

CHAPTER II THEORETICAL FRAMEWORK

This chapter will cover both intrinsic and extrinsic approaches, according to the writer. Examples of intrinsic approaches include characterization, method demonstration, story, setting, and theme. Literary sociology and liberal feminism are the two extrinsic approaches. The writer will then go on to explain liberal feminism's theory. Furthermore, the author utilizes various theoretical frameworks to analyze the characters in *The Women Talking* Film.

2.1 Intrinsic Approach

Based on the research objectives above, the writer employs both intrinsic and extrinsic approaches. Characterization, way of showing, storyline, setting, and topic are examples of the intrinsic strategy. Literary sociology is used in the irrelevant method.

2.1.1 Characterization

According to (Pickering and Hoepfer, 1968:49), Characterization or character refers to the traits or qualities that every character has. One of the methods used in this study to determine character characteristics is the point of view method. When employing the dramatic point of view approach, the narrator stays out of the reader's interaction with the story. The story, the characters, and the conversation all give the impression that the reader is an audience watching the plot unfold.

2.1.2 Dramatic Point of View

According to Pickering and Hoepfer (1981), from a dramatic, unbiased angle, the storytellers don't put on a front. Now, the narrator—who, until this point in our research, has been the mediating authority seen standing between the reader and the work—completely disappears, allowing the story to emerge through action and dialogue

in a dramatic way. Showing rather than telling occurs because of the narrator's poor performance, which gives the reader the sense that they are watching the story unfold firsthand. Readers are primarily on their own in the lack of a narrator who serves as a mentor and guide.

2.1.3 Showing Method

Another approach is the indirect method, sometimes known as the show method, which downplays the author's involvement so that the characters in literary works can speak for themselves by their actions. Readers can examine the personalities themselves in this instance.

A. Characterization through Dialogue

As stated by Pickering and Hoepfer on page 32, Readers have to focus on a dialogue's content first. Is the dialogue too crucial to the development of plot events, or vice versa? A speaker who constantly talks about himself becomes seen as arrogant and a little monotonous. The speaker would come out as someone who enjoys gossiping and interfering with other people if he is always discussing different personalities.

- A.) What is being said? In this case, we need to know whether the dialogue that will be discussed is something that is important and can influence the events in the story. (Pickering & Hoepfer, 1981: 32) According to what I've studied, a dialogue is a discourse that mimics everyday speech. As an illustration, you may discuss issues, disputes, and movie plots with your parents or friends.
- B.) The Identity of the Speaker is something that is conveyed by a main character, which in this case is more critical than a subordinate character. However, sometimes the information provided by a subordinate leader can provide important information about the main character. Minor role conversations often offer essential information and

highlight the personality of other characters. (Pickering &Hoeper, 1981: 32) My understanding is that the speaker's identity revolves around two key characters: heroes and antagonists.

C.) The Occasion In real life, Conversations that occur in private during the night are typically more severe and, thus, more revealing than those that occur in public during the day. (Pickering and Hoeper, 1981:33).

D.) The Identity of the person or persons the speaker, the author establishes the required level of closeness by establishing the scenario or by the dialogue itself. A monologue is a speech made by a character that is addressed to no one in particular or while other people are not present. Strictly speaking, monologues are more common in drama than in fiction. (Pickering and Hoeper, 1981:33).

E.) The quality of exchange in this method is that we can see the characters through a discussion and how they respond to it. How a character expresses their views allows us to see how they expose themselves. For instance, if a certain amount of avoidance appears in their answers, the character might be secretive and harbour hidden motives. (Pickering and Hoeper, 1981: 33).

B. Characterization through Action

Action-based characterization is just as crucial as dialogue-based characterization. According to Pickering and Hooper, a few narrative points must be examined to discover what they appear to tell about the characters' unconscious emotional and psychological states as well as their conscious views and ideals in order to build character on the foundation of action. A gesture or a facial expression typically has less meaning than a significant,

overt action. Of course, some behaviours are just more important than others in this regard by nature. (Pickering & Hoeper, 1981: 34).

2.1.4 Plot

According to Stanton (1965:14), a narrative with a plot is one that describes a sequence of events. Still, each one is only causally tied to the others—that is, one event either derives from or causes another occurrence. According to Nurgiantoro (2000:12), Because many short stories allow the reader to interpret the resolution as they see fit, plots are usually unique, consisting of a single series of events that are followed through to the story's conclusion—not the end. The events can start at any time in the sequence; for example, the character introduction phase does not always have to mark the beginning of an increased conflict, and the setting is usually transient. The conflict that arises and the conclusion that is accomplished are usually also singular with respect to a single plot.

2.1.5 Exposition

The exposition is the first section of a work of fiction in which the writer sets the setting, introduces the characters, establishes the scenario, and dates the action. Characters, conflict, and possible conflict may also be presented. In many novels, exposition may take up an entire chapter or more, yet it can also be accomplished in a single line or paragraph. (Pickering and Hoeper, 1981:16).

2.1.6 Complication

Other terms for complications include increasing acts, upsetting the current equilibrium, and introducing underlying or provocative characters and conflicts. At that point, the conflict intensified progressively. (Pickering and Hoeper, 1981: 16).

