CHAPTER II
FRAMEWORK OF THEORIES

This chapter analyzes the problems of this research and provides the underlying theory and some conceptual explanations to achieve the research goals. Concepts and theories use intrinsic and extrinsic approaches. This study used literary works to analyze the character and plot of this film. In order to analyze characters and plots, this research analyzes characters using the showing method, which includes dialogue and plot. As for the plot, this study analyzes this film according to its setting as background and plot consisting of a presentation, plot rise, crisis, plot fall, and resolution.

2.1 Intrinsic Approach

The concept used through the intrinsic approaches is characterization; showing methods; characterization through dialogue, and characterization through action, as well as plot and setting.

2.1.1 Characterization

Character is an important thing in literary work. Pickering and Hoeper explain some terms of character in literary work. The major, or central, character of the plot is the protagonist; his opponent, the character against whom the protagonist struggles or contends is the antagonist. (Pickering and Hoeper, 1981: 24-25) 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. There are also flat and round characters. Flat characters are those who embody or represent a single characteristic. Round characters are just the opposite. They embody a number of qualities and traits. (Pickering and Hoeper, 1981: 62) On the other hand it is said that flat character is a minor character of a story. Round character is a major character of a story. To establish characterization of characters can be analyzed through showing and telling methods

2.1.1.1 Showing Method

This method is an indirect method, and instead of using names, appearances, and authors to identify characters, the indirect method, or what we call the showing method, identifies characters through dialogue and actions. (Pickering and Hoeper, 1981: 27)

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. Names can also contain literary or historical allusion that aid in characterization by mean association. (Pickering and Hoeper, 1981 : 28)

2. **Characterization Through Appearance**

   In the world of fiction details of appearance (what a character wears and how he looks) often provide essential clues to character. Details of physical appearance can help to identify a character's age and the general of his physical and emotional health and well being: whether the character is strong or weak, happy or sad, calm or agitated. (Pickering and Hoeper, 1981 : 29)

3. **Characterization by the Author**

   Through a series of editorial comments, nature and personality of the characters, including the thoughts and feelings that enter and pass through the characters' minds. 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. (Pickering and Hoeper, 1981, p.30).

4. Characterization Through Dialogue

The dialogue tells us relatively little about the personality of the speakers. The author trims everything in the dialogue that is in consequential, that remains weighty and substantial and carries with it the force of the speaker's attitudes, values, and beliefs. To analyze this, there are seveal ways that can be applied, there are for what is being said, the identity of speaker, the occasion, the identity of the person or persons the speaker is addressing, the quality of the exchange, and the speakers' tone of voice, stress, dialect, and vocabulary. (Pickering and Hoeper, 1981 : 32)

a) **What is Being Said**

We must pay attention to the substance of the dialogue itself. For example, if the speaker insist on talking about himself or only a single subject, we may conclude that we have either an egoist or a bore (Pickering and Hoeper, 1981 : 32)

b) **The Identity of the Speaker**

Something delivered by the main character, which in this case more important than a minor character, although sometimes information by minor character can provide important about main character (Pickering and Hoeper, 1981 : 33)

c) **The Occasion**

Location or situation can be affected a person's character, but we should always consider the likelihood that seemingly idle talk on the street or cafe has been include by the author because it's somehow important to the story (Pickering and Hoeper, 1981 : 33)

d) **The Quality of the Exchange**

The way the character speaks from the ebb, rhythm or flow will reveal their mental quality. When a character adressed no one in particular, or others are not present his speech called a monolugue (Pickering and Hoeper, 1981 : 33)

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

The characters in the movie are also a figure that can be analyzed by their voice, accent, dialect and vocabulary. If we observe and examine it correctly, we can understand it (Pickering and Hoeper, 1981 : 33)

f) The Identity of the Persons the Speaker Is Addressing

This narrative is perfomed by the characters in the story, where one character tells the story of another character (Pickering and Hoeper, 1981 : 33)

5. Characterization through Action

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 values. Some actions, of course, are inherently more meaningful in this respect than others. A gesture or facial expression usually carries with it less significance than some larger and overt act (Pickering and Hoeper, 1981 : 34)

2.1.2 Plot

Plot is defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story. Events of any kind, of course, inevitably involve people, and for this reason it is virtually impossible to discuss plot in isolation from character (Pickering and Hoeper, 1981: 14).

