

CHAPTER 2

THEORITICAL FRAMEWORK

In this chapter, I applied some theories and clarifications related to my study, I used intrinsic and extrinsic approaches. The intrinsic approach includes theories or concept of characterization, plot, setting, and theme. The extrinsic approach is used in sociology literature. The concept that is used in theory of feminism.

2.1 Intrinsic Approach

The intrinsic approach is an analysis method for literary works or film that refers to the internal components of literary works, without too many connected external factors, including historical contexts or writer biographies. This approach focuses on elements such as dialogue, point of view, style, theme, character, and plot to understand how the elements at the same time created meaning in narration. Focuses on the future of internal works, intrinsic works would enable a researcher to explore structural mechanisms that are used to tell a message, develop characters, and communicate a theme. The approach encourages the readers to be careful and deep, so they can improve their understanding about how the narrative technique created the interpretation and experience of audiences of literary works. (Pickering and Hooper, 2009:35).

2.1.1 Characterization

The characterization is a process directly or indirectly by a writer to build the personality, complexity, and figure characteristics in a narration. This process is not only about action and dialogue but also their interactions with another figure and then their response to the event going on in the story. Characterization has functioned as the main mechanism to tell moral value, social role, and internal conflict. Through characterization, audiences or readers can understand a motivation, belief, and change of figure as long as the story goes, so they get knowledge about the theme and more messages from the literature works (Pickering and Hooper, 2009:44).

In a movie script, characterization has a more standout role, due to the figure having to be built through visuals, dialogue, emotional expressions, and responses of the figure to a situation on the face. They said that characterization is an essential element in creating a story, meaning that the characters are the main things for audiences to get a theme, conflict, and message that I want to tell the readers. With a setting, actions, and dialogue clearly, a writer would be able to focus audiences on psychological, social, and moral dimensions so that they live and mean something in the story. (Pickering and Hooper, 2010:24-27). Characterization and dramatic point of view are works each other in visual telling. They said that the way characters show up depends on point of view that uses to tell story for audiences. (Pickering and Hooper, 2010:10).

2.1.1.1 Dramatic Point of View

In the movie script, point of view is an essential foundation due to the movie script being created for visualization. Dramatic point of view puts audiences as direct witnesses to events directly, so the meaning is built through image, actions, and dialogue, not through narrative perspective that is explicit. Dramatic point of view as a narrative perspective that puts on audiences to observe a character from outside, like watching a movie. The point of view limited the audience to what they saw and heard, showing an event like what happens going on the stage without giving access to the character's mind, except through dialogue or actions. (Pickering and Hooper, 2010:44).

2.1.1.2 Showing Method

Characterization by the showing method is a technique when a writer does not explain a character directly but shows it in actions, utterances, gestures, looks, and interactions of characters so the audience can form its own opinion about the character. A writer only provides the character through utterances and their actions and then lets a reader take an opinion or draw a conclusion from what they saw. (Pickering and Hooper, 1990:27).

2.1.1.2.1 Characterization Through Dialogue

In the movie script, a dialogue not only tells information but also can be the main thing to read about a characteristic, power relation, and motivation. A dialogue is one of the more effective tools in showing method, dialogues provide the reader with a direct reflection of the characters themselves. (Pickering and Hooper, 1990:32).

a. What is Being Said

The speech of a character reveals their inner conflicts, emotional state, personal beliefs, and values. The meanings conveyed, whether explicit or implied, assist audiences in understanding the character's.

b. The Identity of The Speaker

The speaker's identity shapes interpretation. An utterance's dominant character, a vulnerable one, or an antagonist takes the different meaning. He argues that a dialogue must be read in relation to "who the speaker is and what role that character occupies." (Pickering and Hooper, 1990:33).

c. The Occasion in Real Life

The dialogues are from a specific situation or emotional moment. The social context, conflict, and situational tension help an audience to interpret a character deeply.

d. The Identity of the Person or Persons

The way a character speaks can be changed depending on who they are talking to. Different utterances when speaking to leaders, friends, and strangers. This relation shows a personality and social awareness.

e. The Quality of the Exchange

The rhythm, tone, and dialogue plot, whether playful, calm, confrontational, or hesitant, also contribute to characterization. The dialogue structure shows the emotional undercurrent of the characters. (Pickering and Hooper, 1990:34).