2.1.7 Climax

Climax, according to Stanton (1965:16), is the point at which the conflict has intensified to its maximum degree and becomes unavoidable.

2.1.8 Falling Action

The plot advances toward its predetermined ending as the tension decreases once the crisis, or turning point, has been reached. (Pickering and Hoeper, 1981:17).

2.1.9 Resolution

A resolution is the outcome of a choice made on a matter and adopted by voting or consensus in accordance with the guidelines and policies set forth by the relevant international organization or authority. Operational paragraphs and preamble paragraphs are the two main sections of a resolution.

2.1.10 Setting

The setting helps to make sense of the mood, location, and timing of the conflicts and events that take place in the story. (Muhardi&Hasanudin, 1992:30). According to (Pickering and Hoeper, 1986:37-40), a few of the setting's roles include acting as an antagonist, providing context for the action, and bolstering the central idea.

A. Setting as Background for Action

The setting is where events occur in a literary work. The setting can be an essential component of the story or just used for decoration. Can the work in question be set in a different time and place without disturbing its essence? If the answer is yes, the setting is considered a decorative setting, and its function is

mainly irrelevant to the overall purpose of the work. (Pickering and Hooper, 1986:37).

B. Setting as Antagonis

Setting as an antagonist means developing as a causal agent that helps build conflict and determines the outcome of the conflict. Luxemburg (1992:145), The antagonist represents the physical and psychological antithesis of the protagonist. There is typically conflict between the protagonist and the antagonist character. Characters who produce conflict in stories are known as antagonists, and they are the reverse of protagonists.

C. Setting as a Means of Creating Appropriate Atmosphere

The setting serves as a background that clarifies the atmosphere in a literary work and is used to create the right mood. Writers can also employ setting to arouse readers' expectations and help them forecast with precision the type of conflict that will ensue.

D. Setting as a Means Revealing Character

The characters' behaviour and thought processes are greatly influenced by the environment in which they exist. Describing "where" and "when" they lived or came across fictional people in a book or movie. (1972:141).

E. Setting as a Means of Reinforcing Theme

The theme of a story is both particular and universal in its value, giving strength and unity to the events depicted and telling something about life in general. A theme can take the form of a generalization about life, a generalization that may or may not imply a moral judgment. Stanton (1965:5).

2.1.11 Theme

According to Tarigan (1993: 125), a theme can be defined as a certain perspective on life, a particular emotion about life, or a particular set of ideals that serve as the foundation or central idea of a

literary work. According to Aminudin (1995: 91), Theme is the idea that underlies a story so that it also acts as a starting point for the author in explaining the work of fiction he creates.

2.2 Extrinsic approach

In this extrinsic approach, the writer uses a sociological approach; literary criticism is carried out based on the social environment in which the author wrote (Minderop, 2016: 47).

2.2.1 Sociology of Literature

The structure of literary works is thus built by academic equipment or elements that create the totality of meaning. The totality of meaning implies a specific worldview that is created through the relationship between characters and with their environment. According to Ratna (2003:89) claims that literary creations on their own also incorporate linguistic institution features. Literary works are integral parts of their message organization and language medium. There is no distinction between the portrayal of language in literature and the linguistic medium itself.

According to (Ratna, 2004, p. 1), a social science that is the most recent outcome of knowledge advancement is sociology. Because sociology is predicated on the advancements made by other sciences, it emerges later in the growth of knowledge. According to (Ratna, 2004, p. 1), The sociology of literature is used in this study because it can help readers understand literature in a more social context, clarify that, despite the imaginative consumption of literary works, imagery is not incompatible with reality, and show that literary works are social phenomena rather than just isolated symptoms.

2.2.2 Feminism

In the book Encyclopedia of Feminism, written by Lisa Tuttle in 1986, feminism in English, feminism, which comes from the Latin

Femina (woman), literally means "having the qualities of females." The word "woman" was replaced with "the term" in the 1980s to refer to theories of sexual equality and the women's rights movement. According to Mitchel, women will be freed when they are in charge of their children's upbringing, productivity, reproduction, and sexuality. (Tong, 2009).

Ruthven (1985: 6) states that feminist movements and ideas emerged to put an end to the social dominance of men over women. Feminism needs to dismantle the institutions, institutions, customs, and images that portray women as invisible and undervalued victims, as well as the laws, the church, the nuclear family, and the authority of the father and nation through projects, thoughts, and movements.

Tong (2006) claimed that feminism is not a single idea but instead has several incarnations whose birth and evolution frequently reinforce one another, correcting and disproving earlier feminist theories.

