

CHAPTER II

THEORITICAL FRAMEWORK

In accordance to the previous chapter, in discussing the theme mentioned in the research title I will use theories related to the research theme through intrinsic and extrinsic approaches. The intrinsic approach includes characterization through showing methods, plot, and settings. Meanwhile, the extrinsic approach applied includes a literary sociology approach and a feminist approach on the gender inequality.

2.1. Intrinsic Approach

Intrinsic elements are elements that are always present in a literary work. This element is what builds a literary work which is the core of the story and makes the literary work into a complete unit and has complete components. Film scripts have the same writing structure as drama scripts, but there are slight differences in writing techniques. The structure of a film script also has theme, characterization, plot and setting, but there are not as many monologues in it as there are in drama script writing. Characterization in a film script is mostly formed from dialogue between characters because the result will be a visualization of the film script.

This chapter contains a description of the theoretical framework used, so that it is in accordance with the problems discussed and other aspects. To analyze the film script of "The Woman King", the author uses the concept of James H. Pickering and Jeffrey D. Hoeper (1981) in his book entitled *Concise Companion to Literature* to take an intrinsic approach with the aim of examining film characters, including characterization, plot, setting, and theme.

2.1.1. Characterization

Although the words character and characterization are often used by people to refer to the same or similar things, they do not actually refer to the exact same thing. The word character refers to the understanding of the person or actor featured in a work of fiction. Meanwhile, characterization is a clear description of a person featured in a story (Jones through Nurgiyantoro, 1995: 84). Characters can also be defined as people featured in a narrative story or drama, who are shown by readers to have certain moral qualities and tendencies as expressed in speech and what is done in action (Abrams

through Nurgiyantoro, 1995: 85). He is the actor who develops events in a fictional story so that the events are able to weave a story (Aminuddin, 1995: 79). Thus, characterization has the scope of people featured in a fictional story and their portrayal.

In addition to the two terms above, the words character and characterization are often used to refer to the character's nature and attitude. Character refers more to the description of a character's personal qualities displayed in a story. The depiction of a character's likeness, character or personality in a work of fiction is called characterization. Meanwhile, characterization means acting, characterization. Minderop (2005:2) argues that characterization is the method of describing the characters in a work of fiction. In other words, characterization refers to the same thing, how to describe a character. Sumardjo (1988: 56) says that a good characterization is to describe the character in each story, so that the reader sees clearly the character of the culprit through all his behavior, everything he says, all his attitudes and everything that other people say about this character in the whole story.

Characters in works of fiction according to their roles are divided into two categories, namely main characters and additional characters. In terms of the role and importance of a character in a story, there are main characters and additional characters (Nurgiyantoro: 2009: 176-178).

a. Main Character

The main character is a character who plays a very important role in a story. This character is the main part in the development of a story, he can be the subject or object of the problems in the story. It can almost be said that this main character is featured in every part of the story and is the source of the story on every page of the story script. The main character also has all the relationships with other characters so that they become determining factors in the development of the story.

b. Additional Characters

Additional characters are not always displayed throughout the story as is the case with the main character, its presence only when there is a direct or indirect connection with the main characters.

Based on the type of character, according to Abrams (in Nurgiyantoro, 2010: 165) is divided into three categories, as follows:

- Protagonist, the character who is the center of the story. This main character is described as a good person and usually always gets into trouble.
- Antagonist, a character who is the opposite of the main character in the story. This character is described as unfriendly and always creates conflict.
- Tritagonist, a character who mediates between the protagonist and the antagonist. This character is described as neutral, sometimes siding with the protagonist, sometimes with the antagonist. But when the two are involved in a conflict, he will be the mediator.

2.1.1.1. Telling Method

In presenting and determining the characterization of the characters, authors generally use two methods in their work, namely the telling method (direct method) and the showing method (indirect method). The Telling Method is a method that shows the Author, the Author will be the narrator and tell the reader about the characters in the novel and direct comments (Pickering & Hoeper, 1997: 28). The direct method (telling method) includes: characterization through the use of the character's name, characterization through the character's appearance, and characterization through the author's speech (Minderop, 2005: 8).

