

CHAPTER 2

THEORITICAL FRAMEWORK

In this chapter, I will explain the theories based on the experts in literature to strengthen my research. There are two theories I will use in this research, such as intrinsic and extrinsic approaches. The intrinsic approach focuses on characterization through telling and showing methods, plot, setting, and theme. For the extrinsic approach analyses the literary sociology and the intersectional feminist. These chapter will provide a more detailed of the theories and concepts, as follows:

2.1 Intrinsic Approaches

The intrinsic approach in literary analysis involves examining elements within the text itself. These aspects include such as characterization (telling and showing methods), plot, setting, and themes. Intrinsic approaches focus on analyzing the internal aspects of the literary work to understand its meaning, symbolism, and structure.

2.1.1 Characterization

Characters in a literary work become a very central aspect as they convey messages, both implicitly and explicitly, through narration and dialogue. Typically, a literary work features two key characters: the protagonist, who is the main character and easily recognizable, and the antagonist. The protagonist is essential to the storyline, and its absence would leave the narrative incomplete. (Pickering & Hoeper, 1981). As explained by Pickering and Hoeper (1981, p.27), the protagonist holds significance as they are tasked with conveying the majority of the author's intended message and driving the plot forward. Otherwise, the antagonist serves as a against to the protagonist, embodying opposing roles. Throughout the narrative, the antagonist consistently presents differing perspectives, opinions, and actions, contrasting with those of the protagonist.

2.1.1.1 Showing Method

There are two approaches to characterization: Showing and Telling method. The showing method, an indirect and dramatic approach, entails the author stepping back to let the characters reveal themselves through their actions directly. (Pickering & Hoeper, 1981: 27)

2.1.1.1.1 Characterization Through Dialogue

When analyzing characters in literary works, it's crucial for writers to analyze their interactions through dialogue. Certain characters are straightforward and transparent, expressing their thoughts and emotions. Meanwhile, some characters are more cautious, speaking in a manner that demands readers to infer their true motives. As a result, readers need to be ready to interpret dialogue from multiple perspectives to gain a complete grasp of a character's personality. (Pickering & Hoeper, 1981: 32)

1) What is Being Said

It is crucial to determine the significance of the dialogue under examination and its potential impact on the storyline (Pickering & Hoeper, 1981: 32). Based on my research, dialogue mirrors typical everyday conversations, such as discussions with parents or friends about issues or conflicts, and narrative exchanges akin to those seen in movies.

2) The Identity of The Speaker

Information conveyed by a primary character holds greater significance than that shared by a secondary character, although insights from a secondary character can occasionally offer valuable insights about the main character. Conversations involving minor roles frequently offer crucial information and shed light on the personalities of other characters. (Pickering & Hoeper, 1981: 32)

3) The Occasion

Conversations occurring in private at night in real life tend to be more serious and consequently more revealing than those taking place in public during the day (Pickering and Hoeper, 1981:33)

4) The Identity of the person that the speaker addressing

The required level of intimacy is typically determined by the author through scene setting or dialogue. When a character speaks without addressing anyone specific, or when there are no other characters present, it is referred to as a monologue, though strictly speaking, monologues are more common in drama than in fiction (Pickering and Hoeper, 1981:33)

5) The Quality of exchange

Through this method, characters are observed through dialogue and their reactions to it. The manner in which a character expresses their opinions can unveil aspects of their personality. For instance, if a character exhibits avoidance in their responses, it may indicate secrecy or a hidden agenda (Pickering and Hoeper, 1981: 33).

2.1.1.1.2 Characterization Through Action

Creating characters through their actions holds equal importance to creating them through their dialogue. According to Pickering and Hoeper, character establishment based on action requires analyzing various plot events to understand what they reveal about the characters' unconscious emotional and psychological states, as well as their conscious attitudes and values. While gestures or facial expressions may carry some meaning, they typically hold less significance than significant and overt actions. However, certain actions inherently carry more weight in revealing character traits than others. (Pickering & Hoeper, 1981: 34)

2.1.1.2 Telling Method

There are two approaches to characterization: telling method and showing method. The telling method involves the author acting as the narrator, directly informing the reader about the characters in the novel and providing direct commentary (Pickering & Hoeper, 1997: 28)

1) Characterization through Appearance

appearances can offer insight into a character, although they can also be misleading. However, a character's appearance, including their attire, can provide clues about their background, education, and economic status (Pickering & Hoeper, 1997: 29)

2) Characterization by the Author

In this method, the author takes on the role of narrator and directly interrupts the narrative to reveal the nature and personality of the characters through a series of editorial comments. This includes detailing the thoughts and feelings that occur within the characters' minds. Moreover, the author not only focuses our attention on specific characters but also dictates how we should perceive them (Pickering & Hoeper, 1997: 30)