2.1.1.2.2 Characterization Through Action

The characterization Through action is a technique in which a character's personality is not told through direct narration by the author; however, it is revealed through real actions that are based on the character's movement, emotional reactions, and physical gestures. This action reflects inner values, psychological conflict, and the character's personality. In this way, the reader or audience can interpret a character's personality by what they choose to do, not only by what they say or how the writer describes them. (Pickering and Hooper, 1981).

2.1.2 Plot

Sequence of events that are arranged directly by authors to get artistic and emotional effects. The plot is not only about the event that stands by itself. However, a structure that builds on cause-and-effect relations. Every event in the plot has a functional role. An action gives another action, so the story overall can be developed as logical and organized. (Pickering and Hooper, 1981:13).

2.12 Exposition

The exposition functions as a narrative foundation, this step introduces the main characters, their background, time, and story place, and then the first condition that makes it possible to show a conflict. In the scenario context, exposition is not always a dialogue directly but also about setting, costume, and the first personality to show about a social position and relation. In other words, exposition is a factual structure, and then the audience reads a tension in the next story. (Pickering & Hooper, 1981:16-17).



2.1.2.1 Complication

Part of the complication or rising action is a phase in which the story starts with tension or challenges that disturb the main character. Here, the good conflicts with each other, ideologically or situationally, and develops. In every complication, get an action as the link. An event created a reaction. In this scenario come true by scenes that get misinformation. (Pickering and Hooper, 1981).

2.1.2.3 Crisis

The crisis is the peak of dramatic tension; this moment shows when a tension is accumulated by rising action being a feedback, from this intensity of emotion being really high and needing a decision and action crucially. In scenario language, a crisis show up through a main characters, the character get face about difficult challenges, then makes the characters choose a moral or make a challenges can not to delay, this crisis show a consequence who will follow by falling action and resolution. (Pickering and Hooper, 1981).

2.1.2.4 Falling Action

The falling action is a sequence in which a consequence is decided by pivotal choices or events already known, and story intensity slows down time by time. Falling action is not only about quick decline. This is the process by which cause yields effects and by which the implications of the crisis are explored across scenes. (Pickering and Hooper, 1981).

2.1.2.5 Resolution

The resolution is the close phase in which the main conflicts are settled and the story attains a new form of stability or equilibrium. Resolution provides the readers or viewers with a sense of closure, the moral, social, or psychological consequences of earlier actions are instantiated, and a new status quo is revealed. While some narratives aim for a tightly sealed resolution, others deliberately leave threads open, even in those cases. (Pickering and Hooper, 1981).

2.1.3 Setting

The setting refers to the time, place, and cultural circumstances that form the background of a narrative. Setting is the essential foundation to the story plot; this

causes a character action and creates an emotional situation or story theme. In a movie script, setting also works as a visual, so it can help the audience or readers get a mood, relation, power, and symbolic meaning. (Pickering and Hooper, 1981:37).

2.1.3.1 Setting as Background for Action

Setting may simply serve as background for the action, giving events a sense of place and reality. The function does not dominate the story but gives a context, logic, and believability to the characters' actions. In a movie script, this appears through visual descriptions, locations, and environment details supporting the narrative progression. (Pickering and Hooper: 1981:38)

2.1.3.2 Setting as Antagonist

Setting may function as an antagonist by placing obstacles or hostile conditions that the characters must confront. The setting can be a power that dares the character to function as an antagonist. This condition or situation sometimes created tension or conflict. In this script, it appears through hostile environments, social conditions, or cultural barriers that work against the character's purpose. (Pickering and Hooper, 1981:39).