2.1.1.2. Showing Method

Showing method is the 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. (Pickering & Hoeper, 1981: 27). Showing method includes: Dialogue and behavior, characterization through dialogue which includes what the speaker says, the identity of the speaker, the location and situation of the conversation, the identity of the character addressed by the speaker, the mental qualities of the characters, the tone of voice, emphasis, dialect, and vocabulary of the characters (Minderop, 2005: 22-23). So, readers are left to guess for themselves what the character's character is through actions and dialogue. This will make readers analyze the character himself.

In contrast to Minderop, Sayuti (2000:88-111) divides the depiction characters in four methods, namely discursive, dramatic, contextual, and mixture. The discursive method has the same meaning as telling (directly), namely the author directly explains the qualities of his characters (Sayuti, 2000:90). The dramatic method has the same

meaning as showing technique (indirect) (Sayuti, 2000:92). This means readers can understand the nature or quality of a character through the work they do or the opinions of other characters in the story. The contextual method described by Sayuti (2000:109) is the same as background painting technique, namely a way of expressing a character's character through context verbal surroundings. This means that the character of the character can be seen from depiction of the character's atmosphere as well as the time and place of the incident. A mixed method is a method that combines all previous methods to obtain effectiveness in the story (Sayuti, 2000:111).

2.1.2. Plot

The plot is the sequence or series of events that form a story into a unified whole. The plot is needed to make the story enjoyable and more interesting. The function of plot is to give the reader an understanding of how an event can relate to other events. The plot can also reveal why and how an event or conflict in the story occurs.

According to Stanton in Burhan Nurgiyantoro (2005:113), a plot is a sequence of events in a story where each event is only connected to the others by a causal relationship, that is, one event either causes or is the result of another event. Pickering and Hoepfer (1981:14) states that a plot is an intentionally constructed sequence of connected events that makes up a novel or short story's main narrative framework. It naturally incorporates people in whatever shape it takes, which is why discussing story and character separately is nearly difficult.

2.1.2.1 Exposition

Exposition is the initial part where the author provides necessary information such as background, setting up scenes, setting situations, and date of action. It can also introduce characters and conflicts, or potential conflicts. Exposition can be achieved in one sentence or paragraph, or, in the case of several novels, occupy an entire chapter or more (Pickering and Hoepfer, 1981:16).

The purpose of the exposition section is for the reader to know who plays the characters in the storyline, where the story takes place, and what atmosphere the author is trying to establish in his writing.

2.1.2.2. Rising Action

Pickering and Hoeper (1981:16) states that Rising Action is the part where the conflict phase begins in a story. In this part there will be increased conflict and character development so sometimes called the ascending action.

The conflict initiation stage or the second stage will only show how the conflict occurs and what causes the conflict. Generally, conflicts arise because of conflicts between characters or can also be caused by the main character experiencing problems. The beginning of the conflict in the story is what will make readers curious so they want to know more about the story. Readers will usually wonder what conflicts the characters will experience as a continuation of the story. This initial stage of conflict encourages readers to continue the story with more complicated conflicts.

2.1.2.3. Crisis

Pickering and Hoeper (1981: 17) states that a crisis, or may be called a climax, is a part of a plot that depicts the greatest point of emotional intensity that is the turning point of the plot and will directly reach its resolution.

This stage tells how the culmination of the conflict in the story occurs. This part is usually the most awaited by the reader and makes the reader will stay reading for a long time when the conflict is interesting or suspenseful. Usually, the climax of the conflict is experienced by the main character which causes tension and problem solving regarding what to do.

2.1.2.4. Falling Action

Pickering and Hoeper (1981: 17) states that falling action is a post-crisis phase. On this part the tension decreases and the plot will move towards conclusion. In this anti-climax section, the conflicts and problems that arise have begun to decline. In this stage, the main character begins to figure out how to resolve the ongoing conflict. The tension witnessed by the reader here subsides slightly and will usually turn into admiration for the main character. This is because usually at this stage, the main character is told to be able to deal with problems, both in expected and unexpected ways. The atmosphere at this anti-climactic stage is often unpredictable to the reader.

