the people watching or reading the literary work through the looks shown or described. The author wants the audience to know more about the character's personality. According to Gill (1995, p. 127), character is the identity of a person in a literary work that is formed from the character's looks, the dialog between characters, the actions of the characters, the meaning of the character's name, and the thoughts in the character's mind.

In general, characterization consists of direct and indirect characterization. Direct characterization is everything that is described directly by the author to the reader, such as what a character's personality looks like and other character descriptions. While indirect characterization is a characterization technique given by the author through dialogue, what the characters say, what the characters do, and what the characters think. The difference between direct and indirect characterization is made using alternative methods to build specific characters in people in a narrative. According to Abrams (2009:43), the dramatic method is shown by the writer only by showing the characters' dialog and actions, the writer lets the reader figure out the characters' motives and characters through their

words and actions.

Based on the explanation of characterization above, it can be concluded that each character must have different characteristics, age, looks, beliefs, and language. Characters can be found in drama and written works. In the plot of a play, characters are engaged in conflicts that are organized into patterns of progression.

2.1.3 Setting

The setting is the time and place that the author uses to describe the physical look, the climate or weather, and the socio-cultural environment in which the events take place. Time can be described in various ways in defining the setting: the time of the character's life; how long in a day and a year; time in the past, present, future. Then the geographical location can be taken from real life, such as a room in a building, in a city in a country, in transportation, outdoors such as beaches and mountains, if the social-cultural context then it can be at school, in a club, and so on. The use of setting in the story-line is to provide context for each character's actions so that the reader or audience can easily understand the character's actions where they are. The existence can be written by the author according to reality or the author's imagination which is a fictional world, and can even be combined. According to DiYanni (2001, p. 61), the setting is what makes the story come alive, where the events take place somewhere real or based on the author's creative imagination.

The setting is usually described at the beginning of the story, not to forget introducing the characters. From the explanation in the exposition, it can create a mood for the reader or audience, so that they are curious about what happens next. The setting of a story can have changes as long as the story has not ended. That's why it's encouraged for the reader or audience to pay attention to how the setting is described so that they can get carried away with the story's theme, character ideas, and main conflict. The setting is used by the characters to achieve their goals. As the setting changes, so does the behavior of the characters. They will adapt to a new place where the cultural values and behavior of the people in the new place will definitely be different.

Setting involves the following functions:

1. Setting as Background for Action

Setting as a background has little clear connection to the action or characters. Or in other words, the background is only an ornament in its function in the setting. Background in the setting is only a decorative setting whose function does not have a major effect on the purpose of storytelling, (Pickering and Hoeper, 1981: 38).

2. Setting as Antagonist

This setting has a simple function of making the conflict more tense but will end with a meaningful results, (Pickering and Hoeper, 1981: 39)

3. Setting as A Means Creating Appropriate Atmosphere

The purpose of many authors giving effect to their settings is to establish the reader's expectations and solidify their thoughts, so that those thoughts can be adjusted for what will happen next, (Pickering and Hoeper, 1981: 40).

4. Setting as A Means as Revealing Character

The use of this setting is deliberately intended by the author as an explanation and description of the character, so that in the setting can be found similarities in the meaning of each character who has a certain symbol, the symbol as a marker that distinguishes each character, (Pickering and Hoeper, 1981: 41)

5. Setting as Reinforcing Theme

The use of this setting is a means to strengthen the theme and illustrate the main theme of the story, (Pickering and Hoeper, 1981: 42)

2.2 Extrinsic Approach

The extrinsic approach is an approach to literary works by examining the approach through the context of the author. As can be seen from the external conditions of the story which consists of: historical influences on the story; how geographical, economic, and social conditions. The extrinsic approach can be

applied to novels, short stories, poetry, and drama which usually discuss politics, social, and economics.

The extrinsic approach that I use for the analysis of this movie script text is a sociological approach with the concept of post-feminism and ambivalence to analyze the female character.

2.2.1 Sociological Approach

The sociological approach is an understanding that observes and examines human social life in society. The sociological approach aims to provide the author's opinion about his view of a society and then will be developed better with his own creativity, it is also useful for readers to find the meaning described in literary works. According to Nyoman (2003:2), the sociological approach is an understanding of the relationship between literary works and their societal background. Authors are required to use high-level skills to find out how society can accept a literary work because it is related to the history of that society.