The plot of the story is its entire sequence events. We usually limit the term, however to include only casually linked events, that is, events that directly cause or result from other events, and cannot be omitted without breaking the line of action. These events may include not only physical occurrences, like a speech or action, but also a character's change of attitude, a flash of insight, a decision anything that alters the course of affair (Stanton, 1925: 14).

The plot of a traditional short story is often thought to progress through five stages; exposition, complication (rising action), crisis (climax), falling action, and resolution.

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. 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 Hoeper, 1981: 16).

B. Complication

Sometime 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).

C. 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 the turning point of the plot, directly precipitating its resolution (Pickering and Hoeper, 1981: 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 Hoeper, 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. The resolution also refers to as the conclusion (Pickering and Hoeper, 1981: 17).

2.1.3 Setting

The term setting in literary work gives broadest sense to the reader. Setting includes place where the action is taken and also time when the action is taken. 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 (Pickering and Hoeper, 1981: 37). There are five functions of setting that will be explained as follows.

1. **Setting as Background for Action**

   Setting as background of action is extensive and highly developed, where 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 real life (Pickering and Hoeper, 1981 : 38). Setting as background also means a type of setting that exists without any clear relationship to action or characters, or at best a relationship that is only tangential and slight.

   In order to see whether setting is an essential element of a work of fiction, or whether it exists merely as decorative and minimized function background, the audience needs to think whether the work could be set in another time and place without having any essential damage. If the answer is yes, then the setting can be said to exist as decorative background which function is largely irrelevant to the purpose of the work as a whole (Pickering and Hoeper, 1980, p. 39).

2. **Setting as Antagonist**

   Setting is possible to serve as a kind of causal agent or antagonist in order to shape the conflict determiner for the story events' outcome. (Pickering and Hoeper, 1980, p. 39). Showing the setting in the storyline is just as important as creating convincing characters. Character itself is a product of place and culture, so the interplay of both contributes to the meaning and significance of the story as a whole. Setting can be used in order to determine the character that is vital to form conflict.

3. **Setting as Means of Creating Appropriate**

   Setting that author made manipulation their settings as a means of arousing the reader's expectation and establishing an appropriate state of mind for events to come (Pickering and Hoeper, 1981 : 40)

4. **Setting as Means of Revealing Character**

   Setting as a mean of revealing character is 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 (Pickering and Hoeper, 1981 : 41)

5. **Setting as Means of Reinforcing Theme**

   Setting as a means of reinforce theme is used to be a means of reinforcing and clarifying the theme of a novel or short story. Setting is decribed and displayed in conversation or in action to lead the audienc to the story's thematic connection. The goal of this setting is to enhance and highlight the theme of literary work (Pickering and Hoeper, 1981 : 42).

2.1.4 Theme

Theme is one of those key concept that may represent a lot of various ideas to different people. The theme might refer to a moral or lesson that could be learned from the work, o rit could encourage some form of correct conduct. The term "theme" could also refer to the main focus, problem, or issue of the work (Pickering and Hoeper, 1981 : 61)

2.2 Extrinsic approach

In extrinsic it interests about the background and social condition about what is happening, relating to the environment that was use in the story. It will use sociology of literature approach through gender role theory, gender inequality and the concept of feminism to analyze the character in the movie script.

2.2.1 Sociology

Sociology is an integral part of the social sciences. This field studies all behaviors in human society, the processes that maintain or transform society in its current state. The purpose of this field of science is to analyze society into its components, such as clubs, institutions, groups, and races, and to examine these groups. It also examines issues such as social classification, stratification, social movements, social change, and irregularities such as crime, deviance, and revolution.