2.1.2.5. Resolution

Pickering and Hoeper (1981: 17) states that the final part of the plot is a resolution or also called a conclusion. In this part there is a settlement of conflict and building some new balance or stability.

In this part of the resolution, all the oppositions and conflicts experienced by the main character have been successfully resolved. In the resolution stage, the author also often inserts a message or message that can be learned by the reader.

2.1.3. Setting

Pickering and Hoeper (1981: 37) states that setting has a broad meaning, not only regarding the location or setting where the event occurs but also includes the time of the event, strengthening the depiction of characters, providing atmospheric nuances that will add to the description of the story and make it easier for readers to visualize the work.

2.1.3.1. Setting as Background of the Action

The setting as a background of the action is intended only as a decoration for the scene in the story. Sometimes the setting has no connection to the action or characters in the scene, only serving as a decorative background (Pickering & Hoeper, 1981).

2.1.3.2. Setting as an Antagonist

Pickering and Hoeper (1981: 39) states that setting can act as a sort of casual agent or antagonist, influencing the course of events and establishing the plot's conflict.

2.1.3.3. Setting as Means of Creating Appropriate Atmosphere

Pickering and Hoeper (1981: 40) states that setting can also serve as a means of building a proper state of mind or building an atmosphere that matches the reader's expectations of an event.

2.1.3.4. Setting as Means of Revealing Character

Through purposefully using the location as a metaphorical or symbolic extension of the character, an author can also use setting to disclose and explain the character (Pickering and Hoeper, 1981: 41).

2.1.3.5. Setting as Means of Reinforcing Theme

In a novel or short story, setting can also be utilized to highlight and make the theme more clear (Pickering and Hoeper, 1981: 42).

2.1.4. Theme

Theme is the main idea that determines the formation of a literary work or is considered the central concept of a story. All literary works must have a theme because this theme is the author's main idea which will then be developed in his writing. The existence of a theme helps readers know what the author will convey through his work. Additionally, Pickering and Hoeper point out that the theme is an assertion or remark about the subject made by the author and results from the interaction of different parts of the work (Pickering & Hoeper, 1981: 61).

2.2. Extrinsic Approach

Extrinsic elements are elements that influence a literary work but do not originate from within the literary work itself. The extrinsic approach focuses outside the text such as the feminist perspective. An extrinsic approach can look at things like "the history behind a book, psychology, gender issues, authorial intentions, social issues and more" (Eagleton, 2000: 43-44). In this research I will use a Literary Sociology approach to analyze character and behavior, such as Gender Inequality from Mansour Fakih's Feminist Perspective theory. I will explain the concept below.

2.2.1. Definition of Sociology

Terminologically, sociology comes from Latin and Greek, namely socius and logos. Socius means friend, while logos means science. Thus, the definition of sociology is the study of social relationships in society. (Santosa and Wahyuningtyas, 2011: 21) The role of human life is influenced by its social subsystem, indicating that

sociology helps to comprehend human behavior. The individual members of society and the life generated by the community are essentially included in the social subsystem.

Sociology serves the same goal as other social disciplines, but each person has a unique perspective on social events. From knowledge of objects and cultures to the core of all group formation, collaboration, and existence (Bouman and Wahyuningtyas in Santoso, 2011: 20).

2.2.2. Definition of Literature

Sumardjo & Saini (1997: 3) states that Literature is the imaginative expression of ideas, opinions, experiences, and feelings by humans through written or spoken works, it is a mirror of reality or unique data presented in an artistic manner using language medium. Through the use of language and specific images that inspire charm, literature expresses the human personality through experiences, thoughts, feelings, ideas, enthusiasm, and beliefs. Eagleton (2010: 4) states that literature is a collection of exquisite writing, or belles lettres, that captures elements of language that have been compressed, deepened, twisted, abbreviated, made strange, or composed in other artistic ways using linguistic devices.