2.1.3.3 Setting as a Means of Creating Atmosphere

Setting is frequently used to create an atmosphere and mood that reflect the emotional coloring of the story. They say setting created emotional situations in a narrative. Through the detail of location, environment, time of day, and lighting. Setting helps evoke mystery, tension, joy, or melancholy. In the script, atmosphere is created by production design and scene directions. (Pickering and Hooper, 1981:40).

2.1.3.4 Setting as a Means of Revealing Character

Setting can reveal character by showing how individuals respond to their environment. The responses, preferences, and emotions of characters toward their surroundings often reveal deeper traits. They explain that setting can expose a character's attitudes, fears, desires, or social background. (Pickering and Hooper, 1981:41).

2.1.3.5 Setting as a Means of Reinforcement Theme

Setting may reinforce theme by symbolically reflecting the central concerns of the narrative. They say that setting can strengthen the thematic message of the narrative. Symbolic landscapes, cultural structures, or contrasting environments enforce the central idea or moral lesson of a story. (Pickering and Hooper, 1981:42).

2.1.3.6 Theme

A theme is the primary concept, essential message, or fundamental insight that the writer wants to express in their literary work. A theme is more than just an item, it is a deeper meaning that arises from the way the story, characters, conflict, and narrative conclusion interact. The theme provides the story's overall cohesion and direction by acting as a linking framework. Pickering and Hooper emphasize that themes are frequently expressed subtly, they are not always spoken explicitly but are instead made clear via character growth, choices, interactions, emotional responses, and the outcomes of story events. Themes are revealed in a screenplay or script through dialogue, character motives, visual cues, symbolic moments, and the central dramatic questions that propel the narrative. (Pickering and Hooper, 1981:61).

2.2 Extrinsic Approach

This approach focuses on an attention to how the way a text interacts through a bigger social environment. They said extrinsic will not be inseparable from the social-political conditions that created it. In this script, this approach possibly allowed the research to see how the script reflects or critiques social factors such as politics, culture, society, and history. (Pickering and Hooper, 1981:28).

2.2.1 Sociology of Literature

The sociology of literature explains how literary works act as social documents that reflect, produce, or critique cultural values and power structures in public. A work of literature is never inseparable from social context, because author, character, and plot are created by ideological conditions. Literature works are tools to know about how the issue of gender, identity, and power relations is rooted in a social dynamic that is bigger. (Swingewood, 1972:11-15).

2.2.2 Feminist Standpoint Theory

This theory describes how power dynamics and social status always have an impact on human understanding. According to Harding, an individual's ability to see, inquire about, or comprehend the system of inequality depends on their life experiences. Harding refers to this research as having an epistemic advantage when it begins with the experiences of marginalized groups, especially women. This is because people who are subjected to subordination are better able to perceive institutional patterns of gender inequality, identity formation, and power structures than people who are in positions of dominance. (Harding, 2004: 3-6).

From the perspective of gender inequality, Harding confirms that an women daily experience to descrimination, stereotypes, and then structural limited has opened critis perspective how the gender hierarchies are maintained and normalized in society. Their standpoint exposes how seemingly neutral practices often reproduce unequal gender relations.

The identity as social contructions are creates through someone position in social structures and power relation. A woman's identity is always negotiated by their interaction with norms and cultural expectations and social factors that define femininity. The standpoint is women comunity tells us how the identity has created, limited, or fought between domination structure. (Harding, 1991:119-125). The power aspect of the system's traditional knowledge focuses more on the dominant community perspective, especially that of men, the west, and those in power. By centering marginalized standpoints, feminist epistemology disrupts this imbalance and reveals how power operates in everyday life, in institutions, and in the production of knowledge itself. And this calls for strong objectivity, the idea that beginning inquiry from oppressed standpoints actually produces more comprehensive and accountable knowledge. (Harding, 1991:140-145).

The feminist standpoint theory highlights how women's experiences of marginalization shape their understanding of inequality and identity. Yet awareness alone does not fully explain how women respond to these structures. This recognition naturally leads to the need to examine how women develop agency, voice, and the capacity to act. For this reason, the discussion process to empowerment, that explains how such critical awareness transforms into selfentitlement, decision-making ability, and the power to reshape existing gender relations. Empowerment is the process of overcoming one or more internalized adaptive preferences through a transformation that strengthens a woman's sense of self-entitlement and her ability to pursue her flourishing. (Khader, 2011:15).