The historical field of sociology is a matter for French theorists. Sociology is the youngest social science in the world. The term "sociology" was first used by the Frenchman Auguste Kent in his affirmative philosophy. August Kent is generally considered to be the father of sociology. According to Kent, knowledge of sociology maybe based on regular scientific observation and classification (Quinn, 2002: 23).

2.2.2 Sociology Literature

Sociology of literature is not, in fact, a single theory that can set out very clear principles in its methodological explanation. Various sociologists have proposed different views on this method of study of literature. With these views, it can be summed up that the sociology of literature as a whole, deals with and theorizes, the way in which society is represented in the literary text and the interaction of literature with other social institutions. In this research approach, literature is a function of the social structure of its time, a structure without which literary works cannot be properly analyzed without the knowledge of its institutions the statistics of society and the critical view is being examined. Sociology of literature states that literature reproduces human experiences in social life. that the creation of literary works is a consequence of life in the sum of other human beings (society). Literature is born out of special social institutions (René Volk - Austin Varan, 1379: 99).

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2.2.3 Gender Role

In 1974, Costantinople and Bem began argued that masculinity and femininity were not qualities that were reserved for one specific gender; instead, both males and females possess masculine and feminine qualities. This emphasized androgyny, having both masculine and feminine qualities, as being optimal for psychological wellbeing (Zosuls, Miller, Rubel, Martin & Fabes, 2011). The development of this framework separated sex and gender; sex began to be defined as the biological and physical attributes.

Gender stereotypes develop from the gender division of labor that characterizes a society. In western societies, men's greater participation in paid positions of higher power and status and the disproportionate assignment of nurturant roles to women have created stereotypes that associate agency with men and communion with women. In addition, the gendered division of labor gives men and women differentiated skills. When gender stereotypes are salient in a group because of a mixed sex membership or a task or context that is culturally associated with one gender, stereotypes shape behavior directly through the expectations members form for one another's behavior. When group members enact social roles that are more tightly linked to the context than gender, such as manager and employee in the workplace, these more proximate roles control their behavior rather than gender stereotypes. Even in situations where gender stereotypes do not control behavior, however, men and women may still act slightly differently due to their gender differentiated skills (Eagly, 1987).

As a result of the gender socialization viewed throughout development, the psychology of men and masculinity is growing in their support for the social

constructionist viewpoint. This theory views men's experiences of masculinity as varying across social groups and context (Addis & Cohane, 2005; Addis & Mahlik, 2003: Smiler, 2004: Wong & Rochlen, 2008).

In 1992 article Peck, along with other colleagues stated that gender role conflict plays an important role in providing a link between societal norms that endorse traditional masculinities and how individuals adapt them (Thompson, Peck & Ferrera, 1992).

Gender role conflicts occurs when strict male gender roles create conflicts with incompatible situational demands and can lead to negative consequences for men and those around them (O'Neil, Good & Holmes, 1995).

2.2.4 Gender Equality

With equally universal aspirations: to recognize "the natural, inalienable, and sacred rights of the woman," who "is born free and lives equal to man in rights." (Gouges, 1971:6–7).

Laws must apply equally to women and men. Women who are found guilty of capital crimes must be executed, just as men are; women who wish to participate in public life must be allowed to speak publicly, just as men are; women must be conscripted and taxed and employed as men are. Women's property rights must be respected, as men's are. These sentiments were revolutionary, and Gouges recognized that many women did not share her approach to gender equality. "Woman, awake," she wrote, urging women to adopt her universal standards. "The tocsin of reason is making itself heard throughout the universe; recognize your rights" (Gouges, 1791).

2.2.5 Feminism

Feminism is a theory about men and woman, should be equal politically, economically and socially. This is the core of all feminism theories. Sometimes this definition is also referred to as emancipation or the struggle women. While feminist is the person who believes in that women and man must be equal in economically, socially, politically like the statement above. Feminism theory has developed from year to year, for example feminist movement striving to challenge traditions,

methodologies, and priorities in all aspects of life. In this era, it called emancipation (Aprilia, 2019).