The science of literature is actually quite old. It originated when the Greek philosopher Aristotle (384-322 BC) more than 2000 years ago wrote a book entitled *Poetica* (Greek) which means: poem, writer, maker. It was about tragedy and literature theory in general. Subsequently, the term *Poetica* in literature was referred to by various terms. For example, W.H. Hudson calls it *The Study of Literature*. Literature itself comes from the Latin *literatura* which means learning, writing or grammar. Rene Wellek and Austin Warren named it *Theory of Literature*. Andre Lefevere, on the other hand, calls it *Literary Knowledge*. Meanwhile, A. Teeuw uses the term *Literary Scholarship* which means literary science.

Literature is part of the picture of social life presented through reflection, so that the work created is indeed a picture of the social era. In literary works, one often encounters stories that describe social life in society such as politics, socio-economics, culture, and religion. Therefore, even if they are considered novels, literary works are not necessarily pure fantasy and imagination. However, literary works come from the accumulated experiences of the author.

2.2.3. Sociology of Literature

The sociology of literature dates back to Classical Greece, around the fifth to fourth centuries BC. The emergence of this perspective comes from the concern of structural literary studies that are fixated on the object of the work. Plato and Aristotle who discussed literature still focused on poetry. Plato considered works of art as mimetic or imitation of the world of ideas and works of literature or art were considered to distance humans from the reality of life. Aristotle rejected and considered that art or literature does not just imitate reality, but creates a mimetic world as the foundation of aesthetics and art.

In Indonesia, the sociology of literature began in the early 1970s. The first book to discuss the sociology of literature was written by Sapardi Djoko Damono with the title *Sociology of Literature A Concise Introduction* (1978). Then the book *Introduction to the Sociology of Literature from Genetic Structuralism to Post Modernism* (1994) by Faruk and followed by Ratna entitled *Paradigma Sociology of Literature* (2003) and continues to grow. Sociology of Literature is present due to the perspective of "saturation" of structural studies that emphasize the autonomous work alone. The science that pays attention to the human aspect with the comparison of aesthetic facts has fostered a new era in research, criticism, and the study of social perspectives from various perspectives.

A literary theory known as literary sociology examines a work of literature through the perspective of social interactions, namely those between society and the creator, reader, and acceptance of the work. The relationship between writers and society is a major topic of discussion in literary sociological study, covering both the form and substance of literary works.

2.2.4. Gender Inequality

Gender is a person's traits and characteristics that differentiate men and women, including clothing, attitudes, personality, roles and responsibilities that are socially and culturally constructed. Fakhri (2008: 7) believes that in studying gender, you must first understand the differences in the meaning of the words sex and gender. Sex is gender which means it refers to physical appearance. Generally there are two genders, namely male and female. The difference between men and women in sexual range lies in their physical form. This can be explained by the fact that men have a penis, Adam's apple and testicles, and produce sperm, while women give birth and have reproductive organs

such as a uterus and tubes for giving birth. Meanwhile, gender is a characteristic inherent in men and women which is constructed socially and culturally, for example, women are gentle, beautiful, emotional, motherly and so on, while men are manly, strong, rational and so on. These characteristics are in fact interchangeable and do not have to be possessed by only one gender. Gender is a human perspective on women or men that is not based on natural biological sex differences. There are several things that can be applied to both men and women, for example there are women who do not have an emotional, rational nature, whereas there are also men who are soft, emotional and irrational.

Gender differences are actually not a problem as long as they do not create gender injustice. However, the problem is that gender differences have created various injustices, both for men and especially for women (Fakih, 2008:12).

In other explanation, Wharton in her book entitled *The Sociology of Gender*, also states that gender inequality needs to be viewed as the result of a more intricate web of social dynamics. These might be found in individual acts, but they can also be found in the norms that direct our social interactions, the makeup of our social groupings, and the policies and procedures of the establishments we deal with on a regular basis (Wharton, 2005: 10).

Gender inequality can be understood by looking at the different ways that inequalities that already exist are manifested. Mansour Fakih lists a number of injustices that are manifestations of gender inequality. Fakih (2008: 13) argues that the manifestation of gender inequality includes: Marginalization, Subordination, Stereotyping, Violence, and Burden.