2.2.2 Sociology of Literature

The definition of sociology is about studying social life between people, changes, and causes that occur in society. Through literature, it will be given an understanding that refers to the reality in society. That is why literary works are centered on connecting the situation in literary works with social conditions at the time the work was created. According to Allan Swingewood (1972:11) in his book entitled *Sociology of Literature*, sociology is a study that reveals how humans live in society, about the social institutions of society and how the process of control, with sociology it will answer what the process of the emergence of a society is, how they run all the tools available in society, and the reasons why such things can exist in society.

Sociology and literature have the same issues of human efforts to adapt and even change the situation in a society. The only difference between sociology and literature is that while sociology is useful for analysis that reveals the truth in a society, literature will continue to dig into the social

structure of the society and describe how humans understand their society using their own feelings.

2.2.3 Post-Feminism

Post-feminism, the word post does not mean that feminism has ended, but what actually happens is that feminism is still presented even though feminist concepts are no longer supported for the reason that they are out of date. Post-feminism rejects strong criticism of societal norms and does not even remove patriarchal culture. According to Sopia Pocha quoted by Ashby (1999:34), Sopia argues that post-feminism is not anti-feminism, but post-feminism has a different implementation of feminism. Women are able to grow well and get equal access to education like men, get equal treatment in the workplace, and get their rights to have sexual relationships. From this, post-feminism emerges, and shows society that the feminist movement has been achieved, so feminism is no longer needed.

Post-feminism reforms and continues to grow. Women are not only struggling to be equal with men, this will result in neutrality in the sexes which will destroy human growth. What should be taken care of is not to measure the position of one gender so that discrimination occurs because one is judged to be inferior. Women show their skills in competitive and individualistic aspects with the right calculations, as well as with the strength of physical looks. The physical look of women according to post-feminism in 1990, the ideal female body is those who are thin but strong, equal in strength as men in the world of work, and have a healthy physique. According to Hollows (2010, p. 261), the social problem in feminist and post-feminist thought is women who want to gain power in their lives and be able to control that power, then they must characterize women with character, which consists of: being beautiful; having strength, bravery, confidence and ambition.

2.2.4 Ambivalence

Ambivalence is when a person is faced with opposing choices. Someone who faces ambivalence will think about the positive and negative things in something, whether it is good or bad, and occur at the same time, so that the person will be confused and stressed, then it will become a habit later.

Ambivalence affects a person's emotions and will build a mindset in perceiving information and then solving problems. Ambivalence is called by psychologists as a behavior that consists of thoughts and emotions. According to Bohner and Dickel (2011), behavior is an action that identifies objects as positive, negative, both, or neither. When ambivalence occurs, one's goals will continue to move. This is the inconsistency that exists in ambivalence so that one's goals easily change based on conditions.

2.3 Previous Related Studies

To support this research, I have several previous studies that have similarities and also differences with my research.

The first research by Nadya Christy Hendarto (2017) with the title *Representasi Posfeminisme Dalam Film Alice Through The Looking Glass*. This research discusses the fading of gender elements faced by Alice in the world of work. Alice is described as an aggressive woman, has her own views, and dares to deflect the structures that have been arranged. This research concludes that women are capable of competing, can be aggressive and individualistic, can compete with men without having to exceed or depend on men. All genders are equal, help each other when needed, and still fulfill their roles well.

The second research by Dony Prasetyo (2021) with the title *Representasi Postfeminisme Dalam Film Little Women 2019 (Analisis Wacana Kritis Sara Mills)*. This research discusses women who fought against the injustice and stigma of society at that time. Women who strive to pursue their dreams while they have to protect themselves from the patriarchal system. This research has concluded that women can achieve their dreams without relying on men, women can be free

to decide their lives without having to marry a rich man, and successfully move gender equality.

The third research by Ayu Merisa and Rosita Ambarwati (2021) with the title *An Analysis of Character's Ambivalence in Joseph Conrad's Almayer's Folly*. This research discusses a mother and daughter who experience ambivalence in the post-colonial period where their country is colonized by Europeans and they face difficult choices which must choose to adapt European living habits. The daughter experiences ambivalence because she has European blood from her father, while the mother was once adopted by a person with European blood so she eventually married a European. The conclusion of this study is that the mother and daughter choose Malay culture where the mother is a native Malay and rejects European culture, she convinces herself to stay with her origin, then her daughter follows her. They did not conform to European culture even though it seemed that they were obedient to European rule, they only imitated it to hide their feelings of hatred towards Europe.