Liberal feminism conceives of freedom as personal autonomy (living a life of one's own choosing) and political autonomy (being co-author of the conditions under which one lives) liberal feminists hold that the exercise of personal autonomy depends on certain enabling conditions that are insufficiently present in women's lives or that social and institutional arrangements often fail to respect women's personal autonomy and other elements of women's flourishing. They hold also that women's needs and interests are insufficiently reflected in the basic conditions under which they live and that basic arrangements that perpetuate those conditions lack legitimacy because women are inadequately represented in the processes of democratic self-determination. Egalitarian-liberal feminists link autonomy deficits like these to the "gender system" (Okin 1989: 89). Liberal feminism aims for individuals to use their own abilities and the democratic process to help women and men become more equal in the eyes of the law, in society and in the workplace. By organizing women into larger groups that can speak at a higher level, lobbying legislators and raising awareness of issues, liberal feminists use available resources and tools to advocate for change. As such, they stand in contrast to Marxist or socialist feminists who believe the democratic process itself needs to be changed.

Radical feminism is a philosophy emphasizing the patriarchal roots of inequality between men and women, or, more specifically, the social domination of women by men. Radical feminism views patriarchy as dividing societal rights, privileges, and power primarily along the lines of sex, and as a result, oppressing women and privileging men. Radical feminism is credited with the use of consciousness-raising groups to raise awareness of women's oppression. Later radical feminists sometimes added a focus on sexuality, including some moving to radical political lesbianism (Lewis. J, 2020)

Cultural feminism refers to a philosophy that men and women have different approaches to the world around them, and that greater value should be placed on the way women approach the world. In some cases, cultural feminism argues that a woman's way of looking at the world is actually superior to men's. This perspective

aims to unite all women, regardless of ethnicity, race, class or age. Cultural feminists overlap with radical feminists. However, their solution is not about completely uprooting beliefs about men and women. The movement is about finding ways to make the female essence a more appreciated part of society and using women's special gifts to contribute positively to the world. The belief includes the idea that women in leadership positions would be more likely than men to cultivate a more peaceful, less war-torn world (Serva, 2022,)

Based on the three different feminism theories above, it can be concluded that the concept of feminism is to achieve the equal treatment that society accords to women. Women want to be treated like men, are allowed to do and believe that women will gradually become equal.

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2.3 Literature Review

There are three related studies with this research. First one is from Irene Andini Wishnu Adyatmasani (2021) thesis "*The Representation of Liberal Feminism in The Character of Hua Mulan in Mulan Movie*" that focuses on a little girl named Mulan who from a young age has been educated to become a true woman. However, Mulan preferred to disguise herself as a man to fight in her father's position. Mulan struggles to bring pride to world to show that women are not weak and can be equal to men. In this thesis, Andini explains Mulan is described as an independent figure and does not depend on men where it conflicts with women in society at large and how it breaks down stereotypes about women that exist in society. The presence of this movie seems to provide a new perspective on the roles of woman that are different from the usual ones.

The second is, "Liberal Feminism as Reflected in The Main Character of Joy Movie" by Raqhuel Villy Permata Eidelweis (2018) stated that the only issue which can be clearly seen in the movie is when Joy struggles is so hard to make her family life prosperous. In other words, Joy, both as housewife and mother, tries to break society construction and norm that a mother or a housewife should stay at home to take care of the family.

The third one is from Risna (2021) "A Portrayal Of Woman Liberal Feminism As Reflected in Kate Elizabeth Russell's My Dark Vanessa." In this study, Risna talked the effort of the main character to het ger right as a woman. Vanessa's efforts to get her rights was able to rise from his downturn, dare speak up and communicate with fellow victims and reveal it to the media.

Based on the studies above, they address the similar aspect of feminism in Moxie (2021) it talks about feminism that appears on the movie, how the main character, Vivian trying to help others girls in the school with. Therefore, the analysis that I will explore in this paper is about gender inequality and feminism seen through Moxie (2021).