The women's empowerment is the process when a woman is able to get adaptive preferences that are created through patriarchal culture and then create something to make power for themselves, or what is called self-entitlement and the capacity to choose their lives. Empowerment is not only about having a choice or resource; it is also about building an agency where possibly a woman creates their identity, fights gender inequality, and uses meaningful power in their lives. (Khader, 2011).

Empowerment is not only control or domination, but also a relational process in which possibly a woman gets an agency, voice, and psychological power. The development of women depends on connections with those who confess their experiences. She said the woman built a relationship of feedback and empowerment. (Miller, 1976:83).

The creation of woman identity is a relational process; he stated that a woman can grow through relation, not by separation. Empowerment is the process of finding out a voice, self, and meaningful lives through strong relations. (Miller, 1976:20). Empowerment, therefore, involves challenging these power structures and enabling women to reclaim relational, social, and psychological agency, the capacity to contribute to the growth of others while growing oneself. (Miller, 1976:112).

The theoretical frameworks used are relevant because each offers different possibilities for interpreting how gender inequality, identity, and power are formed through Barbie's experiences. The feminist perspective was chosen because it emphasizes that women's experiences enable a more comprehensive understanding of social reality. From Barbie's perspective, we can observe how she becomes aware of unfair treatment and how this affects her self-perception. This theory helps explain Barbie's process of understanding the world from a perspective she had not previously considered.

2.3 Previous Related Studies

There are three previous studies have explored the concept of feminism and gender representation in *Barbie*, providing a foundation for this research. The first research is by Dewayani (2024), in her journal titled "*Representation of Gender Equality in The Barbie Film: Semiotic Analysis of Roland Barthes*" published in journal *Lensa Mutiara Komunikasi*. In this study focus on analysis how gender equality is constructed through signs and visual narratives in the Barbie movie. Uses Roland's semiotic theory, which one that Barbie land present women as dominant

figures, but in real life in the film exposes gender imbalance and patriarchal structures. This study highlights the shifting portrayal of gender equality and shows how Barbie challenges traditional gender expectations.

Secondly is by Naila (2023), *“Gender Inequality Character of and Feminism “Battle of The Sexes” in Seen Movie Script*. In this research, researchers interested in analyzing the battle of the sexes movie script. Because, it is interesting biographical movie with a sport theme and has a female feminist main character in the movie. This movie is unless interesting combining stories about gender inequality and feminism, as well, the movie setting is in the year of 1970, which is there are many feminist movements during that era.

Thirdly is by Dongoran (2021), *“Women Struggle to Fight Sexual Harrasemen in Bolivia Portrayed in Women Talking by Miria Toews: Feminist Approach”*. In this study, the researcher interested in analyzing the *“Women Talking”* novel through the characters contained in the novel. Every characters are women who have a level of patience in fighting as fierce thing in their live. Feminism study from the book *“Women Talking”* focuses on how all of the women in the book struggle and support one another. Describe the fundamental principles of particular women, their common experiences, and the challenges they faced. The feminist movement is a fight for justice for both men and women within the framework of changing an unfair societal structure and system. As a result, feminism demands that women be independent and not rely solely on males.

Compared to the three previous studies, the title of my research, *“An Analysis of Feminism in the Barbie Movie Script 2023,”* has different focus. The previous studies analyzed feminism through semiotics, biography, or women’s collective struggles. This research focused on analyzing how feminism builds in the *Barbie* movie script. This study focuses on gender inequality, identity formation, and women’s empowerment. By using feminist standpoint theory and connected empowerment and sociology literature, this study showed how the experiences, dialogue, and narrative shifts reveal Barbie’s awareness of inequality, Barbie’s search for identity, and Barbie’s developing agency elements that the earlier studies do not explore within a script-based textual analysis.