2.1.2 Plot

Plot refers to a sequence of events arranged in stages to create a cohesive narrative that engages the characters involved in the story. The plot acts as the overarching idea that determines the narrative's progression, offering the framework for character growth, thematic exploration, and emotional involvement. This enables readers to track and comprehend the unfolding narrative. (Pickering dan Hoeper, 1981:14)

2.1.2.1 Exposition

Exposition serves as the introductory part where the author furnishes essential background details, sets the stage, introduces the scenario, and indicates the timeframe of the events. It may also introduce characters and potential conflicts. Exposition can be condensed into a single sentence or paragraph, or, in some novels, extend across an entire chapter or more. (Pickering dan Hoeper, 1981: 16)

2.1.2.2 Complication

Rising action or complication phase, commences with the introduction of the primary conflict or problem, which intensifies as the story progresses. These complications add depth to the plot, captivating the audience and heightening anticipation regarding the resolution of the conflict. (Pickering dan Hoeper, 1981: 16)

2.1.2.3 Crisis

Crisis represents the most intense part of a story, marked by heightened emotions, pivotal actions, or critical decisions, essential for character development

and resulting in significant changes or revelations. It serves as the pivotal moment in the plot, linking directly to the subsequent resolutions. (Pickering dan Hoeper, 1981: 16)

2.1.2.4 Falling action

After reaching the crisis, the tension decreases, and the plot progresses towards a definite conclusion. This phase involves the resolution of the primary conflict, the clarification of subplots, delving into additional character development, and acts as a transition leading to the resolution. (Pickering dan Hoeper, 1981: 17)

2.1.2.5 Resolution

The conclusion of a plot, known as the Resolution, marks the final segment of a story. It brings closure to the conflict and establishes a new sense of stability. This resolution of the plot is commonly referred to as the conclusion. (Pickering dan Hoeper, 1981: 17)

2.1.3 Setting

Setting in a movie refers to the physical location, time of day/year, climate, and historical period in which events unfold. It aids viewers in visualizing the story, enhancing its authenticity and believability. The setting plays a crucial role in upholding the illusion of reality, and there are several types of settings in fictional works, including those serving as a backdrop for the action, as an antagonist, as a means of creating an appropriate atmosphere, as a tool for revealing character traits, and as a reinforcement of the theme (Pickering and Hoeper, 1981: 37)

2.1.3.1 Setting as A Mean of The Creating Appropriate Atmosphere

Setting as a means of creating an appropriate atmosphere refers to the intentional use of the physical and environmental aspects in a movie's setting to evoke specific emotional tones or moods. The setting goes beyond mere backdrop; it serves as a dynamic instrument for filmmakers to immerse viewers in the emotional trajectory of the film. (Pickering dan Hoeper, 1981: 40).

2.1.3.2 Setting as A Mean of The Revealing Character

A character observes the setting, recognizing how the environment and surroundings provide insights into a character's personality, motivations, and background. The setting is not just a backdrop but a dynamic element that influences and reflects the characters within it. A writer also employs the setting to elucidate and uncover a character by intentionally crafting a metaphorical backdrop or a symbolic extension of the character. (Pickering dan Hoeper, 1981: 42)

2.1.3.3 Setting as A Reinforcing of The Theme

The writer also used the setting to strengthen the overarching messages and ideas intended by the film. This encompasses elements like symbolism, cultural and historical contexts, metaphors, contrasts, and character interactions . (Pickering dan Hoeper, 1981: 42)

2.1.4 Theme

A crucial term that varies significantly in interpretation among individuals is known as a theme. According to Pickering and Hoeper, discussions about the connection between critical analysis and literary works often involve a narrow understanding of this term. A theme is described as a central concept or idea that binds together and governs a literary work. Pickering and Hoeper further assert that the theme represents a statement or commentary by the author concerning the subject matter and emerges from the interaction among various elements of the work. (Pickering dan Hoeper, 1981:14)

2.2 Extrinsic Approaches

Extrinsic approach generally involves analyzing a subject by considering external factors or the surrounding context. When examining journal analysis, this includes not only the article's content but also external influences such as the research environment, historical or cultural context, social and political factors, and economic conditions. In analyzing characters in this movie script, I adopt a

sociological perspective and delve further through the lens of intersectional feminism theory.

2.2.1 Sociology

Sociology examines how individuals interact within groups and how group dynamics influence their behavior. This encompasses the formation of groups, the forces that drive them, and how these dynamics sustain or modify the group and lead to social transformations. Sociology is characterized as a scientific discipline that seeks to interpret social behavior to gain insights into its underlying causes, mechanisms, and consequences.