2.2.4.1 Marginalization

Marginalization of women occurs because of gender differences (Fakih, 2008:14). Characteristics for men and women created by this society results in one party being marginalized. The marginalization that occurs due to gender differences is created by a patriarchal society. The patriarchal system is still entrenched in society, this causes women to continue to be considered second humans after men. Their rights are generally castrated and their existence is marginalized. Even not few women receive unfair legal treatment. An example is customary law which does not provide inheritance to women. Fakih said that women have always been marginalized at home, where they face prejudice from both male and female family members. Traditions and religious

interpretations may contribute to marginalization (Fakih, 2008: 15). Women are treated unfairly, not only in the workplace, but also within the family itself, namely in the form of discrimination against male family members against women (Fakih, 2008:15). Female family members do not have the same rights as men in making decisions within their family. Dad will have absolute power over the lives of his wife and children, as well with the position of boys and girls. Boy will immediately replaces the father when the person concerned leaves or dies, eventhough girls are older than boys.

2.2.4.2. Subordination

Gender views can lead to the subordination of women. Subordination is the assumption that the role performed by one gender is inferior to the other, where women are considered inferior to men. Women are considered no more capable than men and so are often given light and easy tasks. Then there is the assumption that women are irrational, emotional, and therefore deemed incapable of leading so should be placed in unimportant positions. According to Fakih, gender ideologies might really cause women to be subordinated. Attitudes that marginalize women originate from the presumption that they are emotional or irrational, making it impossible for them to lead (Fakih, 2008: 16).

In our day and age, women are frequently subordinated in the field of education. Many people believe that education is unnecessary for women because their primary responsibility after marriage is to serve and follow their husbands or take care of their children. A situation known as subordination occurs when an individual or group is thought to be less significant than others when making decisions or to be in a subordinate position. Because women are viewed as emotional human beings by society, even when they do good, the subordination of women to one another usually doesn't matter. There is gender subordination in every sphere of existence.

2.2.4.3. Stereotypes

Stereotypes are gender labels that invariably carry a negative connotation towards women, leading to problems with discrimination. Stereotypes are frequently employed as a justification for favoring one group over another. Additionally, stereotypes are labeled as positive or unfavorable. But women always identify with the negative term, for instance, men are perceived as strong, while women as emotional and sensitive. Social stereotypes hold that women are delicate, attractive, and emotional,

while males are strong and logical. People are led to assume that women are designed to serve their husbands only as a result of this (Mardiyani, 2022:4).

According to Fakih, labeling or designating a specific group is known as stereotyping. In most cases, stereotypes are unfair and damaging. Stereotypes originating from gender perspectives are one kind of them. Many injustices committed against specific genders, women mostly, are the result of the misconceptions that surround them. Take the stereotype, for instance, which begins with the presumption that women preen to get the attention of males. Society has a tendency to place the responsibility on the victim, in this example is the woman, even when she is the victim of rape. All around us, women are stereotyped in this way. Many government regulations, religious rules, culture and customs are developed because of these stereotypes (Fakih, 2008: 16-17).

2.2.4.4. Violence

Begum (2014) has stated on his journal research, the most overt manifestation of the unequal power relations between men and women is violation. Gender roles distinguish men as the masculine and women as the feminine. These differences can be observed in psychological traits, such as men being strong and brave while women are soft and weak. This statement created a violation because it assumed that women were weak, which was then interpreted as justification for mistreatment.

Fakih (2008: 17-20) states that violence is an assault on the mental or physical integrity of an individual. A number of factors can lead to violence against other people, one of which being prejudice toward a specific sex due to gender stereotypes. Gender violence involves a wide range of types and manifestations of criminal activity, such as:

First, rape of women. When someone is coerced into getting sexual services against their will, it is called rape. Sexual rape does not only occur outside the family but can also occur in domestic life.

Second, physical assaults and beatings that take place within the family (domestic violence). This includes violent behaviors such as abusing children.