Feminism is a movement that has several branches, all with the same focus on women's equality. Tong (2009) explained the variety of feminism theory, some of them are five feminist schools of thought: Liberal, Radical, Marxist and Socialist, Multicultural, Existensialist, and Postmodern. Based on the Feminist Though book by Rosemarie Tong, some of them there are five varieties of feminism:

1) Liberal Feminism

Liberal feminism According to Tong (2006), it can be divided into three variants, namely classical liberal (libertarian) feminism, liberal welfare feminism, and contemporary liberal feminism. In the discussion regarding attitudinal barriers and Structural barriers that hinder the progress of classical liberal women's feminism, believes that after the elimination of discriminatory laws and policies, women have been formally enabled to compete equally with men. Liberal feminism-oriented welfare assumes that society should not just compensate women

for past injustices but also remove socio-economic barriers and legal barriers to the progress of women today. Therefore, Tong (2006) suggests that welfare liberal feminism advocates that applicant women in schools or jobs should be chosen over applicant females as long as the female applicant can do the job correctly. Contemporary liberal feminism desires to liberate women from oppressive gender roles, namely from roles that are used as an excuse or justification for giving a place inferior or do not provide a place at all for women, both in the academy, forums, and markets (Tong, 2006).

2) Radical Feminism

Radical feminism, which developed from their participation in one or more radical social movements in the United States in the early 1960s, had a desire to improve the condition of women (Tong, 2006). The foundation of radical feminism is the idea that patriarchy, as the primary controlling value system and power relations between men and women generally, is the ideological source of women's oppression. Thus, the anti-violence movement against women is the primary focus of radical feminism.

3) Marxist Feminism

Karl Marx's class ideology influenced Marxist feminism. Feminism Marxists identify classism as the cause of oppression toward women (Tong, 2006). The political, social, and economic systems in which a person lives produce the oppression against women rather than the intentional acts of a single person. The goal of Marxist feminism is thus to explain the material basis for women's subjugation and the connection between women's status and production patterns, as well as to apply class and women's theories to roles in the home. (Humm, 2007).

4) Postmodern Feminism

In addition, most postmodern feminists reject ideas that try to explain why women are oppressed or the ten or so steps that all

women must take to achieve liberation. Many feminist thinkers, including many postmodern feminist thinkers, have expressed their disapproval of cosmetic surgery for the purpose of beautifying women. (Tong, 2009: 279).

In particular, Kathryn Pauly Morgan, for example, in Rosemarie Tong's feminist thought book, has argued that cosmetic surgery is a harmful aspect of Western culture and is something that generally runs counter to the feminist stance on the female body.

Indeed, Some postmodern feminists avoid classic feminist theory entirely because they are so sceptical of it. We will examine a particular case to gain a deeper understanding of how discourses and power dynamics influence our bodies, sexualities, and subjectivities.

5) Psychoanalysis and Gender Feminism

According to Tong (2006), argues that gender feminism and psychoanalysis advance the theory that women's mentalities, in particular, are the primary source of the fundamental explanation for how women behave. Relying on Freud's theories, including the Oedipus complex and the Oedipal stages, feminist psychoanalysis asserts that early childhood events are the source of gender disparity. According to Tong (2006), The societal perception of masculinity as superior to femininity and the way society perceives itself as feminine are both products of that experience. Freud's psychoanalytic theory, particularly his intricate understanding of infant sexual development, is the foundation of psychoanalytic feminism Cartrasi and Oedipus. According to Freud, masculinity and femininity are a product of sexual maturation. If it's a boy developing "normally," they will become men who will exhibit the expected masculine traits. If a female develop "normally," then they will become girls adults

who show feminine traits. According to Freud, the inferiority of women occurs because girls lack a penis.

2.3 Previous Related Studies

This study is supported by a number of earlier investigations that both parallel and diverge from it. This demonstrates the reality of studies that apply the same theory and methodology to a variety of literary subjects.

The first research by Dongoran, I. E. H. (2021). *Women Struggle To Fight Sexual Harassment In Bolivia Portrayed In "Women Talking" By Miriam Toews: Feminist Approach*. In this study, the researcher is interested in analyzing the "Women Talking" novel through the characters contained in the novel. All of the characters are women who have a level of patience in fighting a fierce thing in their lives. The focus of feminism research from the "Women Talking" novel is to examine the struggle faced by all women in the novel and how they struggle and care for each other. Express the essential values of individual women the experiences they shared and the struggles they carried out. The feminist movement is a movement of struggle in the framework of transforming an unjust social system and structure towards justice for men and women. Therefore, feminism requires women's independence, not only depending on men.

The second research by Nikita, F. (2023). *RADICAL FEMINISM IN THE MOVIE SCRIPT OF SEBASTIAN LELIO'S AND REBECCA LENKIEWICZ'S DISOBEDIENCE*. In this study, researchers use the Radical Feminism approach to discuss the problem in this film because Radical Feminism is an approach suitable for this film that emphasizes the patriarchal roots of inequality between men and women, or more specifically the men's social domination of women.

The third research by Aiko Athaya Nailah, P. (2023). *GENDER INEQUALITY CHARACTERS OF AND FEMINISM "BATTLE OF THE*

SEXES’ IN SEEN MOVIE SCRIPT. In this study, researchers are interested in analyzing the *Battle of the Sexes* movie script. Because, it is an interesting biographical movie with a sport theme and also this film has a female feminist main character in the film. This movie is no less interesting combining stories about gender inequality and feminism. Also, the movie setting is in the year of 1970, which is there are many feminist movements during that era.