2.2.2 Sociology of Literature

According to Ratna (2003: 2-3), sociology in literature involves examining literary works while considering social influences. It explores how societies develop and change, illustrating how individuals interact with one another and with social groups. Literary pieces serve as a portrayal of societal concerns and behaviors, reflecting daily life experiences.

According to Damono (1979: 1), sociology of literature is a field that investigates human beings and their societal implications through literary works. It concentrates on the correlation between a literary composition and the social framework it reflects. For instance, a literary piece created during a specific era is closely linked with the prevailing norms, customs, and traditions, as well as influenced by societal factors such as social class, race, gender, and politics, which serve as themes.

Sociology can be defined as the organized examination of social aspects of existence, encompassing phenomena, structure, change, and the interconnected relationships among individuals within society (Smith, 1999). Moreover, Sociology is a relatively modern field compared to disciplines like chemistry, mathematics, biology, and philosophy, which have ancient origins. Comte's Definition of Sociology is described as the science of society. Through his observations, Comte proposed that society's knowledge evolved through three stages, which he witnessed in France. His lifetime coincided with what he termed the positivism

stage, characterized by a scientific foundation. Positivism entails objective and value-neutral observation, comparison, and experimentation applied to scientific inquiry. Comte viewed positivism as essential for sociology to attain parity with other scientific disciplines (Hammond, 2010: 2).

2.2.3 Feminism Theory

In the past, gender discrimination served as a catalyst for the feminist movement, which emerged to address concerns related to women's nature and freedom. The overarching goal of the feminist movement is to attain equality in various spheres, including politics, society, economy, and culture, by securing rights equivalent to those of men. Rosenstand (2009:567) says that “the principle of equality does not imply that everyone is the same, but that everyone should be treated as equals unless special circumstances apply.” The feminist theory aims to understand injustices faced by women concerning gender, race, class, and sexuality and seeks ways to bring about positive change.

Historically, gender discrimination acted as a driving force behind the feminist movement, which emerged to address issues related to women's nature and autonomy. The overarching objective of feminism is to achieve equality across various domains, encompassing politics, society, economy, and culture, by securing rights comparable to those of men. According to Rosenstand (2009: 567), "the principle of equality does not imply that everyone is the same, but that everyone should be treated as equals unless special circumstances apply." Feminist theory aims to comprehend the injustices faced by women regarding gender, race, class, and sexuality and strives to enact positive changes.

The feminist movement is divided into three waves: the first wave, spanning from the mid to late 19th century to the 1920s, the second wave, emerging in the 1960s, and the third wave, originating in the early 1990s. Each wave is linked to specific ideologies, including liberal feminism, radical feminism, socialist feminism, and Marxist feminism. According to Rosenstand (2009: 596), the first wave typically refers to the feminist movement in Europe and the United States from its inception in the seventeenth century until achieving its primary objective, women's suffrage. In Britain, first-wave feminism emerged alongside significant

social and economic changes brought about by industrialization. This early feminism focused on women's educational and employment opportunities and advocated for the legal rights of married women (Philcer and Whelehan, 2004: 53). The four main genres during this period include Liberal feminism, Radical feminism, Socialist feminism, and Marxist feminism.

The second wave of feminism, which emerged in the 1960s, introduced two categories: existential feminism, which examines women's roles in child-rearing, and gynocentric feminism, which highlights gender disparities. Meanwhile, the third wave, starting in the early 1990s, includes categories like postmodern feminism, multiculturalism, postcolonial feminism, and ecofeminism. However, this study will primarily focus on liberal feminism.

2.2.4 Liberal Feminism

In the 20th century, liberal feminism offered the alternative for women to be equal to men. To be fully liberated, women need economic opportunities and sexual freedoms as well as civil liberties (Tong, 2008: 23). The magnate of the time is Betty Freidan, one of the founders and first president of the National Organization for Women (NOW). She advises women to blend good masculine traits (such as rationality, intelligence, and courage) with good feminine values (such as affection, kindness, and patience) to complete personhood. Women will improve themselves to make a positive contribution to society. Friedan argued that women were not fulfilled by being homemakers alone and should be able to pursue occupations and personal goals. Together, women and men might be able to develop the kind of social values, leadership styles, and institutional structures needed to permit both sexes to achieve fulfillment in the public and private world alike (Tong, 2008: 30).