Third, torture methods that result in female circumcision or other genital mutilation. There are several justifications put out by a society for this type of circumcision. However, the societal presumption of gender is one of the main causes.

Fourth, prostitution as a type of violence. Prostitution is a type of violence that can happen as a result of an economic system that targets women, which is obviously highly harmful to them.

Fifth, pornographic violence. One kind of violence that primarily uses women as its objects is pornography. This category of violence include non-physical forms of aggression, such as harassment directed towards women, wherein their bodies are utilized as objects to further the aims of the harasser.

Sixth, family planning through forced sterilization is a kind of violence. Women are frequently abused for the benefit of the program in an attempt to meet the goal of reducing population growth, despite the fact that everyone is aware that men are also to blame for the issue. Women are also frequently coerced into getting sterilized, which puts their physical and emotional health at risk.

Seventh, The sort of assault known as "veiled violence," or "molestation," is committed by someone who is usually obsessed with women and can happen anywhere. An act of violence against a woman is committed when she is touched or held in different ways, sometimes without the owner's permission.

Eighth, abuse on both an emotional and sexual level. Women are frequently the target of this kind of crime in both the workplace and social settings.

2.2.4.5. Burden

The excessive burden (workload) that must be borne excessively by one particular gender, in this case women, is another form of gender discrimination and inequality. Many women who work outside the home also still have to do housework when they are at home. This is a form of gender inequality where women's workload is doubled. Fakihi said (2008: 22) because of the belief that women are not suited to be the head of the household due to their loving and hardworking nature, women are expected to handle all household responsibilities. The statement claims that many women must put in a lot of overtime to maintain a clean and organized home, including cooking, cleaning, and childrearing. This huge load has to be carried by the woman alone in low-income households. The woman bears a double workload, particularly if she is required to work. For the middle class and the rich, the workload is then delegated to domestic workers. Indeed, these women have become victims of gender inequality in society. They work longer and harder, without the protection and clarity of state policy.

2.2.5. Feminism Theory

According to Ratna (2007: 221), The word femme, which means woman, is the root of the word feminist. Feminist movements are those that strive for equal rights for men and women. This movement has brought attention to a wide range of issues, from political issues to patriarchy.

There are still many misconceptions about feminism. The general public believes that feminism is a movement of rebellion against men and an attempt to overthrow established social structures, including marriage, the family, and women's rebellious attempts to ignore what is known as nature (Fakih, 2008: 78). And they also recognize that feminism is a movement that breaks with the presumption and knowledge that women are essentially exploited and oppressed and that something needs to be done to stop this. However, according to Mansur Fakih (2008: 79), despite the differences between feminisms, they agree that the fight for equality, dignity, and the right to govern one's body and life both inside and outside the family is at the heart of the feminist movement. The women's movement is a transformation movement and not a movement to take revenge on men, if so, the women's transformation movement is a process of movement to create relationships between fellow human beings that are fundamentally better and new. for this reason, there are several agendas to end the unfair system, namely fighting hegemony that degrades women by deconstructing ideology and fighting the developmentalism paradigm which assumes that women's underdevelopment is because they do not participate in development.

Feminism is a movement that has several schools of thought but has the same focus, which is women's equality. The different conceptions of feminism are explained by Tong (2009: 1), who lists five feminist schools of thought: liberal, radical, socialist and marxist, multicultural, existentialist, and postmodern. Some of them are five types of feminism, based on Rosemarie Tong's book *Feminist Thought* :

2.2.5.1. Liberal Feminism

Rima Mardiyani stated on her journal about Gender Inequality and Feminism in Arudhati Roy's *The God of Small Things*, liberal feminism pays more attention to elements of social life that are frequently encountered, like political rights, educational opportunities, and employment equality. In eighteenth centuries, liberal feminism emerged. This concept was founded by Mary Wollstonecraft. According to liberal feminist theory, women are capable of choosing their own paths in life. The goal of liberal feminism was to educate women about inequality. This liberal feminism's core themes are equality and freedom (Mardiyani, 2022:169).