In the 20th century, liberal feminism emerged as a pathway for women to attain equality with men. To achieve full liberation, women require not only civil liberties but also economic opportunities and sexual freedoms (Tong, 2008: 23). Betty Freidan, a prominent figure of the era and a co-founder of the National Organization for Women (NOW), advocated for a blending of positive masculine traits like rationality, intelligence, and courage with positive feminine values such as affection, kindness, and patience to achieve complete personhood. She asserted

that women should not be confined to traditional homemaking roles alone but should have the freedom to pursue careers and personal aspirations. Friedan believed that by working together, women and men could develop social values, leadership styles, and institutional structures that would enable both genders to find fulfillment in both public and private spheres of life (Tong, 2008: 30).

In the 19th century, liberal feminism focused on securing opportunities for women in government positions and ensuring equal economic freedoms. Influential figures like John Stuart Mill and Harriet Taylor advocated for women's right to vote as a means of achieving equality with men. They argued that voting empowers individuals not only to voice their own political opinions but also to challenge the systems, structures, and attitudes that perpetuate oppression, whether for themselves or others (Tong, 2008: 21). Similarly, Wollstonecraft asserted that achieving gender equality requires society to grant women political rights, economic opportunities, and equal access to education. During this time, the liberal feminist movement emerged as a genuine effort to support women in their struggles.

Liberal feminism aims to free women from restrictive gender roles, which are used to justify the subjugation of women and deprive them of opportunities in areas such as education and economics. Nevertheless, it does not advocate for women to become identical to men.

2.3 Previous Related Studies

To conduct this study, it's essential for researchers to review previous relevant studies conducted by other scholars. This not only ensures the research remains free of plagiarism but also aids in identifying additional sources to enhance the study's development.

For the first research related is a journal article written by Aiko Athaya Nailah Putri in 2023. This research is entitled *Gender Inequality And Feminism Seen In Characters Of "Battle Of The Sexes" Movie Script*. This study focuses on analyzing a movie script, "Battle of the Sexes (2017)" by Simon Beaufoy, through the lens of sociological theories, particularly those related to gender inequality. The research explores how gender issues, specifically inequalities faced by female tennis players in the 1970s, are depicted in the movie. Overall, the analysis sheds

light on the interplay between gender issues and feminist perspectives as depicted in the movie script, particularly in relation to the experiences of Billie Jean King and other characters.

The second related research that discussed about death instinct is wrote by Fatwa Fathumakka in 2023 from Darma Persada University. The research is entitled *Representation Of Liberal Feminism In "Little Women" Movie Script*. In this research, The movie analyze how the character of Jo March embodies the principles of liberal feminism. Jo's attitudes, actions, and dialogue throughout the movie reflect her commitment to challenging societal norms and pursuing her own aspirations. The backdrop of a patriarchal society, where women are expected to conform to traditional roles, serves as the catalyst for Jo's feminist beliefs. She rejects the notion that women should be confined to domestic roles and instead strives for independence and self-expression. Jo's determination to become a successful writer and publish her own book exemplifies her belief in women's autonomy and agency. Through Jo's character arc, the film portrays liberal feminist ideals such as gender equality, women's empowerment, and the right to pursue one's passions regardless of societal expectations. Ultimately, Jo's journey in "Little Women" serves as a testament to the enduring relevance of liberal feminist values in advocating for women's rights and opportunities.

The third is in a similar movie script, wrote by Dara Nabila Salsabylla and Mutiah in 2024 from Surabaya State University. The titled is *Representasi Feminisme Liberal Dalam Film Barbie 2023*, discuss about Feminism, as a social movement, utilizes various media to promote women's equal rights. The research explores how liberal feminist messages are conveyed in such a setting. The research employed an interpretive qualitative approach using John Fiske's semiotic method, which examines ideological codes at three levels: reality, representation, and ideology. findings reveal that "Barbie" (2023) embodies liberal feminism by depicting women as independent and rational agents, emphasizing equality over domination, practicing an intersectional approach that embraces various identities, and promoting inclusivity in liberal feminist practices beyond gender constraints.

The last research that related to my studies wrote by Hana Kamilia Putri and the titled is *The Reflection Of Postfeminism Of The Main Character In The Novel*

The Seven Husbands Of Evelyn Hugo. The research demonstrates how the main character embodies postfeminism principles through both intrinsic and extrinsic analyses. Evelyn Hugo, a renowned figure in Hollywood, embarks on a lifelong pursuit of fame and wealth. Despite facing substantial challenges stemming from her Cuban-American heritage and enduring significant objectification, discrimination, and oppression, predominantly from powerful men, Evelyn remains unwavering in her determination and resilience. She proudly asserts her confidence and ambition, refusing to succumb to societal expectations. While acknowledging the consequences of her actions, Evelyn navigates the complexities of her life with a nuanced understanding that defies simplistic categorization. Her choices and demeanor reflect a postfeminist sensibility, demonstrating her independence and empowerment, rooted in her beauty and inherent advantages.