According to Rosemarie Tong, in *Feminist Thought* book, liberal feminism is not about women who can do anything that men can do, but it is more about some women who can do anything that they want (Tong, 2009: 18). Since women and men are equal, there are no limitations on what they may accomplish and they are free to express their preferences, women can do whatever they want. In addition, liberal feminism emphasizes justice and guarantees so that women are free to pursue their interests without interference.

2.2.5.2. Radical Feminism

Rima Mardiyani also stated on her journal about Gender Inequality and Feminism in Arudhati Roy's *The God of Small Things* that overpowering in the interaction between men and women was noticed by radical feminism. It also addressed the issue of sex classes. This philosophy first appeared in 1960 as a response to the sexist culture and gender-based societal dominance. Radical feminism is an ideology that emphasized the unequal treatment of women due to men's patriarchy and social dominance (Mardiyani, 2022:169).

Radical feminists stress that the same repressive societal forces that shape gender also shape sexuality. Sexual objectification of women in the bedroom and gender discrimination against them in the boardroom are the same. Men's dominance over women is the cause of the suffering done to women in both situations. Radical feminists claim that pornography is nothing more than patriarchal propaganda that promotes women's "proper" roles as men's playthings, helpers, nurturers, and servants. While man exists for himself, woman exists for man. Men are subjects, women are objects (Tong, 2009: 68).

The patriarchal system that made sexuality a means of judging identities gave rise to radical feminism. According to radical feminism, sex and gender are unrelated. The issue of pornography, which depicts women as objects and dehumanizes them, is the main emphasis of radical feminism. According to Rosmarie Tong (2009: 69), pornographers should be held accountable for their actions as sexual discrimination agents and for breaching the civil rights of women.

2.2.5.3. Socialist and Marxist Feminism

Marxist feminism is concerned with the issues facing women in a capitalist society. This ideology assumed that class exploitation was the source of women's oppression in capital-patriarchal society. Money is the most prevalent kind of power in a capitalist society. Another belief is that not all women experience oppression from men or that any woman is culpable for the mistreatment of another woman. However, there is also the belief that proletariat men and women can be oppressed by bourgeois women. Marxist feminism concentrates on production, where women are property and males control society's production as a result of capitalism. Actually, wives perform domestic work, which is referred to be job performed by women. Marxist feminism holds that when capitalism is abandoned, women will no longer be oppressed. In a society where men predominate, women occupy an inferior position. Sexism and gender inequality are added to this exploitation of women.

Marxist feminism is especially interested in the division of labor that maintains men in the workforce and women in the home (Tong, 2009: 110). Furthermore, women are typically underpaid for their efforts when they first enter the workforce and are assigned to positions that are judged suitable for their gender.

2.2.5.4. Multicultural Feminism

Feminist thought is pushed by multicultural feminists to take into account the diversity of women and the difficulties they face. Not every woman thinks and behaves the same way, and not every woman shares the same values or aspirations. In summary, women are unique from one another. Multicultural feminists oppose women's essentialism, the belief that the concept of "woman" is a Platonic form that all real women should aspire to. Additionally, they oppose female chauvinism, which is the propensity of some women, particularly affluent women, to speak for all women, even those whom they perceive to be "other" from themselves.

A division of a more cultural, racial, and ethnic character than one that is sexual, psychological, or literary is multicultural feminism. In line with Tong's assertion regarding multicultural feminism, this remark concentrates only on the fundamental understanding that not all women are created equal, even within a single country such as the United States. Every American woman will experience her identity and status as a woman differently depending on her color and ethnicity, as well as her sexual orientation, gender identity, age, religion, educational attainment, occupation or profession, marital status, health status, and other factors (Tong, 2009: 200).

2.2.5.5. Postmodern Feminism

Over the last 25 years, there has been a rise in the diversity of feminist ideas. It might be challenging for feminists who identify as postmodern feminists to explain how they can be both a postmodern feminist and a feminist because of the problematic relationship that exists between postmodernism and feminism. Postmodern feminists, like other postmodernists, disapprove of phallogocentric thought, or concepts centered on the absolute term "man." Furthermore, postmodern feminists disapprove of any feminist ideology that seeks to offer a single explanation for why women are oppressed or ten or more recommendations for how women might all become free. Some postmodern feminists even completely give up on classic feminist thought because they mistrust it so much. Feminist theory faces significant challenges due to postmodern feminists' failure to provide a single, comprehensive explanation and remedy for women's oppression, yet this resistance also fuels the feminist flames of diversity, multiplicity, and difference. Each woman who considers the writings of postmodern feminists is invited to develop into the kind of feminist she desires to be. They believe that being a "good feminist" cannot be achieved through a single method (Tong, 2009: 270).

2.2.6. Preview Related Studies

This research focuses on the sociology of literature through gender inequality and feminism in the movie script entitled *The Woman King*. There are other related studies which also use the same concepts and theories. Therefore, I will use three literature reviews related to the topic and theories that I will use.

The first research is "Gender Inequality Reflected In Kate Chopin's "The Awakening": Feminist Approach (2021)" written by Mela Krismawati from Putera

Batam University (2021). In this study, Mela analyzed the gender inequality experienced by the main character. In the study, Mela used qualitative methods, feminist theory, and analyzed using descriptive methods by describing using words and paragraphs. In this study, the researcher applied the theory of Walby (1991). The results of the study found that the main character named Edna experienced forms of gender inequality in the scope of the household, work, and local culture.

The second research is “Gender Inequality Issues Depicted In *Mulan* (2020) Movie” written by Ikha Bagus Sembada from Sultan Agung Islamic University (2021). This research also discusses the concept of gender equality and inequality experienced by the main character of *Mulan* movie. In this study, Ikha Bagus Sembada used Henriette Kolb theory to describe the gender inequality theory. The author also apply a qualitative method in order to analyze the data. Two conclusions can be drawn from this thesis. First, the depiction of gender inequality issues experienced by the main character in aspects of daily life and war. Secondly, there are two attitudes that appear in the main character for her to fight against the issue of gender inequality, namely courage and responsibility.

The third research is “Woman Struggle For Self Authority in the Novel *"Hunger Games"* by Suzanne Collins: Feminist Approach” written by Novi Oktavia (2020) from Putera Batam University. this research discusses the struggle of women contained in *"Hunger Games"* which is one of the popular literary works by Suzanne Collins. In this study, Novi Oktavia used qualitative methods and a feminist approach in analyzing how the oppression experienced by the main character and other female characters. The researcher used Inness and Tong's theory which suggests that the turmoil carried out by the main female character is carried out on the basis of the behavior that women receive in their place of residence. Based on the results of the analysis, the oppression women face comes from the family, society, and even the workplace.

From the description of the three previous related studies discussed above, there are several similarities in the research, namely Gender Inequality. Apart from that, there are also differences between the studies above. The first research entitled *"Gender Inequality Reflected In Kate Chopin's 'The Awakening': Feminist Approach (2021)"* written by Mela Krismawati analyzes with a similar concept, namely Gender Inequality and Feminist theory from Walby (1991). Second research by Ikha Bagus Sembada (2021) entitled “Gender Inequality Issues Depicted In *Mulan* (2020) Movie” used Henriette Kolb theory to describe the gender inequality depicted on the main character

in Mulan movie. The third research, entitled “Woman Struggle For Self Authority in the Novel "Hunger Games" by Suzanne Collins: Feminist Approach” written by Novi Oktavia (2020) used Inness and Tong's theory.

In my research on the film script "The Woman King (2022)", the research also focused on gender inequality and feminism. The film "The Woman King" is based on the dark history of the slave trade from Africa to Europe. The problems of human trafficking, sexual violence against women, and African family patriarchy are some of the social issues raised in this film. However, in this film researchers see the phenomenon of gender inequality in social life and the existence of feminism carried out by a group of women who are members of the Agoji group, the female troops of the Dahomey Kingdom. I use the concept of sociology literature through Mansour Fakhri that show the types of Gender Inequality and Rosemary Tong that show the types of Feminism. My analysis uses intrinsic and extrinsic approaches.

